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A Study of Educational Theater Programs in Ten Selected Small Liberal Arts Colleges in South Carolina.

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IN TEN SELECTED SMALL LIBERAL ARTS
COLLEGES IN SOUTH CAROLINA

The Louisiana State University and
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A STUDY OF EDUCATIONAL THEATER PROGRAMS IN TEN SELECTED SMALL LIBERAL ARTS COLLEGES IN SOUTH CAROLINA

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy

in

The Department of Speech

by

Dale Osborn Rains
B.A., Baylor University, 1958
M.A., Baylor University, 1963
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This work is dedicated to my parents, John Franklin Rains and Vera Mae Osborn Rains, without whose love and encouragement the work could never have been accomplished.

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TABLE OF CONTENTS

ACKNOWLEDGMENTS .................................................. ii

LIST OF TABLES ................................................... v

ABSTRACT ............................................................... vi

Chapter

I. INTRODUCTION .................................................. 1

Origins of the Study
Definition of Terms
Institutions Chosen for Study
Previous Studies
Methods of Research
Preview of the Study
Conclusion

PART I. THE BACKGROUND

II. PURPOSES AND OBJECTIVES .................................... 16

Objectives of the Liberal Arts College
Objectives of the Small College
Objectives of the Small Liberal Arts College
Objectives of Theater Programs in Small Liberal Arts Colleges
The Specific Colleges
Summary

III. IN THE BEGINNING .............................................. 47

The Founding of the Institutions and the Origin of Theater Work
Colleges Deriving Their Theater Programs From Curricula
Colleges Deriving Their Theater Programs From Dramatics Clubs
Colleges Deliberately Designing Curricular and Production Work Simultaneously
Summary

iii
# LIST OF TABLES

1. **Course Offerings** ........................................ 29
2. **Cultural Enrichment Programs** .......................... 31
3. **Requirements** ............................................. 35
4. **Level of Education** ...................................... 136
5. **Teaching Load** ............................................ 137
6. **Number of Instructors** ................................. 143
7. **Student Staff** ........................................... 144
8. **Major Hours Required** ................................ 148
9. **Theater Hours Offered** ................................. 153
10. **Productions and Budget** ............................... 161
11. **Overhead and Rigging** ................................. 175
12. **Off-Stage Space** ....................................... 180
13. **Work Space** ............................................... 183
14. **Lighting Facilities** ..................................... 194
15. **Stage and Other Rehearsal Space** .................... 203
16. **Actors' Rooms** .......................................... 211
17. **The House** ............................................... 218
18. **Attendance at Plays** ................................ 245
19. **Active Participants** .................................. 249
20. **Class Enrollment** ....................................... 252
21. **Major Students** ......................................... 254
The general purpose of the study is to present a record of the theater programs in ten selected small liberal arts colleges in South Carolina from their beginnings through 1973 and to interpret the data and draw conclusions therefrom. The specific objectives are to determine the form and purpose of theater education in these colleges, to survey the historical growth of theater education in these colleges, to report the current status of the programs, and to complete an evaluative analysis of the collected data for a base in formulating appropriate conclusions. Enrolling fewer than three thousand students, the colleges chosen for study are Baptist College, College of Charleston, Columbia College, Converse College, Furman University, Lander College, Limestone College, Newberry College, Presbyterian College, and South Carolina State College.

Several methods of research were utilized. The historical study required investigation of available historical materials retained by the colleges. The current-status study required the writer's personal observation of facilities, interviews with the department chairmen, and questionnaires issued to the chairmen; all the questionnaires were returned.

Although the place of theater as a liberal study is relatively stable at the ten institutions, some place more emphasis on the programs than others. Baptist and Charleston, lacking both production facilities and budget, and Presbyterian, utilizing only
one instructor, attach the least importance to the study of theater. Furman and South Carolina State, with their relatively large faculties, high budget allocations, and adequate production facilities, attach the most importance to the study of theater. The other colleges fall between these two extremes.

The programs came into existence in three ways. Four colleges derived their programs from established curricula introduced from 1890 to 1923. Three colleges derived their programs from dramatics clubs introduced from 1923 to 1932. Three colleges introduced curricular and production activity simultaneously from 1932 to 1966. Once begun, some programs gained strength and stability through the years, while others weakened or maintained the status quo. Momentum was regained at all the colleges when their current programs were initiated.

Several factors relate the viability of the programs at the present time. Ninety percent of the theater faculty hold graduate degrees or credentials as professional artists. Eighty percent teach twelve semester hours, a slight majority being given a load reduction in accordance with production responsibilities. The majority of both proscenium and non-proscenium facilities are adequate or better, according to the chairmen's views of their own facilities. Production policies for the majority of colleges include the production of occasional original scripts, balance of genres as the most common criterion for play selection, freedom from administrative censorship, and the use of non-students in
productions; half the colleges utilize professional artists in productions. Over one-third of all the students attend the major productions; over five percent actively participate; six percent enroll in theater classes; and over one percent are theater or speech-theater majors. An average of $2,264 per school is utilized annually for student staff wages. An average of 45.9 theater hours per school are offered out of which 27.2 are required for a theater major. An average of 3.1 major productions per institution are presented annually, the schools spending $1,931 per production.

Although much has been learned about theater programs in the small liberal arts colleges of South Carolina, the writer believes these institutions are not unique. Therefore, further study along the same lines in other areas of the United States might be of value. Another valuable study might be a comparative study of these findings and the answers to similar inquiries regarding large universities. Theater education today is a viable academic endeavor.
CHAPTER I

INTRODUCTION

If any undergraduate shall presume to be an actor in, a spectator at, or any Ways concerned in any Stage Plays, Interludes or Theatrical Entertainments in the Town of Cambridge or elsewhere, he shall for the first Offence be degraded—and for any repeated Offence shall be rusticated or expelled—and if any Graduate residing at the College shall offend against this Law, he shall have his chamber taken away from him. And if any Graduate who lives in Cambridge, tho' not residing at the College, shall offend in like manner, he shall be denied any Privilege of the College-Library, or to be in any regard a College Beneficiary, Provided, That this Law shall not prevent any Exhibitions of this kind from being performed as Academical Exercises under the direction of the President and Tutors.1

The foregoing excerpt from "College Laws and Customs" of Puritan founded and administered Harvard College in 1767 reflects the moral attitudes toward theater in general yet acknowledges theatrical activity as possibly being of some value as an academic exercise. This action of Harvard's faculty represents a strong liberal progression from Cotton Mather's suggestion in 1733 that plays were a part of "Satan's Library" and his asking that the reading of such literature by Harvard students be investigated.2

Furthermore, only one year previous to the adoption of this rule, Dennis Deberdt, the Massachusetts House of Representatives'


agent in London, wrote to his friend and business partner that

... I have hear concerning the scholars there [Harvard], they were so proph. as to act the Day of Judgement with a mock solemnity, [therefore,] pray enquire into the fact, for if it be true & the prophane wretches not expelled there is nothing to be expected from that Colledge. 3

Although the more liberal College of William and Mary, founded and administered by constituents of the Church of England, had presented its famous "pastoral colloquy" in 1702 and The Tragedy of Cato in 1736, 4 it was Puritan Harvard that first recognized theater as a legitimate academic activity in America.

According to literary historian Frederick S. Boas, English universities had been presenting plays for academic reasons since the reign of Henry VIII. 5 Boas, however, points out that as early as the last quarter of the sixteenth century, academic drama was under attack by Puritan forces until they eventually overthrew the monarchy in the civil war. Unfortunately, as Boas remarks, the ablest defense of the academic theater was devoted almost exclusively to moral rather than academic questions. 6

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4 Virginia Gazette, 10 September 1736, cited by Lyon Gardiner Tyler, Williamsburg, the Old Colonial Capital (Richmond: Whittett and Shepperson, 1907), pp. 224-225.


6 Ibid., pp. 230-246.
Theater scholar John L. Clark suggests that in American colleges and universities plays presented after the Harvard resolution were usually the result of foreign language departments as an effort in teaching their specific languages, although some plays were presented in translation. Eventually, he points out, dramatics clubs were formed on many college campuses, including Brown, Vassar, Fordham, Cornell, Tufts, Michigan, Wisconsin, Princeton, Wellesley, Utah, and Dartmouth, among others. These organizations, however, were strictly extra-curricular.

Although some courses in theater arts were offered before his time, it was probably George Pierce Baker, offering courses in the history of English drama and playwriting at Harvard around the turn of the century, who had the most influence on twentieth century educational theater. In 1912 he established his famous "47 Workshop" in order to present on the stage plays that had been written in his classes. Baker's course carried no academic credit, but "47 Workshop" remains a forerunner of those credit-granting courses in theater arts that were to be introduced later in the century.


8 Ibid., pp. 537-538.

Perhaps, as Professor Clifford E. Hamar suggests, Baker's contemporaries at other institutions are not given enough credit for their role in the development of theater education. Hamar points to professors Charles H. Patterson at the University of West Virginia, Lucius A. Sherman of the University of Nebraska, Thomas Dickinson at Baylor University, and E. C. Mabie at the University of Iowa who began offering courses at their respective universities such as playwriting, principles of dramatization, and practical courses in theater production. Hamar, moreover, cites twenty-four colleges and universities that list courses in their catalogs in "Dramatic Interpretation" as early as 1899-1901. Seven institutions listed courses that were directly concerned with play presentation and six offered acting courses as early as that time. A directing course was taught at Hamline College by 1912-1913. Baker was, therefore, not alone in his attempt to create academic respectability for educational theater. The pioneers' enthusiasm was so contagious that by the end of World War II, theater arts had won a respectable place in the curricula on most college campuses. Many of these colleges were liberal arts institutions.


\[\text{\textsuperscript{11}}\] Ibid., pp. 575-586.

Small liberal arts colleges have historically dedicated themselves to giving their students a "breadth of vision" in education rather than pointing the students toward professionally oriented directions such as some large universities do. As the American Council on Education shows, of the nearly fourteen hundred four-year colleges and universities in the United States, a vast majority of them have found themselves dedicated to the liberal arts principle. As one means of attaining this objective, most of them have developed both curricula and practice in theater education. This study, therefore, is dedicated to exploring the extent of theater education in several of these institutions.

Origins of the Study

The origin of interest in the present study may be found in the writer's own educational and professional experience. For a number of years he has been directly associated in some way with small liberal arts colleges. He spent the first two years of his college career at such an institution and has for the past nine years been director of the theater program at a similar college. It was a natural consequence of this background, therefore, that he developed concern for the theater programs in these types of schools.

Definition of Terms

Before one can properly focus on the significance of this study, he needs to understand some terminology that will be utilized frequently in the discussions that follow. The basic terms are "theater education," "small," "liberal arts," and "college." In this context these terms have specific definitions.

Theater Education

All references in this study to "theater education," "educational theater," or "theater programs" suggest that the institutions support a substantial theater curriculum. A student may emphasize theater as a major program or as part of a major program. Departments responsible for the curriculum also produce one or more major plays during the academic year or they possess a cooperative relationship with an outside theater organization that produces a minimum of one major play a season.

Small

The term "small" in this study designates institutions which enroll fewer than three thousand students.14

Liberal Arts

"Liberal arts" in this study refers to a curriculum that places primary emphasis on giving the student a general basic

14There is one exception to this definition. Although College of Charleston enrolls more than three thousand students at the present time, it has only done so since 1971, and its theater program was established basically in its present form prior to that time.
education, including studies in the fine arts, the humanities, the social sciences, and the pure sciences.

College

A "college" in this study is defined as an institution of higher learning that grants baccalaureate degrees in the fine arts, the humanities, the social sciences, and the pure sciences. In this context colleges do not grant professional, vocational, or terminal degrees except as incidental degrees. In other words, the college places its primary emphasis in the liberal arts, whereas the university stresses graduate and professional work along with the liberal arts.

Institutions Chosen for Study

Of the eighteen liberal arts institutions in South Carolina, ten will be examined. They are Baptist College at Charleston, Columbia College at Columbia, Converse College at Spartanburg, Furman University at Greenville, Lander College at Greenwood, Limestone College at Gaffney, Newberry College at Newberry, Presbyterian College at Clinton, and South Carolina State College at Orangeburg. These particular institutions were selected because they meet the above definition of a small liberal arts college with a theater program. Of the eight remaining liberal arts colleges, all lack a proper theater program or have enrollments too large to be included in the study.
Limitations of the Study

Several limitations have been placed on the study. First, the institutions must have fewer than three thousand enrolled students. Secondly, the institutions must be liberal arts colleges. Thirdly, all the selected institutions must have theater programs. Fourthly, all the selected institutions must be located in South Carolina. Finally, the study will exclude consideration of any professional or other amateur plays presented on the campuses except as they are directly related to the development and implementation of theater education on the campuses, and, as the investigation will be limited to theater education specifically, speech education in general will be excluded except as it too may be directly related to the development and implementation of theater education in the institutions studied.

Purposes of the Study

The general purpose of this study is to present a record of the theater programs in the selected colleges from their beginnings through 1973 and to interpret the data and draw appropriate conclusions therefrom. The four specific objectives are (1) to determine the form and purpose of theater education in the selected colleges, (2) to survey the historical growth of the theater education programs in the colleges, (3) to report the current status of the programs in each of these institutions, and (4) to complete an evaluative analysis of the collected data for

15 The one exception is noted above.
a base in formulating appropriate conclusions.

In order for these specific purposes to be achieved, it has been necessary to (1) consider the educational purposes of the programs at each college, (2) study the history of the programs, (3) study the current programs in detail, and (4) analyze the findings and interpret the material in order to determine trends and characteristics in these colleges.

**Previous Studies**

Previous studies have yielded nothing which has served the function that this study serves. Previous investigations considering educational theater concern themselves primarily with either professionally oriented universities or secondary schools. The American Council on Education indicates that at the present time sixty-five percent of all institutions recognized by the regional accrediting agencies—excluding secondary schools, junior colleges, vocational institutions, and professional schools—have fewer than three thousand students. Furthermore, statistics calculated by the writer from Barron's *Profiles of American Colleges* suggest that 41.8 percent of these smaller institutions have theater programs, and 56.7 percent of the institutions with an enrollment of more than three thousand have programs. Of all colleges and universities that do provide theater programs for their students, 57.9 percent have fewer than three thousand students, whereas 42.1

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16 Calculated by the writer from Harris.
percent enroll more than that number. There is, however, relatively little information concerning the origin, current status, and present scope of the programs of these smaller institutions.

Several previous studies have been made of educational theater in specific types of small colleges. Earl Bach has written a doctoral dissertation on the status of theater education in Roman Catholic colleges. Morris M. Clinger has written a dissertation that is a historical study of theater education in Mormon colleges. A dissertation written by Theora C. England discusses theater education in colleges related to the Reformed Church in America. Robert Schanke has written a dissertation investigating theater education in Lutheran colleges. These specific types are related entirely to institutions of various religious bodies in the United States and only incidentally concern themselves with theater education in small liberal arts colleges as such.


Other studies have been made concerning the theater programs in colleges confined within specific locations. Ralph M. Cappuccilli has written a master's thesis studying the theater curriculum in ten small colleges in the Midwest. William B. Morgan's master's thesis is a study of curriculum and production activity in Virginia institutions. Robert Wilson, Jr. made a historical study of theater activity at Negro colleges in Louisiana in thesis form. A doctoral dissertation surveying the theater curriculum of four year colleges in Missouri was written by Samuel F. Rhoads. Helen L. Harton's doctoral dissertation studies theater programs in Protestant church related liberal arts institutions in Michigan. Three of these theses and dissertations limit their study to curricula, another to theater activity at Negro colleges, and another to theater work at specific church related colleges, all within defined geographic areas and all touching only incidentally


26Helen L. Harton, "An Historical, Analytical and Interpretative Study of Educational Theatre Programs in Michigan Protestant Church Related Liberal Arts Colleges" (Ph.D. dissertation, Northwestern University, 1956).
on theater programs in small liberal arts colleges as such.

As the subject matter of these works suggests, none of the studies concerns itself with the value to liberal arts students of theater education in small liberal arts colleges except in an incidental fashion. In all these works and in the studies other theater educators have made, no specific investigation has been made concerning the history and scope of theater programs in small liberal arts colleges in general and certainly none concerning the small liberal arts colleges of South Carolina. Consequently, this study of the educational theater programs in the small liberal arts colleges of South Carolina should provide definite information needed for understanding educational objectives, processes, and administration of these programs.

**Methods of Research**

Several methods of research were utilized in this study. The writer requested and was granted permission to visit all of the colleges selected for study. A study such as this one demanded investigation of all available historical and current materials dealing with the theater programs at the various institutions. These included college catalogs and yearbooks as well as other historical and current information retained by the college archives, libraries, and individual departments for the historical aspects of the study. These materials were augmented by personal interviews with and questionnaires to the various departmental chairmen to obtain information relative to the current status of the programs.
The interviews and questionnaires in some instances became the primary source of the desired information.

Preview of the Study

The study utilizes two basic kinds of research methods, a final conclusion being drawn from the results. Part I—including chapters II, III, and IV—presents information relative to the purposes and history of the theater programs at the various institutions. Chapter II, utilizing the survey approach to research, concerns the liberal arts college as an institution together with its objectives and the objectives of the various theater programs within the liberal arts context. Chapters III and IV utilize the historical approach to research, the former dealing with the beginnings of theater education in all the institutions and the latter dealing with the growth and development of the theater programs in the ten colleges. Part II—including chapters V, VI, and VII—presents information relative to the current status of the various theater programs. All three chapters utilize the survey approach to research, each chapter concerning an aspect of the current programs at the cited institutions. Chapter V deals with faculty, curricula, and production policies. Chapter VI deals with production facilities. Chapter VII deals with student involvement in the various programs. The final chapter, numbered VIII, draws conclusions from the historical study and the current survey in order to define the value, purposes, and practicality of theater education in these institutions. Since this study is limited in scope, the
intent, therefore, should be taken as indicative rather than conclusive.

**Conclusion**

Considering the large number of small liberal arts colleges in South Carolina, their large combined enrollment, and their relative influence in higher education in the state, the writer thinks that their work requires serious study. The writer, therefore, believes that an investigation such as this one should prove valuable as source material for those who are interested in theater education in general as well as for those who are interested particularly in theater education in the small liberal arts college.

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27 Harris shows that the small liberal arts colleges in the state represent 87.5 percent of all South Carolina four-year colleges and universities recognized by the Southern Association of Schools and Colleges.

28 Harris shows their total enrollment at more than twenty-seven thousand students.

29 Harris shows that nearly forty-five percent of the students in the colleges of the state receive their education at these institutions.
PART I
THE BACKGROUND

CHAPTER II
PURPOSES AND OBJECTIVES

CHAPTER III
IN THE BEGINNING

CHAPTER IV
GROWTH AND DECLINE
CHAPTER II

PURPOSES AND OBJECTIVES

Over three hundred years ago the British colonists brought to the shores of Massachusetts a form of higher education already old in Western Europe. Harvard College provided an opportunity for a select few of New England's youth to study the humane and liberal learning, and to be instructed in the Christian traditions, which together shaped the essential character of Western civilization. The seventeenth-century curriculum, as the historian Morison shows, was composed largely of the classical languages and literatures, supplemented by lesser portions of philosophy, religion, and quite elementary mathematics. Although a considerable percentage of those students who pursued it later devoted their lives to the service of the church, this curriculum was not intended to be a training for a vocation or profession but rather, preparation for a fuller, richer, more enlightened life. It is a significant fact that nearly a century and a half after the founding of Harvard College, when the Colonies declared their independence of the mother country, more than half of the signers of the Declaration should have been college or university graduates and thus the beneficiaries of this intellectual tradition. And of the fifty-six who subscribed their names many others had gained similar knowledge of, and dedication to, the social and political traditions of Western culture through independent reading of the humane literature.1

A deeply committed advocate of the liberal arts approach to higher education, Earl J. McGrath suggests that the liberal arts colleges have from the beginning existed as the core of American higher education. Although the original subject matter has been considerably revised since the colonial period, the general purposes of these colleges tends to remain unchanged: to prepare the student

for a full, significant, and enlightened life. George D. Stoddard of New York University has pointed out that from the beginning to the present day, the basis of a liberal education is the acquisition of a common language and knowledge. Although the content of that common language and knowledge has been the subject of great debate, there seems to be little disagreement concerning the purposes of the institutions and the objectives of the various departmental structures.

The following discussion will therefore concern itself with the objectives of the liberal arts college, the objectives of the small college, the objectives of the theater programs in the small liberal arts college, and the specific departmental objectives in the particular colleges in this study.

Objectives of the Liberal Arts College

The curricula and other programs of the liberal arts college have been subject to thorough revision through the years of their existence. Many definitions of such institutions have been proposed over the decades, all perhaps equally valid. Possibly the best summary of definitive present-day liberal education, however, is provided by George P. Schmidt of Rutgers University. He states,

A liberal education means knowledge: verified and dependable information about the world of nature and its processes, and about human society both in its historic origins and its ever-changing contemporary forms. It means trained skills and abilities: to

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It means appreciation of people; of the moral and spiritual quality of actions; of human imagination whether displayed in painting or music, in poetry or drama, or in mathematics, astronomy, or physics.  

It is knowledge, skills and abilities, and appreciation for various aspects of life and the human condition that is the basis of Schmidt's concern with liberal education. According to this view, all students, including the theater student, can benefit from a well-rounded education. As poet Amy Lowell points out, the poet should know as much as he can about every subject possible in order to be a good poet.  

The liberal arts advocate would suggest the same policy for the theater student.

**Objectives of the Small College**

Many educators not only insist that many students require a liberal education but that there is virtue in acquiring that education in a small institution. The concept of the value of small colleges was the subject of a radio panel discussion on station WWNH in Rochester, New Hampshire, in August of 1956. The participants included the moderator Allen Jasper of the station; William K. Selden of the National Association on Accrediting; and executive officials

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of three small colleges, including Royce S. Pitkin, Leymon W. Ketcham, and Roger C. Gay. The opinions expressed by Pitkin and Jasper in response to the question of advantage in the small college point to such an institution as a community where personal relationships exist between the student and the professor, where the student is treated as an individual rather than a number, and where the student gets a sense of belonging. Although admittedly biased, these points of view nonetheless represent the foundations upon which small colleges are supposedly built and maintained.

In an address before the Conference on New Colleges for a New Day nearly two years later, Gay extols the virtues of smallness more explicitly. He points out most emphatically that the small college delivers a unique kind of service to its students. He disdains the assembly-line techniques of the large colleges and universities and points out that it is virtually impossible ever to achieve any sort of real individual attention in them. Such attention can occur, he says, in the environment of the small college. He points out further that small colleges are generally the "...seed beds for educational experimentation—for the development of new ideas and approaches in education." He continues to suggest that the sense of identity within the community is perhaps the most important advantage.

In the small college, individuals of diverse abilities, interests, and backgrounds are constantly

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thrown together with unequaled opportunity for the exchange of ideas. There is little chance for them to become encapsulated in little homogeneous groups or cliques. The result for the individual is generally a healthy adjustment to the problems of modern social interaction, avoiding the extremes of militant individualism and rigid conformity. Opportunities for participation in extra-curricular and co-curricular activities, in student government, even in educational and social policy determination, differ among colleges, but the opportunities for this experience are far more available to each student in the smaller institutions.6

The final sentence in the above quotation is particularly appropriate to the student who is interested in working in the theater program, whether or not he is interested in majoring in theater. From Gay's point of view, therefore, the small college is indeed in a unique position to give the student seeking it a responsible education.

Objectives of the Small Liberal Arts College

As has been shown by the advocates of the small liberal arts college system, both the size and the liberal arts nature of the institution have a unique opportunity to educate students for responsible living in today's society. The smallness of these institutions creates the proper opportunities through which to take advantage of the environment provided by their curricular and co-curricular theater programs. As the executive secretary of the Speech Communication Association William Work suggests, in schools that have strong graduate theater programs, the undergraduate student often has little opportunity "... to exercise and develop

his creativity." Work implies that in large colleges and universities the competition is far too intense to allow for the proper liberal education of those whose goal may not necessarily be the professional or academic theater. According to its advocates, therefore, the small liberal arts institution has the ideal opportunity to educate its students, including those in the theater program, in responsible living.

Objectives of Theater Programs in Small Liberal Arts Colleges

Objectives of theater programs vary little, according to the theorists, in their specific attitudes toward students in liberal arts colleges. Fine points, however, are given different emphases, particularly in regard to the small college. Burnet M. Hobgood, a former executive officer of the American Educational Theatre Association, has pointed out that such programs in the smaller schools are definitely on the increase with the concentration in colleges enrolling from 500 to 1500 students. The small liberal arts institution appears to place the stress particularly on a humanistic approach.

Hobgood, describes such an approach as follows:

The curriculum treats chief areas of theatre and drama in a selective or extensive pattern, each area receiving some emphasis. A "major" in theatre is

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offered, and the student is expected to study in each subject area in which courses are provided. Full-time faculty of two or more . . . also supervise play production. Some specialization in subject areas is normal, but certain courses are managed in such a way that students in other fields may undertake them without disadvantage. Dramatic literature may not be taught within the program if instruction in it is available in another department. Great value is attached to scholarly and critical work in the humanities, literature, and the arts. Production work is usually extra-curricular, with studio and laboratory activity conducted in connection with some classes. Highly developed operations in studios or laboratories may be co-curricular. Preparation to enter a career in educational theatre is often encouraged, but careers in the professional theatre are typically discouraged.9

Although not all aspects of Hobgood's description are definitive in every situation, all the colleges in this study adhere to his basic pattern in most regards.

Various theorists in theater arts suggest several major factors involved in achieving this humanistic approach to the study of theater. First, many, if not most, of the students in the small liberal arts college's theater program do not intend to pursue theater as a career. Secondly, theater is a worthy humane study. Thirdly, the study of theater has historical value. Fourthly, the study of theater provides appreciation for an art form that has modified the entirety of Western culture. Finally, an audience is trained in the aesthetic value of theater. These factors are expounded in particular by Peter Weiss, Hobgood, Hubert C. Heffner, and Allen Crafton.

Weiss and Hobgood discuss the first. Weiss suggests that

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9 Ibid., p. 154.
many theater students in liberal arts colleges have no intention whatsoever of pursuing either an educational or professional career in theater. Moreover, according to Hobgood, a large percentage of these students discover their college experience in theater to be helpful to them in many careers. Weiss becomes even more specific when he indicates that both law and medicine recognize theater as a worthy major in the liberal arts college.

The first important factor then is that the liberal arts theater major can find a use for his earlier energies in whatever profession he chooses.

The second major factor is suggested by Heffner. He points to the discipline of theater as being a subject worthy of study because of its humanitarian values, and that this "unusually effective" sort of liberal education is definitely justified for the large numbers who participate. He suggests that liberal education frees one from ignorance, intolerance, superstition, and parochialism and for "citizenship in the realm of the intellect."

He further points out that such education demands a knowledge and appreciation of excellence and particularly human excellence. Therefore, he asks several questions of those who would doubt the appropriateness of theater as a discipline of study:


11 Hobgood, p. 158

12 Weiss, p. 12.
What subject of study deals more profoundly with human experience and the failures of men to achieve excellence than does drama? Where can you find man's ethical values and moral dilemmas more adequately and effectively presented than on the stage? At the same time, where can you find that which degrades man or that which renders him ludicrous more cogently and compellingly expressed?  

For this reason Heffner suggests that no other art form depicts the human condition in such a complete way and that "... of all the arts, it is the one that can be central to a liberal education."  

The third major factor is also suggested by Heffner. Any student, he points out, is able literally to acquire a substantial knowledge of the entirety of Western civilization through studying step by step the development through historical and critical processes the Western theater and its drama. The implication is that one can know his heritage in a very basic way through his study of and experience in the theater program of his liberal arts institution.

The fourth factor is pointed out by Weiss as important. He suggests that in addition to the values of creative gratification, team effort, self-discipline, and a good student-faculty relationship, a great advantage in the study of theater at small liberal arts institutions is that it provides a full understanding of and appreciation for a very forceful art that

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14 Ibid., p. 24.

15 Ibid., p. 20.
has had important ramifications in Western culture. Weiss believes that theater's aesthetic value or the appreciation of the art of theater for its own sake is reason enough for its inclusion in the curricula and practice of liberal arts institutions.

Crafton suggests the final major factor. He believes that one of the most important objectives of a liberal arts theater program is to train an audience in the appreciation of theater. He points out that it is well known that the European counterpart of the average American has professional theater at his fingertips, and he suggests that most Americans must depend primarily upon educational and community groups for their theatrical experience. Consequently, Crafton thinks that the educational theater can fill a great void in the lives of many Americans. Crafton agrees with Heffner that the college can serve adequately as a cultural center in a particular community.

The Specific Colleges

All of the institutions in this study appear to have similar purposes for existing and similar objectives in offering theater programs. The catalogs of all declare in one way or another that the colleges' major purposes are to provide opportunity for a liberal and culturally sound education and that the objectives

16Weiss, p. 12.


18Heffner, p. 17.
of their theater programs relate to a large extent to the major factors cited above. In the case of those institutions that are related in one way or another to a religious denomination, the colleges seek to find their purposes and reach their objectives within a distinctively Christian context. No matter how they attempt to express their purposes for existence and their objectives in offering theater programs, however, all the institutions pride themselves on their commitment to individual service.

College Objectives

Typical of the colleges in this study is the statement of Converse which refers to a recall of values and a search for realities with which every educated individual must be concerned. The catalog states,

Young people today are searching for a faith. Converse exists to help them find it. It will probably not be a new vision, but a rediscovery of life's "intrinsic values" and ultimate realities" [sic] in the light of new knowledge.\(^{19}\)

Being thus liberally educated, graduates will have gained, it is hoped, a clearer understanding than they previously had of the world of which they are a part, their relative position to it, their opportunities in it, and their responsibilities toward it.\(^{20}\)

The educational policy at Converse also points to a more flexible curriculum than in former years. Admitting, however, to the necessity for clear academic guidance in the student's choice

\(^{19}\) Converse College Bulletin, 1974-75, p. 5.

\(^{20}\) Ibid., p. 6.
of course work, the catalog states,

Although students of today enjoy a more flexible program and a greater measure of independence in their studies than ever before, the faculty has retained control over the basic structure of degree requirements. It is our judgment that students at the undergraduate level, however much they may assert their right to choose for themselves, are actually in need of strong academic advice, and that they will in fact be better motivated in their studies by the confidence that they are guided by a faculty which not only knows the components essential to a liberal education but also is willing to prescribe them.\(^1\)

Both the purpose and academic policy of Converse's academic terms are adhered to with only minor variations by the other colleges in this study.

The purposes of these colleges is backed by their course offerings. All of them offer extensive work in the fine arts, the humanities, the social sciences, and the natural sciences, with a few of them offering some vocational and other miscellaneous work. The fine arts, including art, music, and theater, are offered at all the institutions, and Lander adds dance to its curriculum. The humanities, including English, foreign languages, history, philosophy, religion, and speech, are offered at all but two of the colleges. The two exceptions are Charleston and South Carolina State, the former lacking speech and the latter lacking philosophy and religion. Charleston, Columbia, Converse, and Furman add classics to their curricula. The social sciences, including economics, political science, psychology, and sociology, are offered

\(^{21}\)Ibid., p. 17.
at all these schools, the one exception being Limestone's lack of a course in political science. The natural sciences, including biology, chemistry, geology, physics, and mathematics, are offered at all the institutions, except that geology is not offered at Columbia, Converse, Lander, Newberry, Presbyterian, and South Carolina State. Furthermore, some of the colleges offer various vocational and miscellaneous courses incidental to the standard liberal arts curricula. These offerings are specified in Table 1.

Also in support of the colleges' purposes, they all offer what is generally known as cultural enrichment programs which bring to the campus well-known lecturers, artists, musicians, and theater groups for the student's cultural development. Moreover, Baptist, Furman, Limestone, and Presbyterian consider these opportunities so important that they require attendance at many of these programs for purposes of graduation. These offerings are clarified in Table 2.

Substantiating the academic policy of these institutions are the courses that each requires for graduation from the college. A fine arts requirement is listed at some of the schools. Baptist expects the student to pass three semester hours in fine arts, which include courses in art, music, or theater; Converse expects the student to complete six hours; Furman expects the equivalent of four hours; Lander expects up to six hours; Presbyterian expects
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\(^a\)School of Arts and Sciences.
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up to three hours; and South Carolina State expects up to four hours. Furthermore, Converse, Furman, and Presbyterian will allow theater courses to fulfill either part or all of this requisite.

Nine of the institutions impose humanities requirements, including English, foreign language, history, philosophy, religion, and speech. Baptist requires the student to pass up to forty-two semester hours in the humanities, Charleston up to twenty-four hours, Columbia up to twenty-seven hours, Converse up to twenty-four hours, Furman up to the equivalent of twenty hours, Lander up to forty-five hours, Newberry up to twenty-four hours, Presbyterian up to thirty hours, and South Carolina State forty-one hours.

Eight of the colleges require work in the social sciences, which may include economics, psychology, and sociology. Baptist expects the student to pass three semester hours in the social sciences; Presbyterian expects up to six hours; Charleston and Converse expect six hours; Furman expects the equivalent of four hours; and Newberry, Lander, and South Carolina State expect nine hours.

Nine of the institutions expect work in the pure sciences, which may include biology, chemistry, geology, physics, and

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22 When the term "up to" a specific number of semester hours is utilized, the required number of hours may be reduced under certain circumstances. For example, some required hours may depend upon the particular degree sought, the course of study chosen by the student, the elective courses chosen by the student, the student's achievement test scores, the student's high school record, or the student's SAT scores. In some instances, however, the term is utilized to indicate that courses in another academic division of the college may be substituted for courses in the division being described.
mathematics. Columbia requires up to seven semester hours in the sciences; South Carolina State requires up to eight hours; Converse requires up to nine hours; Newberry requires up to eleven hours; Furman requires twelve and Presbyterian up to twelve hours; and Baptist, Charleston, and Lander all require up to fourteen hours.

Eight of the schools also require certain miscellaneous courses, including such diverse subjects as physical education, orientation, interdisciplinary courses, education, African-Asian studies, and military science. Although academic credit is not given for physical education at Furman, the school expects all students to pass proficiency tests in several areas of the subject as a requirement for graduation; Converse, Lander, Newberry, and Presbyterian require the student to complete two semester hours in physical education; Baptist and Columbia require the student to complete four hours; and South Carolina State requires up to ten hours. Columbia and Lander require one semester hour in special orientation courses, and Converse requires two hours. Presbyterian requires three semester hours in an interdisciplinary course. South Carolina State requires three semester hours in education. Furman requires the equivalent of four semester hours in African-Asian studies. South Carolina State requires up to ten semester hours in military science.

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23 Lander does not actually give academic credit for physical education but expects the student to complete an equivalent of two semester hours of the subject for graduation.
Only Limestone imposes no specific requisites on the student. All general education courses are chosen in consultation with a faculty advisor, who must comply with certain general guidelines established by the faculty.

The required courses in all the colleges, therefore, cover a broad range of liberal studies. These regulations are clarified in Table 3.

Departmental Objectives

As the general nature of the purpose of all the institutions would suggest, the objectives of the theater programs fit neatly into the niche that liberal education has cut out for them. The catalogs themselves point to the objectives of the departments in some of the colleges. Columbia seeks primarily to instill within the student basic training in the fundamental crafts of theatrical production. Converse points out specifically that the theater program is not only concerned with theater majors but also with those students who elect work in the program and that productions are open to all students in the college. Newberry proposes much the same idea as Columbia and Converse in its statement:

The curriculum in Speech and Theatre offers the student a rigorous intellectual discipline which helps him to learn sensitive observation, experimental curiosity, and self-criticism, tools which will enable him to continue to grow in wisdom and creativity after his graduation.

26Newberry College Bulletin, 1974-75, p. 70.
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| Required for theater majors only. |
| Three hours may be in theater. |
| May be in theater. |
| May be in theater, depending upon degree sought. |
| Music or art may be chosen. |
| Depending upon the degree sought. |
| Depending upon the courses chosen. |
| Depending upon the course of study chosen. |
| Depending upon achievement test scores. |
| Depending upon high school records and SAT scores. |
| Mathematics or philosophy may be chosen. |
| Mathematics or logic may be chosen. |
| Proficiency tests must be passed in several areas of physical education. |
| Physical education or military science may be selected, depending upon the courses chosen. |
All of the departmental chairmen, however, point out very specifically the point of view of the current programs and their objectives at the respective institutions. Hugh G. Eaker at Columbia states that the program under his guidance seeks to expand the interests of the students; to explore the humane properties inherent in the theater; to train the student in decision-making, a skill that will enable her to become a productive citizen in whatever profession she chooses; to give the student the advantage of personal contact between her and her audience, an experience that will be valuable to her wherever she may find herself; and to help develop a healthy appreciation for live theater in the future.\textsuperscript{27}

A professional actor himself, Laurens P. Moore at Limestone says that for some students it may be worthwhile to attend a professional school. However, Moore points out that the liberal arts approach to the study of theater provides definite opportunities in preparation for a career in theater to those who wish to take advantage of them. He declares more directly, however, that the program in a liberal arts institution is definitely advantageous to the non-theater major and that it is workable in that it builds an appreciation of theater in the student and creates appreciative audiences for the future.\textsuperscript{28}

Emmett Robinson at Charleston points out that the theater becomes for some people an emotional outlet for both participants

\textsuperscript{27}Hugh G. Eaker (Personal interview), November 1973.

\textsuperscript{28}Laurens P. Moore (Personal interview), January 1974.
and audience much as painting and singing do for others in the same capacities. He further suggests that through its artistic level theater has powers of entertainment, exaltation that is not to be found in the mass media, and satisfaction, creating a theater of communion. In addition, however, he says that although theater has no monopoly on certain values for the liberal arts student, nevertheless, the values that theater does provide are essential to anyone who takes an important place in society. Robinson means that the theater provides a base from which a student learns to deal creatively with people in every day living or in the course of his profession. He insists, therefore, that theater is a great sociological instrument, and he suggests strongly to his students that they reinforce their theater experiences with courses in both sociology and psychology.  

Philip G. Hill at Furman says that theater is especially adaptable to a liberal arts education and that its most effective, meaningful place is as a liberal art. This statement is especially true, he says, at Furman because theater is not only of great value to those who actively participate in it but also the large percentage of the student body who see each production. Hill believes that these participants and spectators become more "broadened human beings" because of the department's approach to theater.  

29 Emmett Robinson (Personal interview), May 1974.  

Harvey E. Jeffreys at Lander suggests that he cannot conceive of an effective liberal arts college without such a program. He says that the theater is a laboratory where one may experiment in an attempt to find the meaning of various aspects of life. It opens the student to an awareness of values, particularly the humanitarian values. The entire process is an experiment in human relationships and is extremely broadening as far as the student's educational process is concerned.31

At Newberry Carl von Kleist points out that theater programs in liberal arts colleges and even in his own department are becoming more and more professionally oriented. He is, however, dedicated to the liberal arts approach to teaching theater. He suggests that the objectives of departments in liberal arts institutions should of necessity give the students more than introductions and surveys. However, the department has the responsibility not to mislead the student into thinking he will necessarily become a professional theater artist, particularly in New York. In fact, von Kleist encourages majors who do not plan to make the theater a career. The department has further responsibilities, he adds, to contribute to humanistic ideas, to train audiences, and to allow the student a wide range of theatrical activity for the purpose of expanding his cultural interests and his artistic tastes. It should attempt to present experiences that cannot be provided elsewhere—in television, motion pictures,

31Harvey E. Jeffreys (Personal interview), October 1973.
or in large universities. A theater program, von Kleist points out, is necessarily a part of a liberal arts education.  

Dale O. Rains, the writer of this work, has observed at Presbyterian that most of the students who take theater courses or who major in the area are not interested in considering nor encouraged to consider theater as a career either educationally or professionally. In fact, a large majority of majors also complete a second major in another discipline. Students usually make this decision on the advice of their departmental advisor in order to give the liberal arts approach greater flexibility. Probably the most significant goal of theater at Presbyterian is to develop within the students, both participants and audiences, an appreciation of the art of theater. It is believed that with the growth of such appreciation that the student will learn to value one of man's most enduring and influential institutions, to react consciously to humanitarian values, and finally to return time and time again to be spectators at live theatrical productions both as students and as members of the greater society at large.

Laurence M. Vanella at Baptist points specifically to the educational value of the drama. He says that theater was the process through which people were educated in more illiterate eras and that the theater still has relevance in the same capacity today.


33 One may not major directly in theater at Presbyterian, but he may major in fine arts with an emphasis in theater.

He suggests that through theater all students are able to take part in much of the great literature of the Western world and that it comes alive for them on the stage. Moreover, he says that the small liberal arts college would profit considerably in its theater program if it emphasized the need for grounding the student in the basic fundamentals of theater rather than attempting to become professional schools. Vanella also suggests that the basic traditional and semi-traditional concepts of both theory and practice should be taught in the liberal arts colleges, leaving most of the experimental and avant-garde approaches to the student's post-baccalaureate training. In discussing the development of the student's creative abilities, Vanella suggests that there is great opportunity for injecting innovations into traditional forms, that the student should be encouraged to do so, and that creativity will be the result.\(^{35}\)

At South Carolina State H. D. Flowers II suggests that the values in theater at a liberal arts college are several. He points out that it gives the student an introduction "to the spectrum of theatre art and scholarship as a major part of his general liberal arts education and attempts to give him a comprehensive range of theatrical insights and skills."\(^{36}\) He states further that the theater is a humanistic study and is valuable to "inward, outward,  

\(^{35}\)Laurence M. Vanella (Personal interview), May 1974.

an [sic] synoptic education." Theater education, he says, acquaints the student with various opportunities. These are to

(1) Understand and evaluate the literary form of the play, the dance, or opera, the quality of acting, differences in the uses of speech, lighting, stage design, the staging and choreography, and the costume design. (2) Acquire a knowledge and appreciation of dramatic literature, including the skill of reading to visualize staging and acting. (3) Become aware of the influence of theatre as a social force, especially its help in understanding other national and cultural groups. (4) Experience a wide variety of theatre, including the best in classics and contemporary production in order to have a basis for making his own independent judgement. (5) Discover how theatre and speech experiences can help individuals develop and maintain emotional stability.

At Converse W. Hayward Ellis thinks that the aesthetic value of theater is important within itself. He further believes, however, that such value should be linked in some way with the human condition. Morality and ethics tend to play a role in his selection of plays. His actors in the past have concerned themselves with such problems as war, poverty, racism, and over-population. His stress is therefore laid on the humanitarian aspects of the theater.

In all instances the catalogs and the chairmen agree that the liberal arts theater student is preparing himself for responsible living regardless of the profession he may choose for himself. Most of the colleges, therefore, do not encourage students to go

37 Ibid.
38 H. D. Flowers II (Questionnaire), March 1975.
39 W. Hayward Ellis (Personal interview), September 1973.
into the theater as a profession but do encourage theater majors who plan to enter diverse professions. The humanitarian aspects of theater are often emphasized so that the student may get a glimpse of the human condition in many forms. The historical value, while not emphasized strongly in most of the colleges, is utilized. One of the most important emphases in these institutions is the development of an appreciation for the theater as an art form by participants and audience alike. Such a development creates actors, crew persons, and audiences for theater as a leisure activity as well as audiences for worthwhile professional productions. Perhaps the best summation is given by Hill at Furman:

The drama offerings of the Department of Drama and Speech are an attempt to provide a coherent major program consistent with Furman's basic purpose of academic excellence in a liberal arts context. The liberal arts approach does not presuppose anything other than excellence in production and in the production-oriented courses (as well, obviously, as the more scholarly ones), but it does imply that it is not the primary function of this department to prepare students for a career in the professional theatre. The courses are intended to fit together into a broad background in all phases of theatrical art, so that the student who completes a drama major at Furman is well equipped to pursue more specialized study on a graduate level, to teach drama in the public schools, or simply to lead a more humane life in any field of endeavor.

It is the basis [sic] philosophy of this department that theatrical literature, criticism and history are inextricably involved with the arts and skills of production—that neither area makes a great deal of sense without the other. Excellence in production is only possible with due knowledge of and regard for literary and historical perspective, whereas valid criticism must be based upon extensive first-hand knowledge of production. The introductory course attempts to integrate all these facets of the theatre for the introductory student; the drama major attempts
this same integration in much greater depth. Thus each course has its own reason for existence, but it also has a relationship to every other course in the department.

It appears from the evidence presented in this chapter that Hill's statement is consistent with the objectives expressed by all the schools in this study.

**Summary**

Advocates of the small liberal arts college extol the virtues of such institutions. These persons point out that it is the liberal arts college that best prepares students for responsible living in the outside world by offering opportunities to broaden their intellect through the fine arts, the humanities, the social sciences, and the pure sciences. Moreover, the course requirements that the colleges make on their students assure a well-rounded education. If the student, however, seeks his education in a liberal arts college of minimal size, he has greater opportunity to take advantage of the humanizing factors regarding personal relationships with the professors, regarding the community environment, and regarding opportunities in co-curricular activities that heavy competition would forbid in complex universities. There is, according to the advocates, virtue not only in the broadening aspects of the liberal arts but in the smallness of the college itself.

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Several theorists, therefore, have given theater education a prominent place in the scheme of these institutions. Theater in these situations is not taught as a profession, is a proper humane study, has historical value, provides appreciation for an important art form, and trains audiences in aesthetic values. The colleges in this study relate directly to these factors in most instances.

All of the institutions in this study, being small liberal arts colleges with theater programs, have similar purposes for existing and similar objectives in offering theater programs. They exist to help the student discover life's "intrinsic values" and "ultimate realities." They execute this purpose by guiding the student in his selection of broadening courses and encouraging him to enrich himself culturally by participating in various cultural programs that the colleges provide for his intellectual and emotional development. The theater programs are designed so that they are in keeping with the liberal-arts purpose of the institutions. Such designation requires that the theater student study every area of theater and as many other disciplines as possible to broaden his perspective.

This study assumes, therefore, a basic position that a theater program included in the curriculum of the small liberal arts college enriches it considerably and that theater education makes a definite contribution to the realization of the objectives the colleges have established for themselves. For this reason, emphasis
in this study relates directly to the theater program's relationship to liberal arts education in the selected small institutions.
CHAPTER III

IN THE BEGINNING

The founding of the institutions in this study range in time from the latter half of the eighteenth century to the latter half of the twentieth, and the initiation of their theater programs range in time from the last decade of the nineteenth century through the seventh decade of the twentieth. Charleston originated in the 1700s but did not begin a theater program until 1923. Furman, Newberry, Limestone, Columbia, Lander, Presbyterian, Converse, and South Carolina State are all nineteenth century institutions, Furman beginning its theater program in 1923, Newberry in 1932, Limestone in 1896, Columbia in 1894, Lander in 1923, Presbyterian in 1965, Converse in 1890, and South Carolina State in 1932. Baptist came into existence in 1965 and began a theater program the following year. All except South Carolina State began as private schools, Charleston and Lander becoming state supported well into the twentieth century.

The theater program developed in these institutions through different processes. Some came directly out of administratively planned curricula. Others grew out of student-organized dramatics clubs. The rest came from deliberately designed curricula and production work that began simultaneously. All these processes will be discussed.
The Founding of the Institutions and the Origin of Theater Work

Only one of the colleges came into existence in the 1700s. According to the bulletin, the oldest of the schools is Charleston, founded in 1770 and offering classes to male students for the first time in 1785 in the home of its president, the Reverend Father Robert Smith, who was later consecrated the first bishop of the Episcopal Diocese of South Carolina while still in the presidential office. The college conferred its first degrees in 1794 and in 1795 occupied the first building on a new campus.\(^1\) It first offered a theater program to its students in the form of a dramatics club founded in 1923. It was almost two centuries after the college's beginning, however, that Charleston initiated a theater curriculum.

Eight of the colleges had their origins in the nineteenth century. Furman originated as the Furman Academy and Theological Institution. The school was authorized by the South Carolina Baptist State Convention in 1825, and it opened its doors to men students in 1827 at Edgefield. It eventually moved to Greenville where it was chartered as Furman University in 1850. A parallel institution for women was founded in Greenville in 1855, and the two colleges merged in 1938.\(^2\) Furman first offered a theater program to its students in the form of a dramatics club founded in 1923, although the club was not permanent. A theater curriculum

\(^1\)College of Charleston Bulletin, 1974-75, p. 10.

came twelve years later. Newberry, founded in Pomaria in 1831 for the education of male students under the auspices of the Lutheran Synod of South Carolina and Adjacent States, moved to Lexington in 1834 and to Newberry in 1856, from which town it derived its name. \(^3\) It first offered a theater program through a Department of Dramatic Art in 1932. Limestone, established to educate women by the Reverend Doctors Thomas and William Curtis in 1845, \(^4\) originated as a Baptist institution, eventually becoming independent of the church. \(^5\) It first offered a theater program through a Department of Expression in 1896, later organizing a dramatics club. Columbia received its charter in 1854 in behalf of the South Carolina Methodist Conference to educate young women. \(^6\) It first began a theater program in a Department of Elocution in 1894, organizing a dramatics club at a later date. Lander was founded as a women's institution by the Reverend Doctor Samuel Lander, a Methodist clergyman, in 1872 at Williamston. The school relocated in Greenwood in 1904, and in 1948 the South Carolina Methodist Conference decided to discontinue it. In 1951 Greenwood County obtained the title, and it remained in county hands until 1973 when it became a state supported institution. \(^7\) Its first

\(^3\) Bulletin of Newberry College, 1973-74, p. 10.


theater offerings issued from a Department of Expression in 1923. Lander never had a dramatics club. Presbyterian had its beginning in 1880 in Clinton as a men's institution under the direction of the Reverend Doctor William P. Jacobs, a Presbyterian minister, and is currently under the supervision of the Presbyterian Synod of the Southeast. 8 It began theater production concurrently with curricular work as a planned design in 1965. Converse began in 1889 as a college for women, calling itself "truly religious but never denominational," in Spartanburg. It has always been a privately endowed institution. 9 Its first theater offerings were in its School of Expression and Physical Culture in 1890, the first complete year of its existence. It later developed a dramatics club. Chartered as Colored Normal, Industrial, Agricultural, and Mechanical College of South Carolina in 1895, South Carolina State, the only predominantly Black institution in this study, opened its doors in Orangeburg to a co-educational student body for the first time in 1896, and its name changed in 1954. 10 It began its theater program in a dramatics club organized in 1932. It was not until 1955, twenty-three years later, that the college approved a curriculum. Four of these institutions—Columbia, Converse, Lander, and Limestone—began as women's colleges; three—Furman, Newberry, and Presbyterian—as men's colleges; and one, South Carolina State,

8 Presbyterian College Catalog, 1973-74, p. 10.


10 South Carolina State College Catalogue, 1974-75, pp. 1-2.

The last institution is of twentieth century origin. Baptist initiated co-educational curricula at Charleston in 1965, the first year of its existence. The college met classes in the facilities of the First Baptist Church of North Charleston, but by 1966 was in its own buildings on a new campus. It was this year that the school established a theater program.

The origins of educational theater in the ten colleges came about in three different ways. Four of the institutions derived their programs directly from the curricula, production activity developing later. In three of the colleges the dramatics club came first, initiated basically by the students themselves, curricula developing at a later date. The final three institutions possessed administrations that deliberately planned the curricula and production work so that they would begin simultaneously. Discussions of the origins of each of the programs follow.

### Colleges Deriving Their Theater Programs From Curricula

Four of the institutions derived their theater programs directly from their curricula. It was in 1890 that Converse initiated its School of Expression and Physical Culture, which

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included, among other subjects, courses in dramatic arts
only four years later that Columbia began to offer in its School
of Elocution the same sort of courses. Following the same
general pattern Limestone offered such work in 1911
and Lander did the same in 1923. As all curricula had similar origins, so
they all began theatrical production in much the same way.

Origin of the Programs

Converse and Columbia colleges. It was during the last
decade of the nineteenth century that Converse and Columbia adopted
curricula that paved the way for the evolution of their theater
programs. Although younger than Columbia by twenty-eight years,
Converse was the first of the two schools to offer any type of
theater training to its students. The very first catalog of 1890-
91 announced a three-year plan of study in expression and physical
culture which included elementary and advanced courses in voice
and articulation, literature as related to expression, Shakespeare,
pantomime, criticism, and characterization or acting. Although
the 1886-87 issue of Columbia's bulletin announces a Department of
Elocution which lists courses in voice and articulation, movement,
speech, and gesture, which all the enrolled women were required to

\begin{itemize}
\item Con. Col. Bul., 1890-91, pp. 57-58.
\item Catalogue of Columbia Female College, 1894-95, pp. 28-31.
\item Cat. of Lim. Col., 1911-12, p. 37.
\item Cat. of Lan. Col., 1923-24, p. 58.
\item Con. Col. Bul., 1890-91, pp. 51-52.
\end{itemize}
It was not until 1894 that courses were offered in "dramatic action and expression," pantomime, Shakespeare, and characterization or acting. The same catalogue, however, warns the student against mimicry or imitation "save in the legitimate form" and urges her to "develop that which is best in herself." The authors suggest that the legitimate form of imitation is found basically in the plays of Shakespeare, since Shakespearean plays were studied to the exclusion of any other drama. Considering the evidence, it may be assumed that in the colleges' earliest years the faculties felt that poise in some form of theatrical endeavor was important to the proper education of every "young lady."

Limestone and Lander colleges. Limestone and Lander also initiated their theater programs in expression departments. Limestone began a Department of Expression in 1896, the catalog of that year noting that the students must be cultured women and that every part of their being should be educated. It was not until 1911 that the college offered specific work in theater. Lander introduced expression as a course of study in 1923, fifty-one years after its founding, and offered theater courses to its students in the first year of the department's existence.

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18 Ibid., 1894-95, pp. 28-29.
19 Ibid., p. 30.
Origin of Play Production

During the early years of the elocution or expression departments, the courses relating to dramatic art were probably concerned more with what is today called oral interpretation of literature. As time progressed, however, the evidence points to the development of actual play presentation. In all instances production grew out of the curricular beginnings.

Converse College. Converse was the first of the colleges to inaugurate production work. The bulletin points out that there were some public "recitals" by 1893, although most of the presentations probably were given in class after sufficient rehearsal. It declares that "the pupils recite each day before the class as an audience . . ." and that one day of each week is devoted to rehearsals, when the pupils render selections of their own choosing and unaided preparation. This aids them in the matter of choosing good literature, as none other is accepted, and strengthens self-confidence.

By 1902, however, Shakespearean plays were actually presented. In fact, there was a class specifically "designed for the dramatic interpretation of the Shakespearean play. . . ."

Columbia College. It was not until 1909, however, that Columbia began to offer play production as a part of its program.

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23 Ibid., p. 78.

24 Ibid., p. 80.

25 Ibid., 1902-03, p. 59.
The department name was changed from Elocution to Expression and Oratory and courses consisted of dramatic literature, pantomime, comedy, dramatic art, forms of drama, and impersonation or acting. Public recitals and plays were performed, utilizing both modern and Shakespearean sources since modern plays had by this time become a part of the stated curriculum. The college acknowledged the importance of theatrical activity in the lives of the young women in attendance by stating,

The importance of this subject in a girl's education cannot easily be overestimated. The ability to read and recite well is not a mere accomplishment, but an essential part of what she should learn. Thus she acquires a power in the social circle and in society in general that she could not otherwise possess.  

This importance, therefore, concerned itself mainly with the student's acquisition of the social graces necessary to maintain her equilibrium in the outside world.

Limestone College. Although some pantomime was taught at Limestone in 1897-98, it was not until 1911 that courses referred to in the catalog consisted specifically of such things as "class studies of Shakespeare and other dramatic artists," pantomime, "dramatic and emotional studies," voice, rehearsal of scenes from classical dramas, and characterization or acting.  

There is no indication, however, in these early years that there were ever any

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26Cat. of Col. Col., 1909-10, p. 50.
27Ann. Cat. of Cooper-Limestone Inst., 1897-98, p. 45.
28Cat. of Lim. Col., 1911-12, p. 37.
public "recitals" as at the previously mentioned colleges or other performances of any kind.

In 1920-21, however, the catalog points out that dramatic technique became a part of a sophomore elective course in the English department, although the expression department remained basically the same. The catalog of the following year indicates that the English department had dropped the course and that the expression department had continued its dramatic curriculum with courses, among others, in advanced pantomime, impersonation or acting (using Shakespeare's *The Taming of the Shrew* as a text), and directing one-act plays. Although courses such as these continued to be offered through 1924-25, it was in 1925-26 that records indicate public "recitals." The bulletin states that the department conducted these recitals on two afternoons a month, producing the "'audience-factor' so necessary to the growth of the student." Consequently, attendance and occasional participation became compulsory.

**Lander College.** Students at Lander studied "dramatic interpretation, tone coloring, artistic reading, pantomime, rehearsals, repertoire . . ." first in the expression department in 1923. There is no mention of recitals or public performances

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29 Ibid., 1920-21, p. 25.
30 Ibid., 1921-22, pp. 43-44.
31 Ibid., 1925-26, p. 65.
related in any way to this curriculum or in addition to it at this time. In 1927, however, the catalog states that all students getting a degree in expression were required to give a public recital.\footnote{Ibid., 1927-28, p. 60.}

Moreover, it is the catalog of the same year that first mentions explicitly that the curriculum included a study of scenes from Shakespeare, acting, and production techniques. Furthermore, a portion of this senior course devoted itself exclusively to play production. The description reads:

A study of the theory of staging, of modern tendencies in stage design, and of the organization necessary in stage productions, in designing stage settings, and in directing rehearsals. The purpose of the course is to prepare the students intelligently to produce school and community plays and to stimulate an appreciation of the art of the theatre.\footnote{Ibid., pp. 61-62.}

This statement is the school's first expression of interest in the aesthetic value of theater.

-Colleges Deriving Their Theater Programs From Dramatics Clubs-

Three of the institutions in the study derived their programs directly from dramatics clubs that were initiated primarily by the students themselves. It was in 1923 that Charleston and Furman students felt the need for such an organization and in 1932 that South Carolina State students followed suit. Furman and South Carolina State did not begin curricular work until 1935 and 1955 respectively, and Charleston did not begin such work until as late as 1966.
College of Charleston. J. H. Easterby, the college's historian, states that the Dramatic Society at Charleston began in 1923. 35 Apparently there was no theater work prior to that time, and the club concept became the important factor in building the program only five years after becoming a co-educational institution. The Comet, the yearbook of the institution, declares that the organization at the time consisted of fourteen students and that freshmen were ineligible for membership. The first production of the new organization in February of 1924 was a play called Green Stockings. It was so successful that the membership decided to use ten dollars of the proceeds as a prize to be awarded to the best original student-written one-act play. 36 There is no record, however, of that prize ever having been awarded.

The following year the annual points out that "instructive program meetings" were conducted for the club at two-week intervals. Since course work was not offered for credit through the college, the organization invited outside speakers who were knowledgable in the dramatic arts to give lectures and demonstrations on various aspects of the topic. 37 Apparently the members of the club were interested in learning as much as possible about good theater practice, regardless of the college's lack of curriculum in this respect.


37Ibid.
In this particular year the society presented *The Old Lady Shows Her Medals*, *Night at the Inn*, and *The Devil's Disciple*. The *Comet* comments after these presentations that student talent was abundant in both acting and backstage work. It says,

The Society has discovered in the student body a wealth of histrionic talent such as the most optimistic would not have hoped to find. They have enlisted the help of enthusiastic directors, and have found among their own number some very ingenious scenery constructors.

From this time until a curriculum was introduced in 1966, Charleston was never without a dramatics club to fulfill its role in the theater program.

*Furman University.* No information is available that points to the date of the origin of the dramatics club at Furman's female counterpart, Greenville Woman's College, but the *Hornet*, Furman's student newspaper, shows that one did exist in the spring of 1923. It states,

Greenville Woman's College's best production was staged last Monday night when the dramatic club appeared in the comedy: "Nothing but the Truth." Great credit is due Mrs. Buist who directed the play, for it was decidedly the best entertainment given at Greenville Woman's College this season.

The word "best" in the article seems to indicate that there had been previous productions.

It was the same year that a call first came for a dramatics club at Furman itself in an editorial in the *Hornet*:

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38 Ibid.

39 Ibid., 1925, p. 74.

40 *Hornet*, 9 March 1923.
If for no other reason than that a number of students are very much interested in the organization of a dramatic club, we should have the club. There are men on the campus who are eager for such a club and who would be benefited in a number of ways by it. A dramatic club would furnish an outlet for the surplus enthusiasm and desire for excitement which often leads college men into decidedly harmful circumstances. It would benefit men who probably could not be reached by any other organization. It would give cultural training to men who are capable of such training. A great vacant spot in our college community life would be filled by the club.\footnote{Ibid., 21 September 1923.}

The editor apparently felt that interest in such an organization was substantial, that work in the club would be wholesome, that the society would reach men who were not involved directly in sports or other such activities, and that the aesthetic values of the group's work would be beneficial to its constituents. The accuracy of the editor's assessment concerning interest in a dramatics club would be tested shortly.

The students answered the call with some enthusiasm on October 15 of the same year, for the newspaper states that "Twenty or more students met in the Alumni Hall last Monday evening for the purpose of organizing a dramatic club."\footnote{Ibid., 19 October 1923.} The interest was short-lived, however, because the Hornet states only a month later, "If the organization does not receive the support of the students, it will fill an untimely grave. What are you going to do?"\footnote{Ibid., 16 November 1923.} There is only one more mention of the club in the student newspaper of
that year when it reports that the club was reorganized in December.\textsuperscript{44} Records indicate no further development of the club for six years.

In January of 1929 an editorial speaks of utilizing the Cloister, an English departmental organization, as a dramatics club,\textsuperscript{45} and another editorial in March of the same year points out that "something that is needed as badly as anything else on the campus at present is a dramatic organization."\textsuperscript{46} Apparently the Cloister, along with a French departmental organization, did follow through with plans to present plays. The \textit{Hornet} states the following year,

\begin{quote}
Within the last several years Furman has gone wild over campus organizations, but we have failed to organize a dramatic club. There is . . . good dramatic talent among our students, as has been manifested by the occasional plays staged by the Cloister and the French Club.\textsuperscript{47}
\end{quote}

Although plays were presented under the auspices of these two organizations, no dramatics club was formed, and the interested students were frustrated from the beginning.

They did not give up immediately, however. The newspaper outlines the reasons for failure but also expresses some hope for the future. The article indicates the difficulty in not possessing a qualified director, the insufficient funds or labor to build stage

\begin{footnotes}
\item[44]Ibid., 21 December 1923.
\item[45]Ibid., 15 January 1929.
\item[46]Ibid., 5 March 1929.
\item[47]Ibid., 4 March 1930.
\end{footnotes}
equipment, an insufficient number of students to maintain the organization properly, and the acquisition of an insufficient number of persons to take female roles:

For the past few years an effort has been made to establish a dramatic club on this campus. Heretofore it has failed for a variety of reasons. There is the lack of trained talent, of stage scenery, and of interest in a sufficiently large number of students. Some have pointed out the difficulty of securing persons for female roles. . . . 48

The article concludes, however, that it may be possible for the men who are interested to associate themselves with the club already in existence at Greenville Woman's College. It points out, "G. W. C. has a dramatic club and a collaboration with it would supply women characters. The plays could also be given in their auditorium." 49 There is no indication that such a plan was carried out. There is no further mention of a dramatics organization that included men students until 1935.

In The Arts in Greenville, Dorothy Richey 50 points out that the dramatics club at Greenville Woman's College did include Furman men in 1935. It presented its first integrated production, The Dover Road, under the direction of Arthur Coe Gray in October of 1935 and the following year adopted the name Furman Theater Guild with Joe Earle, a student from the men's college, as president.

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48 Ibid., 4 November 1931.

49 Ibid.

50 The same Dorothy Richey who had provided the impetus for theater arts at Limestone earlier took over the Furman theater program in 1950.
This was the same year that the college approved a theater curriculum, and Gray was the newly appointed head of the new department at both Furman and the women's college called Speech Arts.  

_South Carolina State College._ At South Carolina State a dramatics club came into existence in 1932, according to the college newspaper, the _Collegian_, and shortly thereafter adopted the name Wig and Mask Dramatic Society. The purpose of the organization, says the _Bulldog_, the campus yearbook, was to help develop the talents existing among its members, to give an appreciation of aesthetic values, and to present to the public plays "of a high and elevating nature." The club in its early stages had several faculty directors, among whom were S. B. Henderson and George J. Davis. By 1949 the Wig and Mask Dramatic Society was known as the Henderson-Davis Players in honor of these two former directors. There is no record of the early productions of the organization and no curriculum was offered until 1955.

Colleges Deliberately Designing Curricular and Production Work Simultaneously

Three of the colleges deliberately planned curricular activity, and production work occurred simultaneously with it.


52_Collegian_, November 1932.

53_Bulldog_ (Orangeburg: South Carolina State College, 1938), p. 53.

54_Collegian_, December 1949.
Newberry, founded in 1831 as a men's educational institution, did not begin a theater program until 1933, 101 years later. Presbyterian, founded in 1880 as a men's institution, did not offer work in theater until 1965, eighty-five years later. Baptist came into existence as a co-educational college in 1965 and in 1966 began offering a theater program. These are the most recent schools being studied to develop curricula in theater education.

**Newberry College.** Although Newberry began an oral communications program with a Department of Elocution in 1926, twenty-nine years after becoming a co-educational institution, and offered courses in vocal technique, gesture, and dialect, it was not until 1932 that the college introduced theater courses in a Department of Dramatic Art. In that year Newberry employed Minnie Lee Lane Bundrick to administer the program. Bundrick had received her baccalaureate degree from Winthrop College; had studied at Chilcora, St. Joseph, and Converse colleges; and had pursued two years of private study in New York and Philadelphia. She explains the goals of the theater work at Newberry as being effective speech and physical and mental poise. These things, she points out, are developed in the student through play production in which acting and stagecraft are considered. Furthermore, theater training is highly valuable in the understanding of fellow human beings and in the stimulation of the student's appreciation of aesthetic values.

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55 *Cat. of New. Col.*, 1926-27, p. 54.

56 *Cat. of New. Col.*, 1932-33, p. 11.
In addition, college preparation in such an area will train students for teaching in the public schools. The work as described continued for five years.

Presbyterian College. Presbyterian's reason for the lateness of the program is dependent primarily on the fact that the men's college became fully co-educational in 1965, and a theater program was thought to have more appeal for the female students than it would have had for the all-male student body of years past. Prior to the time of the program's initiation, the college ventured into theater only briefly. In the early 1950s an instructor in Spanish, John S. Glover, according to his own statement, recruited a number of students who presented two plays, Candlelight and Laburnum Grove, in a makeshift auditorium where they used heat lamps from the gymnasium for footlights. Glover points out that the students toured Candlelight to Donaldson Air Force Base and Fort Jackson, nearby military posts, where the troupe played to full houses. These plays were Presbyterian's only venture into theater activity until 1965 when the college approved and established a specific program.

In this year, although some women had been admitted prior to this time, the college achieved full co-educational status and, according to director of public relations, Ben H. Hammet, a curriculum in theater was established in order to attract female

57 Ibid.

58 John S. Glover (Telephone interview), March 1975.
At that time Presbyterian employed Laurence Zillmer, who had obtained his bachelor's degree at Kansas State College and his graduate degrees at the University of Wisconsin, to direct both curriculum and practice in theater arts. No major program was offered at the time, however. During the year Zillmer produced No Exit and The Oaks of Mamre and toured the former to area churches for presentation. The Knapsack, the student handbook, first mentions a dramatics club called the Presbyterian College Players the same year. Because of differences between him and the administration, Zillmer resigned after one year's service.

Baptist College at Charleston. Baptist was founded during the 1960s. Although the school provided theater instruction almost from the beginning of its existence, production work was and is under the auspices of a community theater group, an outside organization. The college initiated a Department of Dramatic Art in 1966. Emmett Robinson, the director of the Footlight Players, the major community theater group in Charleston, and present head of the theater program at Charleston, points out that he taught three courses at Baptist during the 1966-67 academic year. The following year, Baptist employed two full-time faculty members to carry on the program.

59 Ben H. Hammet (Personal interview), September 1968.
61 Knapsack (Clinton: Presbyterian College, 1965), p. 34.
63 Emmett Robinson (Personal interview), May 1974.
Summary

Although the institutions in this study began as early as the eighteenth century, their theater programs did not begin until the last decade of the nineteenth. One college, founded in 1770, initiated its program in 1923. Eight colleges came into existence in the nineteenth century, two of the theater programs beginning in the last decade of the nineteenth century, five programs beginning in the first third of the twentieth century, and the last beginning in the mid 1960s. The final college was founded in 1965, its theater program originating the following year.

Moreover, theater activity started in various ways. Four of the colleges developed their programs from established curricula. These include Converse, its curriculum beginning in 1890; Columbia, its curriculum beginning in 1894; Limestone, its curriculum beginning in 1911; and Lander, its curriculum beginning in 1923. All four colleges offered course work first, actual play production coming later. Three of the schools developed their programs from student-organized dramatics clubs. These include Charleston and Furman, both initiating dramatics clubs in 1923, and South Carolina State, beginning its dramatics club in 1932. In these instances curricula were approved later. Three of the institutions developed their programs through deliberate planning on the part of the respective administrations. These include Newberry, developing a complete program in 1932, Presbyterian, developing a complete program in 1965, and Baptist,
developing a complete program in 1966.

The beginning of educational theater in all these colleges was sporadic. Not only did the time stretch over a period of seventy-five years, but the processes ranged from curricula to production, production to curricula, and curricula accompanied by production. Nevertheless, in all instances the programs eventually became well established and recognized educational efforts at all the institutions.
CHAPTER IV

GROWTH AND DECLINE

Subsequent to the beginnings of the theater programs at the various colleges, they experienced a great deal of growth in most instances. In three situations, however, the programs became completely dependent upon the dramatics club for sustenance, and in two situations the programs actually found themselves in a period of decline prior to the current era. This current era, a period from which a vital program sprang in all the institutions, came to Newberry in 1963; to Furman in 1964; to Charleston in 1966; to Lander, Limestone, Presbyterian, and South Carolina State in 1967; to Columbia in 1969, and to Baptist and Converse in 1971. This period is defined as that era which began with the advent of the incumbent director, culminating in 1973-74, the final academic year of the study.¹

A period of significant growth occurred at five of the institutions through organizational and curricular processes; a relatively less significant amount of growth was experienced at two of the institutions through the same processes; and development responded only to the dramatics club in three colleges, all prior

¹If the present director has been incumbent for no more than one complete year prior to the year of culmination, the advent of the prior director marks the beginning of the current era. This exception is true only for Lander and Newberry.
to the current era. Hazel Abbott at Converse, Mary Lou Kramer at Columbia, and Dorothy Richey at Limestone and Furman established the theater as a particularly vital part of the liberal education of all students at their respective institutions by reworking the curricula and by emphasizing practical theater experience in such a way that theatrical activity gained a general respectability as an academic exercise at all the schools. Their successors at Converse and Columbia, James W. Parker at the former college and Anne F. Griffin at the latter, continued the reforms that Abbott and Kramer had begun. Richey had no immediate successor at Limestone, but upon her arrival at Furman, she brought that college's program up to the current period. At Newberry the financial situation became so awkward during the depression era that, after Minnie Bundrick resigned in 1937, the college was unable to maintain the curriculum, and a dramatics club was formed to oversee the responsibilities of play production. The college regained its curriculum in 1963. At South Carolina State and Charleston, plays continued to be produced without the aid of a qualified director through the energies of the dramatics club. These colleges attained a curriculum in 1955 and 1966 respectively. After Laurence Zillmer resigned in 1966, Presbyterian relied solely on a dramatics club to maintain its theater program for only one year after a year's experience with both curriculum and practice. At Lander, however, there was no instructor or dramatics club to carry on the work, nor was there such a person at Limestone after Richey's departure; the dramatics club at Limestone also became
defunct for several years. Lander and Limestone, therefore, experienced a period of decline in their programs.

The growth and development of each of these programs in both curriculum and practice may be divided into six time periods. They are the early years from 1905 to 1929, the depression era from 1930-1939, the war era from 1940 to 1946, the post-war years from 1947 to 1959, the later years from 1960 to the current period at each of the institutions respectively, and finally the current period itself. A discussion of the programs during each of these periods follows.

The Early Years, 1905-1929

The early years saw the beginning of many programs and the advancement of still others. Converse continued the program begun several years earlier by abolishing the curriculum and organizing a dramatics club to carry on the work. Later, however, the school re-established the curriculum and both club and course work existed side by side. Columbia, except for a very brief period, was never without a curriculum and the department organized a club to enhance its work. Lander, on the other hand, developed a curriculum but no club to enhance it. Charleston and Furman had no curriculum during these early years and depended exclusively on their clubs for a theater program. Limestone developed a curriculum and then a reinforcing organization. The programs at the other institutions began after these early years.
Converse College. Converse's 1906-07 bulletin shows that the college had lost its expression teacher and the curriculum was abolished. According to Lillian A. Kibler, the historian of the college, a dramatics club emerged to carry on the work that had begun in the expression department. A study of the catalogs of the period, moreover, shows that formal courses were not offered from 1907-1923.

An anonymous historian in "Brief Chronological Survey of the Dramatic Club at Converse College," a manuscript discovered in the files of the present theater department of the college, points out that plays continued to be presented by the dramatics club during the sixteen years in which no curriculum was offered. The English department sponsored the organization. The emphasis was on Shakespeare, and the club presented its productions primarily in a natural outdoor theater. The "Survey" records that Shakespearean Plays were popular. Students of the English department were helped in their productions by various Professors. Many of these plays were produced out on the back campus, which place came to be known as the Forest of Arden. Those were the days when the Ben Greet Company visited the college towns. He declared the natural amphitheatre at Converse to be the best he had seen.

Shakespeare, the "Survey" points out, was nevertheless shelved briefly during World War I in order to make a place for modern comedies that would attract army audiences from nearby Camp

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Wadsworth. These audiences, the "Survey" suggests, prompted the president of the college to realize the importance of trained personnel for the theater program of the institution. So it was that in 1923 the dramatics club at Converse was instrumental in aiding the return of a theater curriculum to the college, for the English department began offering courses in voice training, oral exposition, and dramatics. Although it allowed no academic credit at this time, theater was once again made a part of the curricular activity of the college.

The following year, however, the college granted credit for its theater course work. Twelve semester hours could be earned in two courses called "Dramatic Production" and "Advanced Dramatic Production," whose aims were to give instruction in theater appreciation, acting, directing, and technical aspects of theater. The probable reason for the college's decision to grant credit at this time was the English department's employing Helene Powers, mother of the motion picture actress Lucille Powers, as Assistant Professor of Spoken English. Powers, according to Kibler, was well qualified for the position, having earned a Bachelor of Literary Interpretation degree from Emerson College of Oratory and a Master of Education degree from Boston University. In addition she had done further study at Columbia School of Oratory in Chicago and was the founder

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4Ibid.


6Ibid., 1924-25, p. 88.
of the Dallas Little Theater. Powers headed the program at Converse from 1925 to 1927.\textsuperscript{7}

One important change occurred in the program other than in the curriculum during Powers' tenure. It is noted in the "Survey" that during her leadership women who played men's roles were for the first time in the history of the college allowed to costume themselves in masculine attire.\textsuperscript{8} Prior to this time these actresses dressed as men only from the waist up.

Hazel Abbott succeeded Powers in 1927. She had obtained a Bachelor of Arts degree at Yankton College, a Bachelor of Expression degree at Colorado College of Expression, and a Master of Arts degree at Colorado University. She apparently taught the Spoken English courses as they were listed at the time, but in 1928 the bulletin shows that both of these courses were replaced with two other courses entitled "Characterization; Production of the One-Act Play" and "Play Production." The former concerned acting and technical theater, and the latter was a laboratory course in which opportunity was given the students for acting, directing, or technical work.\textsuperscript{9}

As she reorganized the curriculum, Abbott also reorganized the dramatics club, according to the "Survey," under the name of the Little Chapel Players, their theater being the Little Chapel on the campus. After the first performance, however, the president of the

\textsuperscript{7}Kibler, p. 186.
\textsuperscript{8}"Survey," p. 1.
\textsuperscript{9}\textit{Annual Catalogue}, 1928–29, p. 87.
college "denounced such a title as Little Chapel Players as being too diminuitive for the work done," and the club voted immediately to change the name to the Palmetto Players, a title the organization continues to bear.

During Abbott's tenure at Converse, it was apparently the custom for each class to enter a one-act play in competition with the other classes for an award, for the "Survey" notes that in the fall of 1927 "the usual group of one-act contest plays were given by the classes." On one Saturday night the freshmen and juniors presented their plays, and the following week the sophomores and seniors presented theirs. The 1927 plays produced in competition for the prize were The Rector, The Potboiler, The Flying Prince, and Glory of the Morning. In addition, thirteen one-act plays were given before the Palmetto Players' meeting, and the advanced drama group presented four plays as "recitals." 11

The first full-length play under Abbott's direction was The Romantic Young Lady in the spring of 1928. Apparently the play was highly successful, because the "Survey" points out that the alumnae sponsored a performance in Charlotte, North Carolina, where the presentation was enthusiastically received. Abbott's second major production, the "Survey" says, was The Lady of the Weeping Willow Tree and was dedicated to Mother's Day. The seniors presented the final production of the 1927-28 season because it was


11 Ibid., pp. 1-2.
their custom to give the last play of the school year.\textsuperscript{12}

\textbf{Columbia College.} Theater in course form at Columbia appears to have existed only in that form with its occasional public recitals for a long time. A change came in 1921, however, with the college's employment of Marguerite Zimmerman\textsuperscript{13} as head of the expression department. Since 1909 the college had offered courses consisting of Shakespearean and modern dramatic literature, pantomime, comedy, rehearsals and recitals, "imagination and the dramatic instinct," dramatic art, forms of drama, and impersonation or acting.\textsuperscript{14} Zimmerman gained acceptance of a change in the course offerings in order to include dramatic literature, stagecraft, "distinctive characteristics of various national types," and directing.\textsuperscript{15} These are the first theater courses in Columbia's history to be given explicit descriptions in the catalog; prior to this time only the titles of the courses are listed.

In addition to this change in the curriculum, Zimmerman organized a dramatics club. The bulletin describes it in this way:

\begin{quote}
\textit{The Dramatic Club is composed of members of the Expression Department. It meets regularly every two weeks and programs furthering the interest in drama are given, and at various times social functions are held. The club presents several plays during the year, and every member takes an active part.}\textsuperscript{16}
\end{quote}

\begin{thebibliography}{6}
\bibitem{12} Ibid., p. 2.
\bibitem{13} The records do not indicate Zimmerman's credentials.
\bibitem{14} \textit{Catalogue of Columbia College}, 1909-10, pp. 51-52.
\bibitem{15} Ibid., 1921-22, pp. 44-45.
\bibitem{16} Ibid., p. 46.
\end{thebibliography}
This statement suggests that all participants in the expression department were automatically members of the club and that all members were required to participate in the production in some way, thus bringing production practices into a closer relationship with the curriculum. In this way the club at Columbia reinforced the course work. There is no record of the specific productions presented by the club during this period.

**College of Charleston.** Although Charleston offered no theater curriculum in these early years, the dramatics club begun in 1923 began to show some material progress by 1926. The *Comet*, the yearbook of the college, points out that the box-office receipts grew steadily, and although production work was somewhat expensive, the club cleared a good profit that year and used some of the money for educational purposes, some for recreation, and some for saving. It states,

> On April 18, 1926, the society presented "Dear Brutus." The play was a great success, and though the special scenery proved expensive, almost three hundred dollars was cleared. Of this sixty dollars was used to provide necessary books on play production. The rest, with the exception of a small amount appropriated for a banquet, was put in the bank.¹⁷

In addition, the following year the club subscribed to *Theatre Arts* and *Theatre Magazine*.¹⁸

During 1930-1931, the club's fifth year, the organization presented *The Man Who Married a Dumb Wife*, *Androcles and the Lion*, and *Tragedy of Nan*, winning excellent notices from the editor of the

¹⁷*Comet* (Charleston: College of Charleston, 1930), p. 106.
¹⁸Ibid.
Comet, as it continued to do for years to come.

**Furman University.** Furman's dramatics club substituted sporadically for a complete program until it merged with the dramatics club at Greenville Woman's College and a curriculum was devised for both Furman and the women's institution. Since the club made no significant progress in these early years, its work will be considered along with the accompanying curriculum as they both came into focus in the depression era and following years.

**Limestone College.** Students organized the dramatics club first in 1926, and the list of membership requirements points out that all expression students were eligible but not automatically members. Students outside the Department of Expression were subjected to the presentation of an audition scene and the payment of a fee of ten dollars in order to obtain membership. In her history of the college, Montague McMillan suggests that the club was also open to the people of the town. The membership fee was probably somewhat high for the third decade of the twentieth century, for the club in its early form did not last but two years.

In 1926 the Department of Expression was retitled Spoken English and Expression, but in 1927 Spoken English became a department in its own right, the instructor continuing to teach

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19 Ibid., 1928, p. 114.

20 *Catalogue of Limestone College, 1926-27*, p. 64.

courses in expression as well as spoken English. The theater courses are listed in the spoken English department and include dramatic expression, dramatic production, and dramatic education. These courses, existing side by side with the dramatics club, continued to be taught throughout the duration of the curriculum's existence, although additional courses were offered from time to time.

Many students could not afford the ten-dollar fee required by the 1926 organization, however, and many townspeople were perhaps loathe to spend that much money to buy such responsibility, for the club of 1926 dissolved, probably because of the fee involved. The catalog speaks of its reorganization in 1928 as the Limestone Dramatic Art League with no fee apparently exacted. It is described thus:

The Dramatic Art League, which is under the direction of the Dramatic Art Department of Limestone College, was organized in the fall of 1928. Its aim is to unite on an educational artistic basis a small group of students from Limestone College who have demonstrated their talent and abilities with the dramatic resources from among the people of Gaffney. The chief function of the League is the presentation of a series of five plays during the school season of the year. The Guild system of membership makes possible the presentation of plays that might otherwise be beyond the reach of the organization.

Although the purpose was basically the same as that of the former club, the final sentence of the new description probably refers to

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22 *Cat. of Lim. Col.*, 1927-28, pp. 54, 94.

23 Ibid., p. 55.

24 Ibid., 1929-30, p. 98.
the use of townspeople in the casts and crews rather than the charging of membership dues. The club in this instance, unlike those of the other schools, became basically a community organization in which students might get experience rather than a laboratory related directly to the course work offered. Nevertheless, since students were allowed to practice what they had learned in the classroom, it served as a somewhat enhancing device to the curriculum.

In 1929 Dorothy Richey became a member of the faculty of Limestone. She had earned her Bachelor of Arts degree at Florida State Woman's College, her Certificate from the Curry School of Expression, and her Dramatic Art Diploma from the School of the Theater in New York. Richey's first task was to reunite the departments of Spoken English and Expression into a Department of Dramatic Art. Her objectives were to train the voice of the student; to coordinate the mind, body, and voice of the student; to develop the physical and mental poise of the student; to aid the student in gaining an understanding of fellow human beings through the interpretation of characters; and to give the student an appreciation of aesthetic values. For all her goals, however, Richey offered only one theater course her first year, one which included work in play rehearsal, stagecraft, and direction. The prerequisite for enrolling in the play production course was satisfactory completion of a course in voice and diction.  

26 Ibid.
Richey instituted another innovation the same year. McMillan, the college historian, points out that before her coming to Limestone no men were allowed on the stage with the women. The "taller, deeper-voiced" women took the male roles, and they costumed themselves as men from the waist up but were expected to wear long, dark skirts rather than trousers. "Their long hair was slicked down, braided into a plait, and concealed by the stiff collar of the shirt." Richey not only used men in her casts, but she also allowed kissing between the sexes where the script called for it, creating a reaction of shock in the audience.27

Other colleges. The other institutions did not figure prominently in this early period. Newberry offered courses only in vocal technique, gesture, and dialect,28 and no further growth is evident. Baptist was not yet established as an institution, and Presbyterian and South Carolina State had not yet begun theater programs.

The Depression Era, 1930–1939

The depression affected the various colleges in different ways. With one exception, the programs were curtailed somewhat at all the schools. At Furman, the exception, the economic problems appeared not to have any real influence on the program as it began and thrived during the 1930s. For the other institutions, however, the national economic situation became a problem.


28 Cat. of New. Col., 1926-27, p. 54.
Limestone College. In 1930 Limestone employed an additional faculty member and expanded the course offerings to include classes in Shakespeare and modern drama in cooperation with the English department. The following year, however, brought some financial difficulty. A student assistant replaced this second faculty member. Despite the lack of money, the Dramatic Art League continued to flourish, and two students were named as coordinators of the club.\(^{29}\) The following year the financial crunch made a sharp impact on the program. All three students are missing from the list of employees, and it may be assumed that Richey was alone once again.

By 1934 Richey was offering two courses in play production rather than one. The additional course included theater history, acting, advanced stagecraft, and practical work in acting and directing.\(^{30}\) The practical aspects of these courses no doubt related in some basic way to the Dramatic Art League productions, for five "technical assistants" were utilized to oversee the activities of the League. Moreover, additional requirements for membership were published. These new requisites pointed out that students became eligible for membership by way of a comprehensive audition or through work in a previous performance. It was not, however, until the student proved herself by "her punctuality, her faithfulness, and her cooperative spirit" that she became a full-fledged

\(^{29}\)Cat. of Lim. Col., 1931-32, p. 105.

\(^{30}\)Ibid., 1934-35, p. 79.
member of the organization. These facts show that the League was the basic thrust in drama at Limestone during the depression era and that it was the most important factor in the growth of the theater program, since the course work at this time was yet rather negligible.

By 1936, the catalog submits, in order to get a diploma in dramatic art, a student must, in addition to her course work, complete four years of private lessons, present a graduating recital, and manifest a marked degree of artistic ability. Although the Dramatic Art League had only two technical assistants during 1936-1937, its productions still appear to have been a more important factor than the curriculum in the theater program. At this time, the college required only four semester hours in theater courses for a major, although six additional hours in other speech courses were required. The catalog declares, however, that the dramatics club existed to a large degree as a workshop to train students in the techniques of acting, directing, and technical practice.

Within the next three years two other changes occurred. Although course work remained basically the same, in 1938 the name of the department changed to Speech. The following year Richey

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31 Ibid., p. 80.
32 Ibid., 1936-37, p. 77.
33 Ibid.
34 Ibid., 1938-39, p. 72.
resigned and was replaced by another instructor. Five years later, however, Richey returned to head the program.

**Converse College.** Abbott made a major change in the curriculum at Converse in 1931. At this time, according to the bulletin, the English department divided itself into two sections, one of which was designated Spoken English. This new organization of the department allowed eighteen semester hours rather than twelve to be earned in theater courses, exclusive of other speech courses. The offerings included acting, directing, production, and theater history, whereas the prior offerings included acting, directing, and stagecraft.

By 1932 the poor economic conditions of the time had reached Converse as well. The "Survey" describes its effect on theater in 1932-1933:

> The depression hits the country but the drama thrives at Converse. In addition to a series of One act plays in the classes we present in Feb. our first Greek play: *Iphigenia in Tauris* - Euripides to a specially invited audience. The chorus was wonderful.

> In the fall . . . we gave a special matinee performance of *The Long Christmas Dinner* for Dr. and Mrs. Pell. In Jan. out comes *The Happy Journey* by T. Wilder. We laugh at every rehearsal with Mary Lib as the mother and Selina as the father. We always practiced after a strenuous session of Greek drama.

> In March the depression really hits us. We present *The Road to Rome* program on paper towels and take I. O. U's for tickets. The Banks are closed.

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35 Cat. of Con. Col., 1931-32, pp. 81-82.

36 Pell was president of the college.
The year ended with the great Elizabeth the Queen. We dedicated the play to Dr. & Mrs. Pell and Dr. & Mrs. Gwathmey. It was a very hot night, the queen almost lost her putty nose; but the play never sagged.\textsuperscript{37}

A shortage of money, therefore, did not deter the theater program at Converse. The plays continued as usual.

Although no course changes were made in 1933, the catalog shows that Spoken English became designated as Speech and Dramatics.\textsuperscript{38} The following year the name changed to Speech.\textsuperscript{39}

The "Survey" points out that in 1935 men were allowed on the Converse stage for the first time. In the fall semester they were permitted only in plays with all-male characters. That year the men presented $X$ Equals $0$, and the women played Symphony \textit{in Illusion}. In the spring, however, another change was made, and for the first time men and women performed in the same cast in a play called Dangerous Corner. "Much rejoicing and after dinner coffee \[sic\] Success. Now we have the courage to try something unusual."\textsuperscript{40}

Their "something unusual" went on stage on May 9. It was \textit{Man and the Masses}. The "Survey" describes the procedure and the emotion:

We sit around the table night after night studying the meaning of the lines. Mr. B. of the Music faculty writes music. Crowds of men many sets \[sic\]. The platforms and steps were built for one of the scenes.

\textsuperscript{37}"Survey," p. 5.

\textsuperscript{38}Cat. of Con. Col., 1933-34, p. 93.

\textsuperscript{39}Ibid., 1934-35, p. 100.

\textsuperscript{40}"Survey," p. 6.
It did upset the breakfast table. I think not more than 3 colleges in America made a try at this drama.

We are now dangerous and experimental in the theater.\textsuperscript{41}

It is apparent that the Palmetto Players prided themselves on their becoming more and more innovative. The excitement generated by such an experimental and explosive play as \textit{Man and the Masses} was indicative of things yet to come, as can be seen from future endeavors.

The "Survey" points out that Abbott attended the Soviet Theater Festival in Moscow and Leningrad probably during the summer of 1936, and on April 17 of the following year the Palmetto Players presented the Russian play \textit{Inga}. The Players apparently believed it to be the first performance of the play in the United States for the "Survey" comments, "We think it is the only performance in America."\textsuperscript{42}

Another milestone was reached in 1939 when a major program in speech and drama was offered for the first time. Its aims were basically "to give the individual student a generous personal culture" and an appreciation of literature as expressed in theater.\textsuperscript{43} Although some additional courses were added to the speech curriculum at this time, no new theater courses were offered.

\textsuperscript{41}Ibid.

\textsuperscript{42}Ibid.

\textsuperscript{43}Cat. of Con. Col., 1939-40, pp. 98-99.
South Carolina State College. Several members of the English faculty served as advisors and directors of the newly named Wig and Mask Dramatic Society. The organization continued to present low-budget plays during the depression era under the direction of the appointed committee. No record is available of the specific productions presented at that time.

College of Charleston. By 1934 the Dramatic Society at Charleston had created a "Dramatic Workshop," the yearbook says, to be in charge of the technical aspects of production. The stated purpose of the workshop was to give all students the opportunity to learn and participate in such aspects of production as makeup, costuming, set design and construction, stage managing, advertising and promotion, and directing. The club was not content with simply "putting on plays."

By 1935 the membership of the organization had grown from twenty-four the previous year to sixty. The Comet suggests that this growth was partly due to the creation of the workshop. It was this year that the organization conceived a non-credit class in production activity. Under the direction of Emmett Robinson, then a student who became head of the department in 1972, the classes consisted primarily of acting and stagecraft. The yearbook points out that Robinson had been to New York the preceding summer to study theater and that he attempted to impart some of the

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44 Comet, 1934, p. 96.
knowledge he had gained from his experience to the other students.\footnote{Ibid., 1935, p. 84.}

Robinson was to go on to Yale for graduate work, earning his Master of Fine Arts degree in theater.

\textbf{Columbia College.} At Columbia course work in theater arts appears to have been eliminated for one or two years in and around 1936. The specific year cannot be determined because the records of the period are missing. However, the courses were probably dissolved in 1935 under the chairmanship of Mary Lou Brinson Kramer, who had attended the Leland Powers School of the Spoken Word and the Rice School of the Spoken Word. Kramer had come to Columbia in 1934. The catalog does, however, describe the continued existence of the dramatics club during these years of curricular uncertainty:

\begin{quote}
The Dramatic Club is composed of all students taking Spoken English. Every girl will have an opportunity to act several parts; she will learn to cast, costume, direct and actually produce a play. The club presents several entertainments annually.\footnote{Cat. of Col. Col., 1936-37, p. 100.}
\end{quote}

This description suggests that all students who pursued even one course in Spoken English were required to participate in the club and to perform some function either on stage or backstage. The club awarded no academic credit, however.

Kramer reorganized the Department of Spoken English in 1937 as the Department of Spoken English and Dramatics. The purposes of the newly organized department consisted of training the mind to enable the student to relate to the world of others,
to develop poise in mental and physical ability, to train the speaking voice, to prepare the young women for future platform and dramatic work, to enhance an appreciation of aesthetic values, to stimulate the unique qualities of each young woman, and to equip the students adequately for later vocations. During the year or years in which the theater courses were eliminated from the curriculum, general speech courses were not. Courses in voice and diction, gesture and movement, and oral interpretation of literature were taught. In the year of reorganization, however, Kramer eliminated practically all courses that dealt with speech apart from theater. She offered eight semester hours of work in diction, choral reading, pantomime, improvisation, theater history, and stagecraft. In such a curriculum, Kramer's only emphases on other speech activities were in diction and oral interpretation. The dramatics club, moreover, continued in existence with its work relating directly to the curriculum. The catalog description indicates its "outlined program of study is continued throughout the year." 

Prior to Kramer's coming, approximately an equal amount of time was given to theater courses and to other speech courses. Upon her arrival the theater courses disappeared from the

48Ibid., 1936-37, p. 99.
49Ibid., pp. 104-105.
50Ibid., p. 105.
curriculum, although the dramatics club continued with a great deal of emphasis. After one or two years general speech courses were virtually eliminated and replaced by theater courses. It is possible that in the earlier years of Kramer’s tenure, theater work had to be eliminated because of the economic conditions of the depression era. As the general economy began to regain momentum, so did the economy of Columbia, and with the economic improvement, it was possible to offer theater courses again. For whatever reason this unstable period occurred, the program eventually turned out to be essentially such as would be found in colleges of the post-war period. There is no extant record of specific plays presented during the depression era.

Furman University. Furman’s catalog points out that since 1933 the curricular work at Furman and Greenville Woman’s College had been coordinated, implying that men were allowed to take courses at the women’s college and vice versa. Therefore, when Arthur C. Gray became head of both theater programs in 1935, his teaching time was split between the campuses. Twenty-one semester hours were offered in the program, six hours of acting and general production being taught at Furman and fifteen hours of design, playwriting, and a workshop being taught at the women’s college. The following year six more hours of acting and production work were added to the curriculum.

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53 Ibid., 1936-37, pp. 117-118.
The purposes of this early program declare that they are to give the student a wider area of interest and to develop his talents so that they will fit into a society in which he is expected to show himself an educated person. Furthermore, the purposes suggest that theater work can equip the student for leadership roles and for possible vocational goals. The catalog states,

In the training it offers, the Department of Speech and Dramatic Art acknowledges a double responsibility to the student. The first, taking advantage of his immediate enthusiasm and using that for a basis, is to assure him an ample extension of his interests and talents into a wide field of culture that best will serve him for the general needs of an educated citizen. The second, is to make sure that his study equips him for efficient leadership in Community Drama and in teaching Speech and Dramatic Art in the high schools of the state.  

In 1936 the college employed an additional faculty member,  and in 1937 it added two more to the department. The following year the program incorporated a new course called "Advanced Dramatic Production." By 1939, therefore, Furman offered thirty semester hours in theater work to its students, and four faculty members taught them. Such objectives and the growth in curriculum and faculty during the depression era suggest that Furman did not suffer as much from the economic conditions as some of the other institutions in the study.

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54Ibid., 1935-36, p. 105.
55Ibid., 1936-37, p. 23.
57Ibid., 1938-39, p. 120.
Newberry College. Since Newberry had provided a new curriculum in theater in 1932, one might surmise that the depression did not bother the development of the college program. However, in 1937 the economic conditions became so awkward that the institution was forced to withdraw the theater curriculum, and the dramatic club, which provided the college with a special impetus for production, organized the following year. In the 1939-40 academic year, the yearbook submits that the Newberry College Players toured Waiting at Church to a nearby town and Murder Before Breakfast to Georgia Tech. The club at Newberry continued to function throughout the war years which followed.

Lander College. There was no significant growth of the program at Lander during the depression era, although a spoken English department replaced the expression department in 1934. This new department included courses in pantomime, interpretation, production and pageantry. There is no record of production activity during this period, however. Other than the curriculum change, Lander simply retained the status quo during these years.

Other colleges. The other colleges cannot be considered at all at this time. Baptist was not yet established as an institution, and Presbyterian had not yet begun a theater program of any sort.

58 Newberrian, 1940, p. 65.
The War Years, 1940-1946

The war brought changes to some of the programs. A few gained from these years by utilizing military personnel as participants or as audiences. Others, especially the predominantly men's institutions, weakened somewhat because of the loss of men to the armed forces. Still others maintained the status quo. On the whole, however, this period was somewhat prosperous for most of the colleges.

Converse College. By 1941 the United States was at war, and the Palmetto Players at Converse took advantage of the possibilities. The "Survey" records that they opened the doors of their stage to soldiers stationed at nearby Camp Croft and discovered "much talent" among the men there. Allowing the soldiers to participate in their productions brought an additional opportunity their way. The United Service Organization sponsored a radio drama, The Shot That Missed Lincoln, for Camp Croft, and it asked the young women at Converse to participate.60

The "Survey" continues to suggest that such an experience made the Converse students aware of the possibilities of radio drama, for later the same year they presented another play on radio, a one-act called The Experiment in which two casts were trained: one vocalized the play on radio while the other pantomimed the action on the stage. The audience listened to the radio version and watched the stage presentation simultaneously.

The "Survey" comments, "At times lines and actions synchronized!" Whether this unusual experiment was a success or not, it apparently helped to stimulate continued interest in radio drama for some time to come, for in the 1946-47 school year two new courses in radio writing and production were added to the curriculum.

Interest continued to grow in theater curriculum and practice during these years. By 1946 a second member joined the theater faculty, and the following year the college employed a third instructor. The end of the war had brought a period of prosperity to the theater program at Converse.

Furman University. Furman also continued in prosperity during the war years. In 1940 a cast of Alpha Psi Omega, the national honorary dramatics society, organized, and the department presented Liliom and Sun-Up. In 1942, however, Gray, the head of the theater program, entered the army and Frances Bailey took charge of the department. During her tenure the theater course offerings were expanded to include nine additional semester hours, including courses in acting, playwriting, and theater history. Bailey continued in the post for six years.

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61 Ibid.
62 Cat. of Con. Col., 1946-47, p. 75.
63 Richey, p. 83.
64 Ibid., p. 94.
65 Ibid., p. 83.
Lander College. The war years brought very little development to the program at Lander. In 1941 acting, directing, and radio drama became a part of the curriculum in addition to the pantomime, interpretation, production, and pageantry courses listed earlier. In 1946 the name of the department became Speech and it added introductory and dramatic literature courses. The department at that time offered a total of thirty-three semester hours.

Newberry College. The dramatics club at Newberry carried the program through the war years. Its meetings were weekly; it offered experience and a certain amount of instruction each week to its members; and it promoted at least one major production each year. The 1942 annual points out,

The Newberry College Players has been an active organization on the campus since its reorganization in 1938. At the meetings, held every Monday night in the month, skits, recitations, one-act plays, acting hints, and the like are presented. As its big yearly project the club tries to present a three-act play. The club, therefore, provided the Newberry students with the motivation for the presentation of theatrical works.

As at Converse, in 1943 the club opened its stage door to outside persons, particularly members of the armed services. The yearbook states, "Participation of Navy Trainees this year has made

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68 Ibid., 1946-47, p. 78.
69 Newberrian, 1942, p. 88.
this club an especially successful season." The club's health was strengthened only briefly by the sailors, for the war era brought some lean years to the Newberry College Players. The 1946 annual states, "Like every other club [the Newberry College Players] was hard hit by the shortage of males during the war." Newberry, therefore, was both helped and hurt in its theater program by the country's involvement in war.

**College of Charleston.** The yearbooks prior to 1944 show that the dramatics club at Charleston continued its successful ventures. The war, however, eventually affected the program in the predominantly men's institution. Theater facilities and union stage hands, other defeating worries, brought a degree of concern to the club's membership. The yearbook comments,

Then came the deluge. Uncle Sam needed the men to play a greater role and we could find no theatre in which to produce. Both union stage hands and a broken fuel oil furnace provided our frustrations. The club presented some of its first productions at the Young Women's Christian Association building and at the Charleston Academy, but there is no mention of the facilities utilized for later productions. It appears from the above statement, however, that the society's immediately previous efforts had been played in

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70 Ibid., 1944, p. 89.
71 Ibid., 1946, p. 50.
72 Comet, 1945, p. 54.
73 Ibid., 1930, p. 106.
a professional house since union stage hands provided much of their worry.

A more difficult time for the society occurred the following year, however. The annual suggests that the club was still having difficulty in finding a place to play. It did not have its own theater, and college facilities were not available. The society presented only one production that season.74

Columbia College. In the meanwhile at Columbia, theater continued to be the thrust of the Department of Spoken English and Dramatics. The 1944-45 catalog reports that a petition to establish a cast of Alpha Psi Omega, a national honorary theater society, had been granted, although the dramatics club was still considered to be of great import. Everyone taking courses in the department was automatically a participating member.75 The program was not hurt at Columbia because of a lack of men during the war because of its all-female student body.

Limestone College. After Richey's departure from Limestone in 1940, the college replaced her with one instructor who taught and directed for four years and another who remained at the institution for one. Richey returned, however, in 1945, having acquired a Master of Arts degree from Northwestern University during her absence.76

74 Ibid., 1946, p. 51
75 Cat. of Col. Col., 1944-45, p. 115.
76 Cat. of Lim. Col., 1945-46, p. 10.
Her tenure upon her return, however, was short lived. The following year the English department absorbed the speech department, and Richey taught eighteen semester hours of courses in acting and directing, theater history, a laboratory course, and an independent study course.\(^\text{77}\) The Dramatic Art League diminished in importance, since more curricular work was offered, and the productions related more directly to the course work, particularly the laboratory course. Like Converse and Columbia, Limestone suffered no particular inconvenience during the war because of its predominantly female student body. In 1947, however, Richey resigned.

McMillan, the college historian, credits Richey with making theater an important part of Limestone. She directed approximately six plays each year, installed proper equipment, and made the concept of "town and gown" presentations a highly workable one. McMillan presents her high opinion of Richey's work:

In 1929 Dorothy Richey came to Limestone and brought a vital impetus to drama. Six plays were regularly produced during the college session, and excellent equipment was built up, partly by the hard physical labors of "Richey" herself. The "Little Theatre" concept brought in many talented Gaffney friends,\(^\text{78}\) some of whom proved real "stars." For some years the Faculty gave an annual performance of the old British melodrama "The Private Secretary," in which Dr. Granberry\(^\text{79}\) played the lead so well that "command performances" followed year after year, sometimes with a three-night run. Miss Richey was a superb director

\(^{77}\)Ibid., pp. 48-52.

\(^{78}\)Here McMillan refers to the Dramatic Art League and its relationship to the townspeople of Gaffney.

\(^{79}\)Granberry was president of the college at the time.
as well as actor, and staged professional productions.\textsuperscript{80}

McMillan's judgment of Richey's work was based primarily upon her own educational and teaching experience, for she had earned her degrees at Limestone, Curry School of Expression, and Columbia University and had taught some "dramatic technique" courses at Limestone before Richey joined the staff.

Richey, however, had no immediate successor, and the state of the theater program at Limestone went into a severe decline.

Other Colleges. The other colleges in the study do not figure prominently in the war era. South Carolina State maintained its production organization, although no record of its plays or other activities during this period is extant. Baptist was not an established institution at this time, and Presbyterian did not develop a theater program until much later.

The Post War Years, 1947-1959

New life came to the theater programs at many of the colleges after World War II, although two suffered a setback. Men came back from the war to participate in the program at Newberry. Richey changed her allegiance from Limestone to Furman and began building a dynamic program there. Charleston provided its club with long awaited production facilities. Griffin came to Columbia and added several new faculty members. South Carolina State adopted a theater curriculum. However, at Converse Abbott retired

\textsuperscript{80}McMillan, p. 329.
and a period of instability was thrust upon the program, and Lander lost its instructor during this period and eventually its curriculum.

**Newberry College.** By 1947 the war was over and at Newberry, the *Newberrian* points out, "the group struggled to its feet again." The club continued to produce plays for the college. During the years between 1955 and 1958 the organization presented, according to the annuals of those years, five full-length plays, four one-act plays, and an original centennial pageant for the college entitled *The College of the Open Door*. As in previous years, the dramatics club alone provided the impetus for the theater program at Newberry.

**Furman University.** Frances Bailey, who had chaired the program at Furman since 1942, resigned in 1947. McDonald Held, as Richey says, succeeded Bailey, and his import lay basically in his technical and lighting skills. Richey says, Held's forte in the field of dramatics was the technical staging of the plays, which he did for six years. He was particularly skilled in stage lighting and built a complex switchboard for the Furman stage.

Although Held remained in the department until 1954, he relinquished the chairmanship to Jean Lowery, who joined the faculty in 1948, after only one year. Lowery taught courses and directed the plays through the 1949-50 season. She offered eighteen semester hours in

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81 *Newberrian*, 1946, p. 50.  
82 Richey, p. 83.
theater courses, consisting of directing, stagecraft, lighting, theater history, and costuming. Held and Lowery provided basically a transition period between Bailey's resignation and the advent of Richey.

In 1950 Dorothy Richey came to Furman as head of the department. She did not greatly change the curriculum during her residence at Furman, as she had not at Limestone during her tenure there; she apparently interested herself basically in production rather than curriculum. Richey staged plays primarily in modified realistic form, though some experimentalism broke through in spite of her criticism of the lack of facilities to produce non-realistic plays well. She points out that on certain occasions she did stylize the set and lighting for particular productions, the actors pantomiming the use of properties. Occasionally she attempted productions in an Elizabethan style. Her philosophy in staging and her description of the staging process at Furman are summarized in the following statement:

Most Furman productions have been staged in modified realism on a stage with limited acting area and scant backstage, factors which qualify magnitude and curtail diversity. Among those plays which fall into more original classifications of staging is Caponsacchi, a dramatization of Browning's Ring and the Book, which depicts a murder trial in the Papal Court at Rome. The stage was stylized as the Papal Courtroom; then, by modifications of lighting, the many other scene locales were brought to life in the courtroom as flashbacks. In the production of The Patriots, by Sidney Kingsley, the stage was set with

\[\text{Cat. of Fur. Uni., 1948-49, pp. 126-128.}\]

\[\text{Richey, p. 83.}\]
a symbolic monument inscribed in honor of the early American patriots. Lighting reduced the monument to a neutral background, while the scenes of the play took place in a locale imaginatively established by a narrator. All properties were handled through pantomime. Two plays were produced with the stage arranged to depict as nearly as possible the basic aspects of Elizabethan theater. One of these, The Knight of the Burning Pestle, was staged before the Southern Speech Association in Greenville in 1953.  

According to her own statement, moreover, Richey selected plays basically to provide variety, making certain that they were appropriate to college study, the proper size for the stage facilities, culturally and literarily sound, and high in entertainment values. Richey remained at Furman for thirteen years.

College of Charleston. It was not until 1949 that Charleston provided facilities for its dramatics club in the chapel. This auditorium became the organization's permanent home, and in 1951 the club purchased a "basic lighting unit." In 1957 the student body appropriated funds from its own fees for the support of the society. From the evidence presented here, one may assume that the club was growing not only physically and financially but in favor with both administration and students.

85 Ibid., p. 84.
86 Ibid.,
87 Comet, 1950, p. 35.
88 Ibid., 1952, p. 29.
89 Ibid., 1958, p. 40.
Columbia College. At Columbia Kramer was nearing retirement. In 1949 she retitled the department Speech and Drama. The courses remained the same, and the department retained the same basic pattern. At the end of the 1953-54 academic year, she turned the program over to her successor.

Anne Grierson Griffin came to Columbia in 1953. She had earned her Bachelor of Arts degree at Columbia under Kramer and her Master of Science degree at Northwestern University. Griffin followed Kramer’s course organization until 1955 when the department became Speech and Creative Writing. At this time a second faculty member joined her on the staff. In addition to four general speech courses and six creative writing courses, the catalog records twenty-one semester hours in stagecraft, costume design, acting, directing, and theater history. This curriculum represents an additional thirteen semester hours in theater courses over Kramer’s offerings. The milestone at this point, however, was the college’s hiring an additional faculty member to share the load of the department.

In 1957 Hugh Gene Eaker, who had earned his degrees from Furman University and the University of Florida joined the theater faculty. The department name changed simply to Speech, although creative writing courses were still offered under its aegis. It

90 Cat. of Col. Col., 1949-50, p. 55.
91 Ibid., 1955-56, pp. 86-87.
92 Ibid., 1957-59, pp. 86-87.
is Eaker who heads the department at this time. With the exception
of Griffin and Eaker, changes were made from time to time involving
the third faculty member, but the number from that time on never
dropped below two.

Converse College. After the second member of the theater
faculty was added by Converse in 1946, there were resignations and
additions in this position until 1955 when Abbott retired. Toward
the end of her career, she commented,

> It is hoped that there will be a much larger interest
> in keeping up the quality of work in the club. This
director can live on and do over two thirds of the work.
> Each member must feel he has a responsibility. Something
drastic must be done about publicity. Records must be
> consistly [sic] kept. Our high ideals must be followed.
> We must continue to perform the best plays in the best
> way in order to educate our actors and audience. We must
> not descend to the mediocre in order to gain members.
> There is a great power in drama. Let us use that power
to attain the highest form of artistic achievement.93

Abbott points out here her devotion to excellence in theater at
Converse, but apparently something had gone wrong with the program
in the past few years. There was not as much interest as before,
and people were not performing properly in their responsibilities.
Perhaps Abbott was tired, for the "Survey" suggests that she had
been ill for at least two years within the past decade,94 and she
did not have the exuberant energy that had once inspired her
followers. During her years at Converse, Abbott had been somewhat
experimental by utilizing radio drama, selecting scripts to produce

93Hazel Abbott, "The Director Comments on the Year 1954-55"
such as *Man and the Masses*, visiting the Soviet Union for a theater conference and returning to present a Russian play that she believed to be the first production in the United States. Finally, Abbott introduced a curriculum that attempted to give her students a knowledge of virtually every aspect of theater theory and practice. By 1955, therefore, she had developed a program that she could take a great deal of pride in.

Abbott had no immediate successor who made any kind of imprint on the program at Converse. During the two years between 1955 and 1957 following her retirement, no instructor stayed at the college more than one year. There were, however, never fewer than two on the faculty at any one time.

The 1956-57 bulletin shows that two courses were added during this time, however. They consisted of dramatic literature and methods of directing, which were over and above the production, acting, theater history, and directing courses listed during Abbott's tenure. Although this was not a stable time for the department, the course grew much smoother as a restoration period approached.

James W. Parker came to Converse in 1957. He had earned his Bachelor of Arts degree at Longwood College and his Master of Arts degree at the University of Virginia. He was to remain head of the department and director of theater for twelve years, thus bringing some stability to the program. Although other instructors

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95 *Converse College, The Catalog, 1956-57*, pp. 73-75.

96 *Con. Col., The Cat.*, 1957-58, pp. 73-75.
in the department turned over with a great deal of consistency, it was nevertheless during Parker's residence that the theater program began to flourish once again at Converse.

**South Carolina State College.** George J. Davis, a member of the English department, was chairman of the dramatics committee at South Carolina State from 1945 to 1948, according to the college annual, the *Bulldog.* He died in February of the latter year, and the following season the club was renamed for him and another former chairman, S. B. Henderson, and called the Henderson-Davis Players. The directorship of the organization fell upon the shoulders of W. H. Owens, another member of the English faculty, and that season, the yearbook records, three one-act plays were presented: *The Flattering Word, According to Law,* and *The Happy Journey.* Owens remained the committee chairman for fourteen years.

By 1954 the club had affiliated with the Intercollegiate Dramatic Association, and the following year a curriculum was devised with Owens teaching the courses. The department did not offer a major program at this time, but it did offer eighteen semester hours in acting, production, directing, theater history, and dramatic literature. These same courses remained unchanged in the curriculum until the beginning of the current era in 1967.

**Lander College.** By 1950 Lander had lost its theater instructor, and for two years a theater program of any sort did not

97 *Bulldog,* 1948, p. 61.

98 *South Carolina State College Catalogue,* 1955-56, pp. 95-96.
exist. In 1953, however, courses in the fundamentals of drama appear in the catalog under the aegis of the English department.\textsuperscript{99} There is no record of production at Lander during the following ten years, at the end of which time all theater courses disappeared from the catalog.

Other colleges. The three remaining institutions played no significant roles in the post-war years. After Richey left Limestone, the theater program disintegrated quite rapidly. Baptist had still not been founded, and Presbyterian had yet to consider a theater program seriously.

The Later Years, 1960-Current Era

The later years brought significant development to half the institutions. The dramatics club at Charleston continued to be active. A major curricular change occurred at Converse. The program at South Carolina State initiated a series of high school workshops and began extensive participation in the National Association of Speech and Dramatic Arts. Baptist was founded and initiated its theater program. Presbyterian saw the need for the development of a theater program and initiated one. The development of the programs in all these colleges in the later years brought them up to the current era.

College of Charleston. Although the classes begun by Emmett Robinson in the fourth decade probably ceased to exist upon his graduation, the club at Charleston continued its interest in

learning more about theater production for some years to come. As an example of this interest, the Comet points out that in 1960 the club made plans for weekly instruction in theater work for its members. Activity such as this continued until 1966 when the current program began.

Converse College. Parker, with appropriate approval, added five new courses to the curriculum at Converse in 1960. They consisted of two courses in costuming, one course in modern drama, and two laboratory courses. Two years later he added work in children's theater, Shakespearean production, playwriting, and a seminar. Introductory and lighting courses were added in 1963 and 1964 respectively. In 1965 Parker changed the name of the department to Drama. At the end of the 1969-70 academic year, Parker resigned his position and his successor stayed at Converse only one year. In 1971, however, a more permanent successor was employed and the current period began for the theater program there.

South Carolina State College. By 1961 Eloise Belcher had succeeded Owens as chairman of the dramatics committee at South Carolina State. Belcher created an annual high school dramatics

\[\text{100} \text{Comet, 1961, p. 54.}\]
\[\text{101} \text{Con. Col., The Cat., 1960-61, p. 85.}\]
\[\text{102} \text{Ibid., 1962-63, p. 81.}\]
\[\text{103} \text{Ibid., 1963-64, p. 70.}\]
\[\text{104} \text{Ibid., 1964-65, p. 106.}\]
\[\text{105} \text{Con. Col. Bul., 1965-66, p. 54.}\]
workshop and festival for Black high school students in the state. The same year the National Association of Speech and Dramatic Arts invited South Carolina State to present a dramatic entry at its annual convention. The Henderson-Davis Players chose to produce Bread for the purpose. The major productions that year were Our Town, Pirendello's Henry IV, and three one-act plays.\textsuperscript{106} The following year the Players presented The Rainmaker and Anouilh's Antigone.\textsuperscript{107} A survey of the yearbooks shows that two or three productions of a similar nature continued to be presented each year and that the club continued its activities in the National Association of Speech and Dramatic Arts. Belcher remained as head of the program until the beginning of the current era, 1967.

\textbf{Baptist College at Charleston.} In 1967, the second year of the program's existence at Baptist, two faculty members replaced the one part-time faculty member who had begun the program. The new head of the department was Mary A. Booras, who had received her Bachelor of Science degree from Auburn University and her Master of Arts degree from the University of Alabama. As head of the department, Booras gained faculty acceptance of a minor program, consisting of eighteen semester hours in speech and drama. She also added fifteen more hours in theater to the curriculum, including introductory, theater history, acting, directing, and

\footnotesize{\textsuperscript{106}Bulldog, 1961, p. 204.}

\footnotesize{\textsuperscript{107}Ibid., 1962, p. 204.}
religious drama courses. The following year Booras left and Charley B. Brassell, who had earned his Bachelor of Arts and Master of Arts degrees from Baylor University, took her place. He stayed in the position for two years. In 1971 the present director came to the college and the current period began.

**Presbyterian College.** In 1966, at the end of the first year of the theater program's existence at Presbyterian, Laurence Zillmer, the first head of the department, resigned. The college was unable to employ an immediate successor to Zillmer, and James L. Skinner, a member of the English department, took charge of the dramatics organization for one year in order to keep interest alive in the students. He and Charles T. Gaines of the music faculty produced and directed the musical play *The Fantasticks.* The following year the college acquired the services of a new instructor and director, and the current period began in 1967.

**Other colleges.** Four of the colleges showed no really significant signs of program development during this period, and two actually showed signs of decline. Newberry, Furman, Columbia and Converse continued to hold the status quo until their current periods began in 1963, 1964, 1969, and 1971 respectively. Lander and Limestone went into a period of decline in their theater programs, reviving only in their current periods beginning in 1967.

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109 James L. Skinner (Personal interview), March 1967.
Decline

At two of the colleges, the program actually entered into a state of degeneration. From 1947 through 1964 the theater program at Limestone was still under the aegis of the English department. McMillan, the college historian, points out that because of the economic conditions of the college no instructor replaced Richey when she resigned in 1947, and although courses continued to be listed in the catalog, none was actually taught, except perhaps on an occasional basis. There is also no record of any production activity during this time. After ten years of retaining the status quo at Lander in the curriculum of the English department with no evidence of production activity, the college dropped all theater courses in 1963. The college had never demonstrated a strong bent toward production. Lack of interest among students was the probable cause for dropping the curriculum from the catalog. It was not until 1967 that theater work was revitalized at both Limestone and Lander.

The Current Programs

The current theater programs at each of the colleges got under way at various times under the influence of a variety of persons. A reiteration of the definition of the current period as begun in each of the colleges is necessary at this point. The current period is defined as that period of years which began with

110 Montague McMillan, Letter dated 6 March 1975 to this writer.
the advent of the incumbent director and ended in 1973, the final year of this study. Newberry was the first of the colleges to inaugurate its current program in 1963, after some years without curriculum or practice, with the employment of Dennis C. Sanderson to develop it. Although the college appointed Carl von Kleist, a new chairman, in 1973, the short length of his tenure during the time contemplated by this study has prevented any significant change. Furman employed Philip G. Hill, its present theater director, in 1964. Charleston employed its former student, Emmett Robinson, to initiate a curriculum in theater in 1966. Lander's program got under way in 1967 with the employing of Donald McKellar to reinstitute both curriculum and practice in theater. Although Harvey E. Jeffreys, a new chairman, came to the college in 1972, the short length of his residence has prevented significant changes in the program during the length of time considered in this study. Limestone's current program came into existence with the hiring of Laurens P. Moore, a professional actor, to reinstitute curriculum and practice in 1967. Presbyterian began its current program when the writer, Dale O. Rains, was added to the faculty in 1967. South Carolina State initiated its current program with the coming of H. D. Flowers II to head it in 1967. Columbia began its current program under the new department chairman, Hugh G. Eaker, in 1969. Baptist's current program started under the leadership of Laurence

**111** If the present director has been incumbent for no more than one complete year prior to 1973, the advent of the prior director marks the beginning of the current period. This exception is true for only Lander and Newberry.
M. Vanella in 1971. W. Hayward Ellis came to Converse also in 1971 to head the program there.

**Newberry College.** In 1963 Newberry restored a theater curriculum in a Department of Speech and Drama. Dennis C. Sanderson, who had earned his baccalaureate degree and his graduate degrees from Kent State University, came to develop both curricular and extra-curricular work in theater. Sanderson's first curriculum consisted of nine semester hours, including production, acting, makeup, stagecraft, and lighting courses. Sanderson continued this schedule until a second faculty member was added in 1970. The two of them offered twenty-one hours of theater work including, in addition to the original roster of courses, work in theater history, costuming, scene design, directing, and independent study. In 1971 the department name changed to Speech and Theater. Within the next three years, according to the respective annual catalogs, Sanderson added fifteen theater hours, including courses in contemporary theater, theater appreciation, advanced acting, and musical comedy production. The nine years between 1963 and 1972 was a period of time in which Newberry began a curriculum with one instructor, added a second instructor, and strengthened its course work from nine semester hours the first year to thirty-six hours the last year.

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114 Ibid., 1971–72, p. 65.
In 1973 Sanderson resigned, and the college replaced him with Carl von Kleist as head of the program. Von Kleist had earned his Bachelor of Arts degree at Catawba College, his Master of Fine Arts degree at the University of Georgia, and his Doctor of Philosophy degree at the University of Texas. Upon assuming his duties, von Kleist added four hours in a theater practicum.

*Furman University.* The current program began in 1964 with the college's employing of Philip G. Hill to head the department. Hill had received his bachelor's degree from the University of Florida, his master's degree from the University of North Carolina, and his doctorate from Tulane University. During the first year of his tenure he, along with two additional faculty members, taught the curriculum he had inherited from Richey. The following year, however, he gained faculty acceptance of several course changes. In addition to the eighteen semester hours already offered in directing, stagecraft, lighting, theater history, and costuming, Hill began offering work in introduction to theater, acting, makeup, design, dramatic literature, theory and criticism, and playwriting.\(^{115}\) In all, the curriculum offered thirty-six hours' credit at this time.

Hill introduced no further change in the curriculum, the catalog shows, until 1969 when Furman adopted an academic year consisting of three terms, the first and last of four months' duration each and the second of one month's duration.\(^{116}\) During

\(^{115}\) *Cat. of Fur. Univ.*, 1965-66, pp. 87-89.

\(^{116}\) This kind of yearly schedule is usually referred to as the 4-1-4 system.
the long terms the college usually offers traditional courses, and during the short term experimental or unusual courses. No longer did the college measure its courses in semester hours but simply made all regular courses the same value and counted numbers of courses completed rather than quantity of semester hours passed by the student. Hill points out that each course is equivalent to four semester hours under the old system.

A curricular change occurred in the theater program at this time. Hill began offering independent study in five work areas, one course each in advanced directing, design, costuming, playwriting, and literature and criticism. This was the first time independent work had been offered in the Furman theater program.

When the calendar change was made, the college made a change in the course requirements for graduation. It expected every student to complete at least one course in the fine arts, the selection being made from art, music, or drama. Furman, therefore, is the first of the ten schools to allow a theater course to fulfill a requisite for graduation.

Because courses no longer retained the semester-hour measurement, another change occurred. Hill had been teaching

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118 [Philip G. Hill], "Department of Drama and Speech (Mimeographed publication, July 1972), p. 1.
120 Ibid., p. 55.
makeup, costuming, and lighting as one-hour courses. With the new system, however, he offered them as non-credit laboratories, requiring his major students to take them and allowing other students in the college to elect them. Such a setup assured the major students of getting the important training in each of these areas that Hill believed they should have without offering the work in full four-credit-hour courses.

In 1970 other innovations occurred in the program. One section in the introductory course during the short term included a two-week trip to New York to attend plays. Another course termed "Advanced Acting" included eight weeks of full-time study at the Herbert Berghoff Studio in New York. These courses continue to be offered, and the catalog records no further theater changes.

Lander College. Lander had been without a theater curriculum and instructor for some time when the college once again restored theater courses to the program. The college employed Donald McKellar, who had earned his Master of Fine Arts degree at the University of Mississippi to head a new Department of Drama and Dance. The new instructor initiated a schedule of at least three major plays a year and introduced a new and relatively broad curriculum.

This new curriculum included forty-two semester hours of work. It offered courses in appreciation, acting, stagecraft,

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121 Ibid., p. 69.

design, lighting, theater history, costuming, children's theater, directing, and theory and criticism. McKellar taught all these courses alone, usually offering only one section of each course once annually or once bi-annually, and directed at least three major productions each season.

In 1972 McKellar resigned and Harvey E. Jeffreys, who had received his undergraduate and graduate degrees at Florida State University, took charge of the department in the fall of the same year. He and a staff of two additional instructors continue to teach the curriculum that McKellar had initiated and to produce three major plays annually. The theater curriculum at the time of Jeffreys' employment came under the aegis of a Department of Fine Arts.

Limestone College. In 1967 Limestone appointed a part-time faculty member specifically to conduct its theater program. Laurens P. Moore is a professional actor whose official title is Artist-in-Residence. Moore spends much of his time performing professionally when he is not teaching. According to the catalog, Moore holds no degrees but studied under Richey at Limestone and Laurence Olivier in New York. He is a member of the American Federation of Television and Radio Artists, the Screen Actors' Guild, Actors' Equity Association, and the National Academy of Television Arts and Sciences. Moore is a former executive director of the Madelyn Kileen Theater

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Workshop in New York.\textsuperscript{125}

During his first year at Limestone, Moore offered eight semester hours of theater work in production, two courses that he called "Theatre Workshop."\textsuperscript{126} The description of these courses suggests that the credit earned was for learning to perform specific duties in connection with a major production. They were, therefore, basically laboratory courses.

The next year a full-time instructor joined Moore on the faculty. He was Paul C. Holmberg, who had earned his baccalaureate degree from Edinboro State College and his Master of Fine Arts degree from the University of Georgia. The same year the two men offered twelve additional hours of course work, including introductory, advanced technique, and seminar courses.\textsuperscript{127}

The program which had begun under the aegis of the English department, separated from English in 1971 and was titled the Department of Theater Arts and Speech. The objectives of the new program were to add new dimensions to the cultural opportunities of the school and the town, to help the student build self-confidence and develop personality, and to acquaint him with the historical and literary background of theater and give him practice in his art. Three new courses were added at this time consisting of dramatic literature and modern theater practice, playwriting, and "theater

\textsuperscript{125}\textit{Lim. Col. Bul.}, 1967-68, p. 19.

\textsuperscript{126}\textit{Ibid.}, 1968-69, p. 52.

\textsuperscript{127}\textit{Ibid.}, 1969-70, pp. 52-55.
Discipline." The 1973-74 issue of the catalog lists the same courses and purposes.

Presbyterian College. In 1967 Presbyterian employed Dale O. Rains as director of theater and head of the program. Rains holds a Bachelor of Arts degree and a Master of Arts degree from Baylor University. The academic dean at Presbyterian employed Rains for the specific purpose of building a theater program at the institution. The new instructor began his work by offering four major productions the first year and teaching six semester hours in theater the first semester and nine the second. During the first year approximately thirty-five students each semester involved themselves in the theater activities in some capacity.

The year of Rains' arrival the catalog listed twenty-one semester hours in theater courses, including courses in introduction to theater arts, acting, costuming and stagecraft, theater history, history of religious drama, directing, and playwriting. The following year Rains, with appropriate approval, dropped the playwriting course and added an independent study course and a laboratory course. Since the laboratory course was inaugurated, up to sixty students have participated in it at given times. The students

128 Ibid., 1971-72, pp. 36-37.
130 Dale O. Rains has completed the research and is reporting the present study of educational theater in the selected small colleges of South Carolina. All information relating to the program at Presbyterian College comes from his personal knowledge and experience unless otherwise documented.
131 Presbyterian College Catalog, 1968-69, pp. 72-73.
work either on stage or backstage during the rehearsal and performance period of a play, and the course requires them to work a specified number of clock hours a semester and to concentrate on a specific project under the supervision of the director in order to obtain credit for the work.

Although the college gave academic credit in theater courses through the spring of 1969 strictly on an elective basis, Rains' third year brought a merger with the music and art divisions to form a Department of Fine Arts in which a student could major, selecting an emphasis in one of the three areas and taking not less than nine hours in one or both of the additional areas of work. The following year, moreover, the faculty passed legislation to the effect that all candidates for the Bachelor of Arts degree would be required to pass a minimum of three semester hours in one of the three areas of Fine Arts. The courses in theater that the student could elect to fulfill this requirement consisted of the introductory course, the history course, and the religious drama course. The faculty specified these particular courses because they were basically "academically" oriented as opposed to "performance" oriented.

In 1972 the curriculum included a six-hour course in "British Theater Studies." This course combined a tour of the United Kingdom with a concentrated study of the modern British theater in London and in the provinces. In the spring of that academic year, the instructor accompanied eight students on such a tour.
In 1973 the department inaugurated a six-hour special projects course. This course is intended to be flexible in nature in order to meet special needs of the department and the students, always requiring off-campus work of some sort. In the initial year the course involved the staging of one-act plays by the students involved and touring them to schools and churches in South Carolina and Georgia.

The department continues to stage at least three major productions and from three to fifteen student-directed shows a year. It retains a single faculty member for both drama and speech courses, however, and because of financial difficulties under which the college finds itself at this time, according to academic dean W. Fred Chapman, Jr., there is no plan to expand the program. Both curriculum and practice in theater continue to be stressed regardless of the lack in quantity of faculty members and the problem of monetary difficulties.

South Carolina State College. In 1967 South Carolina State employed H. D. Flowers II to head a theater program contained in a "Communications Center." Flowers holds his baccalaureate degree from Grambling College and his graduate degrees from Florida Atlantic University and Southern Illinois University. The department for the first time in its history possessed a chairman with proper credentials as a theater educator.

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W. Fred Chapman, Jr., Letter dated 27 February 1975 to the writer.
The first year of Flowers' residence, he offered the same introductory, acting, directing, stagecraft, history, and dramatic literature courses as had his predecessors. The department possessed two full-time faculty members and offered a minor program at this time. By 1970, however, Flowers offered a major program, added another full-time instructor and added Black theater, costuming, and seminar courses to the curriculum.\footnote{SCSC Catalogue. 1970-71, pp. 75-76.} In 1973 the chairman added two more members to the departmental faculty and provided four new courses, including creative dramatics, children's theater, playwriting, and a laboratory. In all, the curriculum provided thirty-four semester hours in theater and the faculty numbered five full-time instructors at this time.\footnote{Ibid., 1973-74, pp. 80-82.}

\textbf{Columbia College.} With the promotion of Eaker to head the program at Columbia in 1969, further changes were made. The number on the theater faculty dropped from six to four. The curriculum dropped lighting, advanced acting, directing, creative projects, and theater history and added appreciation, design, special projects, major theater survey, and a laboratory. The old and new curricula have only stagecraft, makeup, acting and independent study in common.\footnote{Cat. of Col. Col., 1969-1971, pp. 91-93.} By 1973 directing was reinstated and a course added in theory and criticism.\footnote{Ibid., 1973-74, p. 89.}
In 1970 Eaker brought two artists-in-residence to the department. They are Lucile C. Baillie, who studied at the American Academy of Fine Arts and Rai Baillie, who studied at the Goodman Memorial Theater. The Baillies are professional theater artists who teach practical courses and work with the students on production, although they work only part time. Once again, however, the quantity of theater faculty members reached its previous peak of six.

Baptist College at Charleston. In 1971 Baptist employed Laurence M. Vanella, who had earned his baccalaureate degree from Montclair State College and his graduate degrees from Ohio University. Although he became head of the department, Vanella made no changes in the theater offerings.

With the exception of a recent production of three one-act plays, the college itself, according to the chairman, has never produced its own shows because of the lack of available facilities on the campus. Rather, for practical experience the students work on stage and backstage with the Charleston Opera Company, which produces only musical plays and operettas. Vanella believes that because of the lack of proper campus facilities, the students can receive valuable experience by working with the Opera Company.

College of Charleston. In 1966 Emmett Robinson returned to Charleston, his alma mater, as Lecturer in Fine Arts and offered six

\[137\] Ibid., p. 96.

\[138\] Laurence M. Vanella (Personal interview), May 1974.
semester hours of work in a general production course.\textsuperscript{139} Robinson had received his Master of Fine Arts degree from Yale University. In 1973 a full-time instructor joined him on the faculty, and the curriculum expanded to include, in addition to the general production course already offered, courses in performance, acting, stagecraft, design, stage movement, dance, dramatic literature, and independent study. In all, the department offered twenty-eight semester hours in theater work.\textsuperscript{140}

The Dramatic Society is no longer in existence, nor is there any production facility available on campus. Rather, students get their experience from working with the Footlight Players, the major community theater organization in the city housed in the Dock Street Theater, of whom Robinson is also the director. The students are assigned to duties backstage and, according to Robinson, are encouraged to audition for roles.\textsuperscript{141} Robinson, although head of the program at Charleston, continues to teach only part time.

\textbf{Converse College.} In 1971 W. Hayward Ellis came to Converse as head of the program there. He had earned his bachelor's degree at Georgia State University and his Master of Fine Arts degree at the University of Georgia. The following year the department was retitled simply Theater and offered sixty-six semester hours in theater work, including appreciation, theater history, stagecraft, lighting, scene design, costume design, makeup, acting, directing,

\textsuperscript{139}Cat. of the Col. of Cha., 1966-67, p. 47.
\textsuperscript{140}Ibid., 1973-74, pp. 73-74.
\textsuperscript{141}Emmett Robinson (Personal interview), May 1974.
dramatic literature, touring, professional study in acting, independent study, a seminar, and a practicum.\footnote{142} This roster contrasts with the forty-one hours offered prior to the current period which included a general production course and design as only one course; the three courses that the two curricula hold in common are appreciation, acting, and dramatic literature.\footnote{143} At the present time, Converse is on a three term academic year in which the first and last are each four months in length and the middle term is only one month in length. The long terms provide time for traditional courses to be taught, and the short one for non-traditional or off-campus courses. It is in the short term that Converse offers its course in professional acting. The college has an agreement with the American Academy of Dramatic Art in New York to the effect that students may spend the four weeks of the short term studying with the Academy.\footnote{144} There remain only two members of the theater faculty.

Summary

The advancement of theater programs begun in the last decade of the nineteenth century continued through the early years of this century, and other colleges initiated programs. Converse's curriculum became defunct in 1906, but a dramatics club organized to substitute for it, with the English department

\footnote{142}{\textit{Con. Col. Bul.}, 1973-74, pp. 120-123.}
\footnote{143}{Ibid., 1965-66, pp. 54-55.}
\footnote{144}{Ibid., 1973-74, p. 122.}
as sponsor. Shakespeare held emphasis until World War I, when modern comedies were produced in order to attract army audiences. In 1923 course work resumed and the following year academic credit was granted in such work. It was at this time that women who played men's roles were allowed to dress in masculine attire. Hazel Abbott came to Converse and reorganized both the club and the curriculum. She remained at the college for twenty-eight years. Columbia continued its course work begun in the nineteenth century and began a dramatic club when Marguerite Zimmerman came to the college in 1921. There is no record of the plays presented during this period. Charleston offered no curriculum in these early years, but the dramatic club substituted by presenting both non-credit instruction and plays. The club at Furman was sporadic in its presentations until it merged with its counterpart at Greenville Woman's College in 1935, the year a curriculum was offered at both institutions. The dramatics club organized first at Limestone in 1926 with a ten dollar membership fee attached. Two years later it reorganized without the fee. Dorothy Richey came to the college in 1929 and served as instructor and director for thirteen years. It was she who introduced men to the Limestone stage. These early years presented a motley program.

The depression affected the various colleges in different ways. It did not reach Limestone until around 1931, for the prior year a second faculty member joined Richey and the department hired two student assistants. In 1931, however, only Richey was left. Abbott continued her work at Converse with little setback, although
money was short; in one instance programs had to be printed on paper towels because of the shortage of money. Men were allowed on the stage for the first time during this period, and Converse thought of itself as being innovative and experimental with its production of *Man and the Masses* and the Russian play *Inga*. South Carolina State created a dramatics club early in the period, but no record exists of its activities. Charleston's dramatics club continued to flourish. Although the college offered no credit-granting course work in theater, the club not only consistently produced plays but also conducted instruction in various aspects of production. Columbia's work consisted basically of curricular change. Mary Lou Kramer adjusted the curriculum to focus on her bias for theater work and made the club an example of extra-curricular activity that reinforced that curriculum. No record, however, is available of actual plays presented in this period. Furman's club merged with that of Greenville Woman's College, and by 1935 a curriculum was approved that was open to students on both campuses. By the end of the period, Furman had absorbed the women's college, employed four theater faculty members, and offered thirty theater hours to its students. Newberry provided a curriculum early in the period but was forced to discard it in 1937. The following year, however, a dramatics club organized to take its place and became active in production and touring. Lander had no significant growth. A few course changes were made, but there is no record of dramatic activity of any sort, probably because of a lack of a producing organization.
The war years brought both opportunity and defeat to some of the programs. Converse and Newberry utilized military personnel to boost their programs. All of the predominantly men's institutions that had programs at this time, including Charleston, Furman, and Newberry, lost students to the war, and Charleston had difficulty in finding proper production facilities. Charleston and Newberry supported only a club, and Furman expanded its curriculum. No significant change occurred at Lander. Converse and Columbia, both predominantly women's colleges, had very little difficulty during the war. Although predominantly female, Limestone entered a period of instability at this time, since Richey took a five-year leave of absence, and her replacements were temporary.

When the war was over, some of the programs regained their strength, and others fell upon difficult times. Charleston, Newberry, and Furman regained their men students that they had lost because of the war, and all three programs were strengthened. Richey left Limestone and began to build a strong program at Furman. A change came to Columbia through a transfer of leadership from Kramer to Griffin, who began building the same sort of program Abbott had built at Converse and Richey was building at Furman. At Converse Abbott retired, and there followed two unstable years for the program until James W. Parker brought a measure of stability back to the program when he came in 1957; he remained for twelve years. At South Carolina State the dramatics club became more and more important, and by 1955 the college had instituted a theater curriculum. Lander lost its theater instructor, and the program stagnated
in the English department, no record of production activity being extant.

Half the colleges developed significantly in their theater programs during the later years. Charleston continued to offer instruction through its dramatics club. Converse began offering significant course work, adding eleven new courses to the curriculum. South Carolina State became active in the National Association of Speech and Dramatic Arts, and productions were presented regularly. Presbyterian organized a new program in 1965 and Baptist in 1966.

Two colleges had programs that declined in significance. Limestone did not replace Richey and courses were taught only on an occasional basis in the English department, the dramatics club becoming inactive. Lander's courses stagnated without production in the English department for a long time and were eventually dropped in 1963.

The current programs at each of the institutions developed at various times under the influence of a variety of persons. Dennis C. Sanderson came to Newberry and reinstated a program that had lain dormant for some time. Philip G. Hill, coming to Furman in 1964, revised the program Dorothy Richey had set up. Emmett Robinson came to Charleston in 1966 and inaugurated a curriculum, although production activity came under the aegis of the Footlight Players, a community group which Robinson also directs. After some years of dormancy, Lander's program was reinstituted with the employment of Donald McKellar. Limestone's program, having been
dormant for some years, was reinstated by Laurens P. Moore, a professional actor. Presbyterian continued its program, after two years of instability, with the advent of Dale O. Rains in 1967. South Carolina State initiated a complete program with H. D. Flowers II in 1967, after having a partial program for a number of years. Columbia continued its program with new developments in curriculum, faculty, and practice, as Hugh G. Eaker took charge of the department in 1969. Baptist's current program started with the advent of Laurence M. Vanella in 1971; Vanella continued the curriculum offered earlier but urged the students to reinforce their courses by working with the Charleston Opera Company, a large community theater group.

As Part I of this study—including chapters showing the purposes of theater programs in the selected colleges and presenting a historical survey of their content—has given background information on the various theater programs, Part II—including chapters on faculty, curricula, and production practices; production facilities; and student involvement—will consider the current status of the theater program.
PART II
THE CURRENT STATUS

CHAPTER V
FACULTY, CURRICULA, AND PRODUCTION PRACTICES

CHAPTER VI
PRODUCTION FACILITIES

CHAPTER VII
STUDENT INVOLVEMENT
CHAPTER V

FACULTY, CURRICULA, AND PRODUCTION PRACTICES

Undergraduate theatre should command respect in the college . . . through the excellence of its staff, . . . through the soundness of its curriculum, and through the artistic integrity of its production activities.1

William Work, the executive secretary of the Speech Communication Association, thus comments on the importance of faculty, curricula, and production policies in the sound undergraduate theater program.

In 1959 the national convention of the former American Educational Theatre Association (AETA)2 approved a quantitative minimal program with which theater departments in senior colleges might compare their own programs. This plan was aimed at eventually establishing some sort of accreditation standards for theater departments. The criteria thus set up by the AETA included suggestions regarding staff, curriculum, and production. Although there seem to be inadequate means of evaluating programs qualitatively, the quantitative aspects, nevertheless, serve as important guides in the implementation of theater at the undergraduate level.3

Basing it upon the AETA report, although not using the report as an evaluative standard, the writer prepared a series of questions

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2Now the American Theatre Association.

dealing with the status of the ten theater programs at the present
time and concerned with the faculty and staff, the curricula, and
the production practices in regard to the institutions in the study
for the purpose of establishing the important aspects of these
major areas of work.

Faculty and Staff

The questions asked concern three aspects regarding faculty
and staff at the ten colleges. The first considers academic and/or
professional training; the second considers the teaching load for
each instructor; and the third considers the number of instructors
and student employees who administer the program. Reports on these
areas of the theater programs follow.

Level of Education

According to faculty information in the 1973-74 issues of
the various catalogs, the following statistics emerge. Three
colleges employ faculty members holding masters' degrees only:
Charleston and Converse have two each, and Presbyterian has one.
Three schools employ faculty members holding both doctors' and
masters' degrees: Furman has two with doctorates and two with
masters' degrees; Newberry has two with doctorates and one with a
master's degree; and Baptist has one with a doctorate and one with
a master's degree. Two institutions employ faculty members with

4 The information concerning South Carolina State came in
a telephone interview with H. D. Flowers II, chairman of the
department, since it was not available in the catalog.
doctorates, masters' degrees, and baccalaureates: Lander has one each with a doctor's degree, a master's degree; and a bachelor's degree; and South Carolina State has two with doctorates, two with masters' degrees, and one with a baccalaureate. Two colleges employ faculty members who hold masters' degrees and others not holding graduate degrees but qualifying as professional artists: Limestone has one with a master's degree and another who qualifies as a professional actor, and Columbia has three with masters' degrees and two others who qualify as professional artists. These figures indicate the level of education for the theater faculty members at the various institutions.

In order to observe these data more clearly, a collective statistical breakdown is in order. Of the twenty-nine faculty members involved, eight have acquired their Doctor of Philosophy degrees, four their Master of Fine Arts degrees, and twelve their Master of Arts degrees, all in theater or theater-related courses. Three do not hold higher degrees but are considered professional theater artists. Of the remaining two, both have attained their bachelors' degrees, one of these holding a master's degree in industrial education, a subject other than theater, and serving as a technical director in his institution. These figures then suggest that approximately 26.7 percent of the various faculties hold doctorates, 55.2 percent hold masters' degrees, 10.3 percent

---

5 The faculty member with the baccalaureate at South Carolina State does possess a master's degree but in a subject other than speech or theater—industrial education.
are considered professional theater artists, and 6.9 percent hold less than the master's degree or do not hold that degree in theater. The level of education of the instructors is illustrated more clearly in Table 4.

Teaching Load

The teaching load for all but three of the institutions in this study takes into consideration the production duties required of each instructor involved. According to answers in interviews with the various program chairmen at Columbia, Newberry, Furman, Presbyterian, and South Carolina State, the individual faculty members are not required to teach more than twelve hours a semester and, in the case of those with heavy production responsibilities, no more than nine hours. At Charleston, the chairman points out that nine hours is the upper limit. Since the faculty do not direct plays at Baptist, both members teach twelve hours each. The chairmen at Converse, Lander, and Limestone point out, however, that the course load equals twelve hours for full-time faculty members regardless of production responsibilities. Half of the institutions, therefore, consider production work in assigning course loads, three do not, and the remaining two have no productions of their own. The teaching load of each instructor is illustrated in Table 5.

Number of Instructors

The number of theater teachers in each department is an important consideration, particularly in relationship to the number
### TABLE 4

LEVEL OF EDUCATION

<table>
<thead>
<tr>
<th>Institution</th>
<th>Ph.D</th>
<th>M.A. or M.F.A.</th>
<th>Prof. Artists</th>
<th>B.A. or B.S.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baptist</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charleston</td>
<td>2</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Columbia</td>
<td>3</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Converse</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Furman</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lander</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Limestone</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Newberry</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Presbyterian</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>South Carolina State</td>
<td>2</td>
<td>2</td>
<td>1a</td>
<td></td>
</tr>
</tbody>
</table>

Totals: 8  16  3  2

---

*This instructor at South Carolina State holds a master's degree but has fewer than twelve graduate semester hours specifically in theater work; his degree is in industrial education.*
# Table 5

## Teaching Load

<table>
<thead>
<tr>
<th>Institution</th>
<th>12 hrs.</th>
<th>9 hrs.</th>
<th>6 hrs.</th>
<th>3 hr. Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baptist</td>
<td>2</td>
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<td></td>
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<td></td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Columbia</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Converse</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Furman</td>
<td>3</td>
<td>1</td>
<td></td>
<td>3^</td>
</tr>
<tr>
<td>Lander</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Limestone</td>
<td>1</td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Newberry</td>
<td>2</td>
<td>1</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Presbyterian</td>
<td>1</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>S. C. State</td>
<td>5</td>
<td></td>
<td></td>
<td>5</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td>22</td>
<td>1</td>
<td>6</td>
<td>16</td>
</tr>
</tbody>
</table>

---

^ Those who ordinarily teach twelve semester hours receive a three-hour load reduction for heavy production responsibilities.

^ Furman gives the equivalent of a four-hour load reduction to each of its instructors carrying heavy production responsibilities.
of semester hours they teach and to production responsibilities. The chairmen point out that with very few exceptions the courses listed in the catalog are taught regularly, those colleges with smaller faculties offering one section of each course only once in each academic year with most upper level courses that have lower enrollments being taught only in alternative years. The exceptions include research, special projects, and laboratory courses that are generally offered at any time in addition to the regular schedule. Single productions are generally considered the equivalent of a three-semester-hour course. The first point here, therefore, concerns the number of teachers in relation to the number of theater hours offered by the college. The second point concerns the number of teachers in relation to all the courses the theater teachers are expected to teach, including all general speech courses. The third point concerns the number of teachers in relation to the number of productions presented each year. These considerations indicate basically the number of different preparations for teaching, including production work, each faculty member must make at least once in every two academic years, although sometimes more often.

**Instructors and theater courses.** The relationship between instructors and the theater courses offered by the college is the first concern. According to a survey of the various catalogs and an interview with the respective chairmen, Converse has two full-time instructors and offers seventy-five semester hours of course work, a ratio of one to 37.5; Lander has three full-time instructors and offers sixty hours, a ratio of one to twenty; Furman has the
equivalent of 3.5 full-time instructors and offers the equivalent of fifty-nine hours,\(^6\) a ratio of one to 16.9; Newberry has the equivalent of 2.5 instructors and offers fifty-four hours, a ratio of one to 21.6; Columbia has the equivalent of four full-time instructors and offers forty-seven hours, a ratio of one to 11.8; Presbyterian has one full-time instructor and offers forty-four hours, a ratio of one to forty-four; Limestone has the equivalent of 1.5 full-time instructors and offers thirty-nine hours, a ratio of one to twenty-six; South Carolina State has five full-time instructors and offers thirty-six hours, a ratio of one to seven; Charleston has the equivalent of 1.5 full-time instructors and offers thirty-three hours, a ratio of one to twenty-two; Baptist has the equivalent of one instructor and offers eighteen hours, a ratio of one to eighteen. In all, 465 semester hours are offered in theater at the ten institutions with a total equivalent of twenty-five instructors, a ratio of one to 18.6.

**Instructors and departmental offerings.** A more realistic view of the ratios is seen when the entire departmental offerings are taken into consideration, including those speech courses apart from theater. Converse has only the two theater instructors teaching all speech courses and offers a total of eighty-one speech semester hours, making a ratio of one to 40.5; Lander has its aforementioned three instructors teaching sixty-three speech hours, 

\(^6\)Furman does not measure courses in hours and the equivalents are used whenever Furman courses are referred to in this chapter.
making a ratio of one to twenty-one; Furman has its same 3.5
instructors teaching sixty-seven speech hours, making a ratio of
one to 19.1; Newberry has the aforementioned 2.5 instructors
teaching sixty-six speech hours, making a ratio of one to 26.4;
Columbia has the equivalent of one additional teacher, making a
total of five that teach seventy-seven speech hours, a ratio of
one to 15.4; Presbyterian has only the one instructor teaching
fifty-three speech hours, making a ratio of one to fifty-three;
South Carolina State has an additional speech teacher, making a
total of six teaching fifty-seven speech hours, a ratio of one to
9.5; Limestone has the aforementioned 1.5 instructors teaching
forty-five speech hours, making a ratio of one to thirty; Baptist
has the equivalent of an additional speech teacher, making a total
of two teaching forty-eight speech hours, a ratio of one to twenty-
four; Charleston has its same 1.5 instructors teaching thirty-six
speech hours, making a ratio of one to twenty-four. In all, the
equivalent of twenty-eight faculty members teach a total of 593
speech hours, a ratio of one to 21.2. Such a breakdown allows one
to see the proportion of teachers to the kind of curricular programs
the colleges attempt to offer.

**Instructors and productions.** Another consideration in the
number of instructors is the number of productions directed or
designed by faculty members each season. Although the number of
productions will be considered in another way later in this chapter,
it must be considered here for obvious reasons. Converse has two
faculty members producing four plays per season, making a ratio of
one to two; Lander has three faculty members producing four plays per season, making a ratio of one to 1.3; Furman has the equivalent of 3.5 instructors producing five plays per season, making a ratio of one to 1.4; Newberry has the equivalent of 2.5 faculty members producing four plays per season, making a ratio of one to 1.6; Columbia has the equivalent of four faculty members producing three plays per season, making a ratio of one to 0.8; Presbyterian has one instructor producing three plays per season, making a ratio of one to three; South Carolina State has five faculty members producing four plays per season, making a ratio of one to 0.8; Limestone has the equivalent of 1.5 instructors producing four plays per season, making a ratio of one to 2.7. Baptist and Charleston do not produce their own plays. These figures take into consideration theater instructors only, as opposed to general speech instructors, where such is applicable.

Instructors and specialization. Only the colleges with the largest number of theater faculty members utilize specialists in teaching. As noted above, Columbia and South Carolina State have additional faculty members who teach only general speech courses, excluding theater. Only Columbia, Furman, and South Carolina State, however, utilize theater faculty who teach only in specific areas of theater. Columbia's artists in residence teach makeup and costuming. Furman's three specialists teach acting, costuming and makeup, and dramatic literature. South Carolina State has only one specialist teaching dramatic literature. All of the colleges except Limestone and Presbyterian have those instructors who have
specialized in technical theater, but they all are required to
Teach in other areas as well. All the additional faculty members
must teach in many fields of theater. The numbers of faculty members
in each institution and their ratio of teaching and production
responsibilities are illustrated in greater detail in Table 6.

Student Staff

Interviews with the chairmen reveal various approaches to
the use of student workers. Charleston and Baptist provide no
funds for student employees; Lander awards three work-scholarships
per year at $300 each; Converse offers $600 per year that is
distributed among as many students as necessary; Presbyterian
provides $1,050 per year that is split among three students;
Columbia gives one $200 and one $500 straight scholarship and
provides $2,500 per year for work-scholarships that may be divided
in any way the chairman proposes; for its work programs Furman
awards $3,069 that is distributed among seven students; the aid at
Limestone ranges from $500 per year straight scholarship money for
each of six students to $1.60 per hour wage to be paid to two
additional students for fifteen hours of work a week; Newberry
allocates $2,600 per year for the work of four students; South
Carolina State has fifteen students on a work-aid program, expending
$7,500 among them annually. All the colleges, therefore, have at
least three students on their theater staffs except Baptist and
Charleston who offer no work aid to students. Table 7 clarifies
more specifically the number of paid student workers and the monetary
allotment for them.
<table>
<thead>
<tr>
<th></th>
<th>Theater Courses</th>
<th>All Speech Courses</th>
<th>Productions per season</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>#Ins. a #Hrs. Ratio b</td>
<td>#Ins. #Hrs. Ratio c</td>
<td>#Ins. #Prods. Ratio d</td>
</tr>
<tr>
<td>Baptist</td>
<td>1 18 1:18</td>
<td>2 48 1:24</td>
<td>1 0 1:0</td>
</tr>
<tr>
<td>Charleston</td>
<td>1.5 33 1:22</td>
<td>1.5 36 1:24</td>
<td>1.5 0 1:0</td>
</tr>
<tr>
<td>Columbia</td>
<td>4 47 1:11.8</td>
<td>5 77 1:15.4</td>
<td>4 3 1:0.8</td>
</tr>
<tr>
<td>Converse</td>
<td>2 75 1:37.5</td>
<td>2 81 1:40.5</td>
<td>2 4 1:2</td>
</tr>
<tr>
<td>Furman</td>
<td>3.5 59 1:16.9</td>
<td>3.5 67 1:14.9</td>
<td>3.5 5 1:1.4</td>
</tr>
<tr>
<td>Lander</td>
<td>3 60 1:20</td>
<td>3 63 1:21</td>
<td>3 4 1:1.3</td>
</tr>
<tr>
<td>Limestone</td>
<td>1.5 39 1:26</td>
<td>1.5 45 1:30</td>
<td>1.5 4 1:2.7</td>
</tr>
<tr>
<td>Newberry</td>
<td>2.5 54 1:21.6</td>
<td>2.5 66 1:26.4</td>
<td>2.5 4 1:1.6</td>
</tr>
<tr>
<td>Presbyterian</td>
<td>1 44 1:44</td>
<td>1 53 1:53</td>
<td>1 3 1:3</td>
</tr>
<tr>
<td>S. C. State</td>
<td>5 36 1:7</td>
<td>6 57 1:9.5</td>
<td>5 4 1:0.8</td>
</tr>
</tbody>
</table>

a Number of full-time instructors or the equivalent teaching only theater courses in the first and third columns and all speech courses in the second column.

b Total number of semester hours offered in theater in the first column and in all speech courses in the second column.

c Ratio of the number of instructors to the number of semester hours offered in theater in the first column and in all speech courses in the second column and to the number of faculty-produced plays per season in the third column.

d Total number of faculty-produced plays per season.

e Furman does not measure courses by hours, so the equivalent in semester hours is substituted here.
TABLE 7
STUDENT STAFF

<table>
<thead>
<tr>
<th>College</th>
<th>Scholarships</th>
<th># Students</th>
<th>Work Aid</th>
<th># Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baptist</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Charleston</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Columbia</td>
<td>$700</td>
<td>2</td>
<td>$2,500</td>
<td>b</td>
</tr>
<tr>
<td>Converse</td>
<td>0</td>
<td>0</td>
<td>$600</td>
<td>b</td>
</tr>
<tr>
<td>Furman</td>
<td>0</td>
<td>0</td>
<td>$3,069</td>
<td>7</td>
</tr>
<tr>
<td>Lander</td>
<td>0</td>
<td>0</td>
<td>$900</td>
<td>3</td>
</tr>
<tr>
<td>Limestone</td>
<td>$3,000</td>
<td>6</td>
<td>$720c</td>
<td>2</td>
</tr>
<tr>
<td>Newberry</td>
<td>0</td>
<td>0</td>
<td>$2,600</td>
<td>4</td>
</tr>
<tr>
<td>Presbyterian</td>
<td>0</td>
<td>0</td>
<td>$1,050</td>
<td>3</td>
</tr>
<tr>
<td>S. C. State</td>
<td>0</td>
<td>0</td>
<td>$7,500</td>
<td>15</td>
</tr>
</tbody>
</table>

a These are departmental scholarships only and do not include general scholarships offered by the college.

b Distributed among as many students each year as the chairman deems necessary.

c $1.60 per hour paid each student for a fifteen-hour work week.
Curricula

The theater curriculum divides itself generally into five broad areas: academics, arts, skills, laboratories, and miscellaneous courses. Theater academics includes theater introduction, theater history, dramatic literature, dramatic theory and criticism, theater research, and theater seminars. Theater arts includes acting, directing, design, dance and movement, and playwriting. Theater skills includes stagecraft, costuming, lighting, makeup, and general production courses. Theater laboratories consist of practical work in any arts or skills area. Miscellaneous courses include children's theater, religious theater, Black theater, community theater, management, creative dramas, and special projects courses. In addition, general speech courses may be referred to from time to time and consist of those courses usually found in a drama or speech department that cannot be regarded strictly as theater courses. Such a division will help to clarify the areas of work offered by the ten institutions.

The Major Program

The AETA suggests that no major program in any department of a four-year institution should expect the student to pass fewer than twenty-four semester hours of theater-content courses, exclusive of dramatic literature, public speaking, or forensic courses. The association specifies six hours in theater academics, including introductory and history courses; six hours in theater arts, including acting and directing; six hours in
theater skills, including both an elementary and an advanced technical course; three hours in general speech, which must be voice and diction; and a three-hour advanced elective course, which may include such subjects as playwriting, dance, costume, theater history, or dramatic literature. Six of the institutions in this study, including Columbia, Converse, Newberry, Presbyterian, and South Carolina State, offer all the courses described.

Although most of the colleges in the study do not require the precise courses that the AETA recommends for a major program, they nonetheless expect their students to complete a fairly good cross-section from the academics, arts, and skills areas. A block of eight specific theater courses are frequently required for a major in theater or theater-speech in the three general areas. The academics courses include theater introduction, theater history, dramatic literature, and theater research. The arts courses include acting and directing. The skills courses consist basically of stagecraft. In addition, the laboratory is also often expected.

**Semester hours required.** The major expectations vary from a minimum of eighteen semester hours in theater courses alone to a maximum of thirty-six, requiring in all 272 hours. Baptist requires three hours of theater academics and expects the student to elect fifteen hours from all courses offered, making a total of eighteen theater hours. Charleston expects twelve hours of theater academics and twenty-one hours of electives, making a total of thirty-three

\[^7\text{Winship, p. 123.}\]
theater hours. Columbia requires twelve hours of theater academics, seven hours of theater arts, and five hours of theater skills, making a total of twenty-four theater hours. Converse expects six hours of theater academics, four hours of theater arts, six hours of theater skills, and twenty hours of electives, making a total of thirty-six theater hours. Furman requires twelve hours of theater academics, eight hours of theater arts, four hours of theater skills, and eight hours of electives for a total of thirty-two theater hours. Lander expects three hours of theater academics, three hours of theater arts, three hours of theater laboratory, and twenty-four hours of electives for a total of thirty-three theater hours. Limestone requires only thirty hours of electives for a total of thirty theater hours for its major program. Newberry expects three hours of theater academics, three hours of theater arts, three hours of theater skills, four hours of theater laboratory, and nine hours of electives, making a total of twenty-two theater hours. Presbyterian requires six hours of theater academics, three hours of theater arts, three hours of theater skills, and four hours of theater laboratory for a total of thirteen theater hours. South Carolina State expects eleven hours of theater academics, eight hours of theater arts, five hours of theater skills, one hour of theater laboratory, and six hours of miscellaneous courses, making a total of thirty-one semester hours. A specific illustration of these courses may be found in Table 8.

Theater academics. Among the institutions, nine require sixty-eight semester hours in the academics area. Baptist,
TABLE 8
MAJOR HOURS REQUIRED

<table>
<thead>
<tr>
<th></th>
<th>Bap Cha Col Con Fur^a</th>
<th>Lan Lim New Pre Sou</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Theater Academics</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introduction</td>
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<td></td>
</tr>
<tr>
<td>History</td>
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<td>Literature</td>
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<td>Research</td>
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</tr>
<tr>
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</tr>
<tr>
<td>Directing</td>
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<td>Playwriting</td>
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<td><strong>Theater Skills</strong></td>
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<td>Stagecraft</td>
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<tr>
<td><strong>Miscellaneous Courses</strong></td>
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<td></td>
</tr>
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^aFurman does not measure courses in hours; therefore, the semester hour equivalent is utilized in this table.
Charleston, Columbia, Lander, Presbyterian, and South Carolina State expect three hours each in theater introduction, with Furman expecting four hours. Charleston, Newberry, Presbyterian, and South Carolina State expect three hours each in theater history, Columbia and Converse expecting six hours each. Charleston and South Carolina State expect three hours each in dramatic literature, with Furman expecting eight. Charleston and Columbia expect three hours each in a research course. South Carolina State expects two hours in a seminar. Approximately 25 percent of all required work is in theater academics.

Theater arts. Thirty-six semester hours of arts are required in seven of the colleges. Columbia, Lander, Newberry, Presbyterian, and South Carolina State expect three hours each in acting, Converse and Furman expecting four hours each. South Carolina State requires three hours in directing, and Columbia and Furman require four hours each. South Carolina State expects two hours in playwriting. Approximately 13.2 percent of all required work is in theater arts.

Theater skills. Five schools require twenty-three semester hours in skills. Newberry expects three hours, Furman four hours, Columbia and South Carolina State five hours each, and Converse six hours, all in stagecraft. Approximately 8.5 percent of all required work is in theater skills.

Theater laboratory. Four of the colleges expect work in a theater practicum to fulfill major requirements. South Carolina State requires one hour in such work, Lander three hours, and
Newberry and Presbyterian four hours each. Approximately 4.4 percent of all required work is expected in theater laboratory.

**Miscellaneous theater courses.** Only one institution requires work in various miscellaneous courses to complete a major program. South Carolina State expects its major students to pass one hour each in management, community theater, and creative dramatics, and three hours in children's theater. Approximately 4.4 percent of all required work is expected in miscellaneous courses.

**Elective courses.** Seven institutions require, in addition to specified courses, 127 elective hours in either theater or general speech. Furman expects eight hours, Newberry nine, Baptist fifteen, Converse twenty, Charleston twenty-one, Lander twenty-four, and Limestone thirty, the last requiring no specific courses, only electives. Approximately 46.7 percent of all required work in the major subject may be elected by the student.

**Additional required courses.** Over and above the specifically required courses, many of the colleges expect the student to earn a certain number of hours in general speech and fine arts courses, one requiring some extra-departmental work. Lander expects its major students to pass three hours of general speech work, Newberry nine hours, Columbia seven hours, Presbyterian nine hours, and Baptist twelve hours. Presbyterian requires nine hours of fine arts work, which may be in the visual arts or music, and Charleston requires three. Presbyterian also expects six hours of extra-departmental work that must be related to the major and approved by the student's advisor.
The Course Offerings

As pointed out earlier, most of the colleges in the study do not require the precise courses that the AETA recommends for a major program; all of them nonetheless, offer all or nearly all these courses in addition to many others. The student can, therefore, select from among the AETA recommendations as well as the others offered by the colleges. The semester hours offered in each general area of course work are numerous.

**Semester hours offered.** The theater course offerings in the various departments range from eighteen to seventy-five. Baptist offers six hours in theater academics, six hours in theater arts, three hours in theater skills, and three hours in miscellaneous courses, making a total of eighteen semester hours. Charleston offers ten hours in theater academics, twenty-two hours in theater arts, and two hours in theater skills, making a total of thirty-four semester hours. Columbia offers twenty-one hours in theater academics, thirteen hours in theater arts, five hours in theater skills, seven hours in theater laboratory, and four hours in miscellaneous courses, making a total of fifty semester hours. Converse offers thirty hours in theater academics, twenty hours in theater arts, sixteen hours in theater skills, and nine hours in theater laboratory, making a total of seventy-five semester hours. Furman offers twenty-four hours in theater academics, thirty hours in theater arts, and six hours in theater skills, making a total of sixty semester hours. Lander offers twelve hours in theater academics, thirty hours in theater arts, nine hours in theater skills, three hours in theater
laboratory, and three hours in miscellaneous courses, making a total of fifty-seven semester hours. Limestone offers nine hours in theater academics, fifteen hours in theater arts, nine hours in theater skills, and six hours in theater laboratory, making a total of thirty-nine semester hours. Newberry offers twelve hours in theater academics, twelve hours in theater arts, twelve hours in theater skills, four hours in theater laboratory, and eight hours in miscellaneous courses, making a total of forty-eight semester hours. Presbyterian offers twelve hours in theater academics, six hours in theater arts, three hours in theater skills, eight hours in theater laboratory, and twelve hours in miscellaneous courses, making a total of forty-one semester hours. South Carolina State offers twelve hours in theater academics, eight hours in theater arts, eight hours in theater skills, one hour in theater laboratory, and eight hours in miscellaneous courses, making a total of thirty-seven semester hours. These figures show the extent to which each college distributes its courses among the various categories. A clearer picture of theater hours offered may be seen in Table 9.

Theater academics. Among the institutions, 148 semester hours are offered in the academics area. All of the colleges offer at least three hours in theater introduction, Furman offering four hours. Baptist, Newberry, Presbyterian, and South Carolina State offer three hours each in theater history; Charleston and Furman offer four hours each; and Columbia, Converse, Lander, and Limestone offer six hours each. Columbia and Lander offer three hours each in dramatic theory and criticism, and Furman offers four hours.
TABLE 9
THEATER HOURS OFFERED

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\(^a\)Furman does not measure courses in hours; therefore the semester-hour equivalents are utilized in this table.
Charleston and Newberry offer three hours each in research work; and Columbia, Converse, and Presbyterian offer six hours each.

Columbia, Converse, Newberry, and South Carolina State offer three hours each in a seminar. Approximately 32.2 percent of the work offered is in theater academics.

**Theater arts.** Together the colleges offer 162 semester hours in the arts area. Baptist, Presbyterian, and South Carolina State offer three hours each in acting; Columbia, Lander, Limestone, and Newberry offer six hours each; Converse offers eleven hours; and Charleston and Furman offer twelve hours each. Baptist, Limestone, Newberry, Presbyterian, and South Carolina State offer three hours each in directing; Columbia offers four hours; Converse and Lander offer six hours each; Furman offers eight hours; and Charleston offers none. Charleston offers two hours in design; Columbia, Converse, Lander, and Newberry offer three hours each; Furman offers six hours; and the others offer none. Limestone offers three hours in dance and movement; Charleston offers eight hours; Lander offers fifteen hours; and the others offer none. South Carolina State offers two hours in playwriting; Limestone offers three hours; Furman offers four hours; and the others offer none. Approximately 35.3 percent of the work offered is in theater arts.

**Theater skills.** Seventy-three semester hours are offered in skills courses in all the colleges. Charleston offers two hours in stagecraft; Baptist, Converse, Lander, Newberry, Presbyterian, and South Carolina State offer three hours each; Columbia and Furman offer four hours each; and Limestone offers none. Converse,
Newberry, and South Carolina State offer three hours each in costuming; Lander offers six hours; and the rest offer none. South Carolina State offers one hour in lighting, Furman two hours, Converse and Newberry three hours each, and the others none. Columbia, Converse, and South Carolina State offer one hour each in makeup; Newberry offers three hours; and the others offer none. Approximately 15.9 percent of the work offered is in theater skills.

**Theater laboratory.** Seven of the colleges offer thirty-eight semester hours in the laboratory area. South Carolina State offers one hour, Lander three, Newberry four, Limestone six, Columbia seven, Presbyterian eight, and Converse nine. Approximately 8.3 percent of the work offered is via a theater practicum.

**Miscellaneous courses.** Six of the institutions offer thirty-eight semester hours in the miscellaneous area. Lander and South Carolina State offer three hours each in children's theater. Baptist and Presbyterian offer three hours each in religious theater. South Carolina State offers two hours in Black theater, one hour each in management, community theater, and creative dramatics. Columbia offers four hours, Newberry eight hours, and Presbyterian nine hours in special courses designed specifically for individual students or particular classes of students. Approximately 8.3 percent of the work offered is in miscellaneous theater courses.

**Production Practices**

The AETA recommends that the four-year institutions produce a minimum of four long plays annually that are directed by regular
faculty members and at least three short plays or one "interdepartmental" production. Other production practices, moreover, are important in attempting to measure the theater programs at each institution. They consist in this study of the number of productions per season, the budget, original scripts produced or the attitude of the faculty toward the production of original scripts, the criteria for deciding upon a particular season of plays, any censorship involved in the editing or selecting of scripts, the use of or the attitude of the faculty toward the use of professional artists in departmental productions, and the use of or the attitude of the faculty toward the use of non-students other than professional artists in departmental productions. The production policies involved in presenting the programs of the institutions in this study represent basically the practices and attitudes of the theater chairmen in the various schools.

Number of Productions

The number of productions each season is an important consideration in measuring the various theater programs. Interviews with the several chairmen reveal various answers. Furman presents five major productions directed by faculty each year, whereas South Carolina State, Converse, Lander, and Newberry present four each. At these institutions, the minor plays, always directed by students,  

8Winship, p. 123.

9The information from South Carolina State was obtained through a written questionnaire.
range from five to twenty-five annually, depending upon the number of students enrolled in directing or special projects classes. Although Limestone presents four major shows during the season, it presents minor productions only occasionally. Columbia and Presbyterian produce three major shows a year and from five to fifteen student-directed short plays, again depending upon enrollment in directing or special projects courses. Baptist and Charleston present no shows of their own. Eight of the colleges, therefore, present a regular season of plays.

The Budget

The educational theater does not rely for the most part on door receipts for its production and equipment expenditures but on a budget granted to it by the college of which it is a part. In most instances no box-office charge is made to the patron; in other instances the box-office receipts are kept and used by the department to help meet expenses; and in still other instances and box-office monies are returned to the general treasury of the college and are considered revenue by the institution. The following points, therefore, consider allocations from the college and box-office receipts.

**Budget allocations.** All of the colleges in this study that produce their own shows accept a specified amount of money from their administrations for production and equipment purposes, according to the various chairmen. The allotment quotations here are based upon the budgets in use at the present time. The institution
with the largest budget is South Carolina State with $10,000 allocated for production expenses and $3,000 for equipment, making a total of $13,000 for the department to utilize. Next in size of budget is Lander with $7,200 for production expenses and $3,500 for equipment, making a total of $10,000 for the department's use. These are the state supported institutions.

The other colleges are privately endowed. Newberry utilizes $8,000; Converse $7,050; and Columbia $7,000, all amounts including any equipment purchases. Furman receives $2,200 and no allocations for equipment. Presbyterian receives $1,800 for production work and $500 for equipment, making a total of $2,300. Finally on the lowest rung of the budgetary ladder is Limestone, receiving only $1,800 in allocated funds, although major equipment purchases may be made and credited to the college's general expenditure fund with administrative permission.

Door receipts. Only Furman maintains its program primarily from door receipts. Although the school gets a total budget allowance of $2,200, it utilizes all admission fees collected for production and equipment purposes. The department charges $2.00 to the general public, $1.50 to faculty members, and $1.00 to students. Philip G. Hill, the chairman, estimates that the total yearly income, including the allotment from the administration, is approximately $10,000. Out of this amount he produces his plays and purchases any equipment that may be necessary. If some particularly large purchase becomes essential, he is careful to point out, he attempts to work out the financial problem through the academic hierarchy.
The other colleges operate their programs primarily on their budget allocations. Presbyterian charges a nominal admission fee to all patrons, including students, but all proceeds return to the general college funds. South Carolina State, Lander, Newberry, Converse, Columbia, and Limestone do not charge admission fees to their students, but all except Lander charge nominal admission fees to non-students. Baptist and Charleston do not produce plays of their own and, therefore, have no receipts at all.

**Conclusion.** Subtracting the two colleges from the list that do not utilize a budget of any kind, all the institutions except one sustains its program primarily on budget allocations. Furman is the exception, the school relying primarily on door receipts for its income. The total monies utilized by the eight colleges at issue amount to approximately $59,850. Of this amount about $7,800 comes directly from the box-office. A breakdown of the specific budgets of each institution may be found in Table 10.

**Original Scripts**

The production of original scripts in the current programs is another aspect of the departmental policies in several of the colleges. Some institutions produce such scripts on a regular basis in the current era, some occasionally, and others have never presented original plays. The reasons for the various stances differ.

**Regular productions.** Two of the colleges produce new plays on a regular basis, according to the chairmen of the departments.
TABLE 10

PRODUCTIONS AND BUDGET

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a Production budget includes equipment budget.
b Major items of purchase may be worked out with the administration, if necessary, in addition to the regular budget.
Newberry and Converse both present seven or eight original student-written scripts per year, Newberry selecting from approximately twenty submitted. The chairman at Newberry points out that he would like to produce at least one major original script each year if such were available.

Occasional productions. Other institutions, according to their departmental chairmen, produce original scripts only on an occasional basis. South Carolina State leads the way, having produced two original major plays and eight original minor plays, the latter written by students. Furman has presented one long and four short original scripts, one of the latter having been written by a student. Columbia has produced three major original plays, two short original plays, and an original pageant of the history of the college, all written by students except the pageant. The chairmen at Limestone and at Lander simply point out that their departments have occasionally presented original student scripts but only upon student request.

No productions. Finally, some of the colleges have not encouraged the production of original scripts, the various departmental chairmen point out. Although Charleston did at one time present a student-written revue, it, along with Baptist and Presbyterian have produced no original play scripts. All three, however, the chairmen are careful to point out, would do so if circumstances permitted. The adverse circumstances in the case of Charleston and Baptist are the lack of production facilities belonging to the colleges and in the case of Presbyterian the handicap of
having only one faculty member in charge of all theater and speech work.

Criteria of Selection

The criteria by which plays are selected for production does not vary a great deal from school to school. In addition to casting and technical problems and audience taste, most chairmen simply state that they attempted to produce a "balanced" season. Some were more specific, however. South Carolina State usually attempts to produce a play dealing with Black life in some way, a classic, a musical, and a children's play. Lander presents musical, light, and serious plays each year. As an adjunct to the balance of genres and moods, Columbia chooses one play that can be presented on an arena stage and other plays that will give the students at the predominantly women's college as much technical experience as possible. Furman, on the other hand, selects one play to be presented on a proscenium stage, as the others are almost always presented thrust. The greatest difference in criteria, therefore, is at those colleges that utilize more than one type of theater plant.

Censorship

In every situation the chairmen are careful to point out that they do not have any problems with the imposition of administrative or other outside censorship of their work. All, however, declare that they utilize a certain amount of self-censorship. H. D. Flowers II at South Carolina State censors language and subject matter that would make the play irrelevant to the Black experience
or to period. Laurence M. Vanella at Baptist would censor profanity and nudity. W. Hayward Ellis at Converse points out that he does not edit the plays he produces for censorship purposes but that there are certain scripts that he would not choose to produce because of their probable tendency to offend his audiences. Philip G. Hill at Furman points out that he normally refuses to edit words or scenes from plays but suggests that he may occasionally do so if the words or scenes would not be worth the upsetting impact that they may have on the audience. The others submit much the same point as Hill, but seem much more willing than he to edit scripts if they felt that the object of censorship, if left in the scripts, would tend to alienate the audience. Censorship, then, is not a large problem for directors even in the church-related institutions when compared with the attitudes of the directors at the independent and state-supported institutions. At Furman, Hill, for example, is the most unwilling of all to edit his scripts, and the college is a Baptist institution.

Use of Professional Artists

Different policies guide the use of professional artists in productions and in workshops at the various colleges. Columbia and Limestone both have professional artists as members of the teaching staff, persons whom the colleges utilize regularly for production purposes. Lander recently used a guest professional actress, Mercedes McCambridge, to perform the female lead role in the play *Tea and Sympathy*. None of the other schools has utilized professional artists for production purposes. Furman and South Carolina
State both have had professional guest artists to conduct workshops in which they presented demonstrations and acted in a capacity as advisor-critics for the theater students in these institutions. None of the other schools has utilized professional artists in this particular way.

The attitudes of the various chairmen in regard to these policies are, in some instances, somewhat different from the actual practice. All but two chairmen said that they believe the use of professional artists in productions would be helpful to their students. The chairmen who would utilize persons in this capacity but who have not done so point to the lack of proper finances as the reason for their lack of action in this regard. The two men who are opposed to such use of professional artists are Jeffreys at Lander and Rains at Presbyterian. Lander is one of the colleges that has utilized the services of a professional actor. The present chairman, who has been at the school for only one year, and Rains suggest that educational theater is primarily for the students and that the professional artist, except as a demonstrator-advisor-critic, would usurp roles and other functions normally assigned to students, who should receive an educational experience by performing the roles and other functions themselves. All of the chairmen, however, believe that professional artists in workshop capacities would be a valuable element in the educational process of the student.

Non-Student Actors

The use of non-student actors other than professional artists in productions varies from school to school. Baptist,
Charleston, Limestone, and Furman use non-students on a regular basis. Baptist and Charleston cooperate with community theater organizations to give their students experience and thereby work with non-students as a matter of course. Limestone continues to produce plays through its historic Limestone Dramatic Art League that has always been open to townspeople, thereby creating another matter-of-course cooperation with non-students. Furman's chairman points out that proper student talent may not always be available for specific roles in difficult plays. He, therefore, fills these roles with faculty members and others who may be interested. Converse, Columbia, and South Carolina State use non-students only when necessary. Both Converse and Columbia are women's institutions, and male roles are filled with non-students. South Carolina State is a Black institution, and White roles are sometimes filled with non-students. Lander, Newberry, and Presbyterian never use non-students except to fill children's roles.

Summary

Faculty and staff are important to any educational theater program. Concerning the educational level of the faculty, 27.6 percent hold doctorates, 55.2 percent hold masters' degrees, 10.3 percent hold credentials as professional artists, and 6.9 percent hold baccalaureates or masters' degrees with fewer than twelve graduate semester hours in theater. The teaching load at five of the institutions requires the instructor to teach twelve semester hours with a three-hour credit for heavy production responsibilities;
three schools require twelve hours regardless of production responsibilities; one college requires twelve hours of its full-time instructors and one has an upper limit of nine hours, but these two schools produce no plays of their own and require no production responsibilities of their faculty. The number of instructors averages a ratio of one to 20.4 semester hours offered and one to 1.3 productions presented at those colleges that produce their own plays. All of the institutions that produce their own plays have at least three students on the program staff, one as many as seven.

The curriculum is the core of all educational theater programs. The courses required most often for a major in theater are theater introduction, acting, directing, theater history, stagecraft, theater literature, theater research, and theater laboratory. The courses most frequently offered in the theater program are theater introduction, acting, stagecraft, design, theater history, costuming, directing, theory and criticism, lighting, dance and movement, makeup, playwriting, dramatic literature, general production, seminars, research courses, theater laboratory, and special courses designed for specific purposes. In all, 459 semester hours of theater courses are offered at the ten institutions.

Production policies create the basic atmosphere of the programs. With the exception of Baptist and Charleston, which have no facilities of their own, all of the institutions present a relatively full season of plays each year. The budgets allocated range from $1,800 to $13,000 and amount to approximately $52,050.
per season with $7,800 in additional monies utilized at one institution. Some colleges have encouraged the presentation of original plays, whereas others have been reluctant to do so for various reasons. Most schools attempt to present a "balanced" season of plays, with the greatest difference in play-selection criteria seen in those colleges that utilize more than one type of theater. No chairman admits to administrative or outside censorship, but all impose a certain amount of censorship upon themselves, particularly if the non-edited script would tend to alienate the audience. Several chairmen use or would like to use professional artists in their programs in acting and technical capacities, while a minority would use them only in advisor or critic roles. Some of the schools use or would use non-student actors other than professional artists, in their productions for various reasons, whereas others would refrain from doing so for fear of shirking responsibility to their own students to perform.

Faculty, curricula, and production practices form an important part of the theater programs of each institution. Level of education, teaching load, and number of instructors help to create a basis for evaluation. The number and description of courses required and offered indicate the type of curriculum. The number of plays presented each year, the budgets, and the criteria for selection of scripts reveal the degree to which each school is able to present a relatively full and balanced season of plays. The attitude toward production of original scripts,
censorship, the use of professional artists, and the use of non-students in productions indicate to a certain extent the philosophy under which each chairman operates. Consequently, the faculty, curricula, and production practices give an indication of the health of the various programs.
CHAPTER VI

PRODUCTION FACILITIES

The physical plants in which plays are produced are important in measuring a theater program. Indeed, the AETA recommendations suggest that all four-year colleges should have an "adequate physical plant" for the production of proscenium as well as other styles of presentations.\(^1\) At the present time, all of the colleges in this study have proscenium theaters, and four of them have additional plants in which thrust or flexible stages are utilized. Baptist and Charleston do not produce their own plays but cooperate with community theater groups in order to give their students experience; they therefore began utilizing the plants of these two groups upon the establishment of theater programs in both colleges in 1966. Columbia possesses both a proscenium and a flexible theater, using the former for the first time in 1960 and the latter in 1971. Converse utilizes both a proscenium and a flexible theater, entering the former for the first time in the 1920s and the latter in 1972. Furman has both a proscenium and a thrust theater, beginning to play in the former in 1962 and in the latter in 1969. Lander has only a proscenium theater created from renovated space when the current program began in 1967. Limestone has only a proscenium theater, playing there for

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170
the first time in 1967. Newberry utilizes only a proscenium theater, playing there for the first time in 1967. Presbyterian possesses both a proscenium and a flexible theater, utilizing the former first in 1965 and the latter in 1967. South Carolina State has only a proscenium theater in which it played first in 1972. All these theater plants are a vital part of their respective theater programs.

Although flexibility is perhaps the most significant characteristic of good space and equipment, the degree to which any theater plant can be considered usable to its inhabitants does not depend upon size of complexity but upon its adaptability to the specific technical needs of each new production within the framework of the objectives that each theater program is attempting to accomplish. The degree of usefulness of the plants as set forth in this chapter is, therefore, the judgment of the specific chairmen who utilize the theaters. Since both plays and objectives may differ somewhat from program to program, usefulness, therefore, may differ from institution to institution.

In order to measure the plants in use at the present time by the various colleges, the writer made a personal observation of the plants and also developed a questionnaire which all the chairmen at the cited schools answered. The questions were based on the American Theatre Planning Board's volume entitled Theater Check List, and A. S. Gillette's

Stage Scenery. The former considers itself a guide to the planning and construction of theaters. Jo Mielziner, the distinguished theater designer, serves as chairman of the Board. The questions and answers covered every major aspect of a theater building.

For the purpose of clarifying and specifying the descriptions related in this report, the definition of certain terms utilized is in order. The adjectives "excellent," "inadequate" or "makeshift," and "nonexistent" are used in relation to one another. "Excellent" is utilized in order to indicate that not only are the essential characteristics of any designated space or equipment present, but that other characteristics over and above the normal ones are there, and that the work of the program, as the chairman himself sees it, may be accomplished in a somewhat luxurious manner. "Adequate" means that the essential characteristics of any designated space of equipment are present and that the program chairman is satisfied that nothing else is necessary to maintain the theater program in the cited regard as he sees the program's work. "Inadequate" is used to mean that the chairman is not satisfied that the work of his theater program can be properly accomplished because of certain deficiencies in the particular space or equipment. The term "makeshift" is used where inadequacies exist in space and when such space is necessary to the well being of a production, although extra

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4Planning Board, p. 1.
space not regularly appropriated for the purpose is made to suffice. Finally, "nonexistent" indicates that no space or equipment is available in the particular theater for the stated purpose. The cited adjectives may sometimes be utilized in their noun equivalents to refer to the same degree of usefulness. These terms, both adjectives and nouns, must be interpreted as the particular chairman's view of the theater plant he utilizes in relation to his program's objectives.

In order to be relatively complete in the analysis of the theater structures of the various colleges, the personal observations and the questionnaire considered several factors. They include the flyloft and its rigging, the available off-stage space, the available work space, the existing lighting facilities, the stage itself and additional rehearsal space, the usefulness of the actors' rooms, and the comfort and convenience of the house. Because Baptist and Charleston do not possess their own facilities, for the purposes of this chapter the facilities of the companies with which the schools cooperate will be discussed along with the facilities owned by the other institutions. The space and equipment discussed here will be analyzed according to their degree of usefulness to the respective chairmen. All evaluations in this chapter are derived from the writer's personal

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5 For example, "excellent" and "excellence" may be utilized to refer to the same degree of usefulness as might "adequate" and "adequacy," "inadequate" and "inadequacy," and "nonexistent" and "nonexistence."
observations and the questionnaires answered by the chairmen.  

Overhead and Rigging

The fly space and its rigging is generally considered important in most theaters to the adequacy of its control of scenery and lighting instruments. These stages may be equipped with a gridiron from which all hanging scenery and lighting battens are suspended and which extends over the entirety of its working space. It is usually high enough so that when scenery is flown, the stagehouse can conceal a complete set from the audience. In some stagehouses with low ceilings, scenery and lighting fixtures may be attached directly to the gridiron itself; in others special battens are hung for the purpose. In a tall stagehouse, the rigging consists basically of catwalks as high work areas around the perimeter of the stage, battens, lines, and a pin rail from which the lines are controlled. All these features will be discussed in relation to the various institutions in the study and in regard to both proscenium and other styles of theaters. Table 11 presents a detailed illustration.

### TABLE 11

OVERHEAD AND RIGGING

#### Proscenium Theaters

<table>
<thead>
<tr>
<th>Flying</th>
<th>Bap</th>
<th>Cha</th>
<th>Col</th>
<th>Con</th>
<th>Fur</th>
<th>Lan</th>
<th>Lim</th>
<th>New</th>
<th>Pre</th>
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<td></td>
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<tr>
<td>Hide full backdrop</td>
<td></td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-9 lines</td>
<td></td>
<td></td>
<td></td>
<td>x</td>
<td>x</td>
<td></td>
<td>x</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>10-17 lines</td>
<td></td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>18-27 lines</td>
<td></td>
<td>x</td>
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<td></td>
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<td></td>
<td></td>
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<tr>
<td>28-37 lines</td>
<td></td>
<td>x</td>
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<td></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>38-47 lines</td>
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<td>48+ lines</td>
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</tbody>
</table>

#### Work Space

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td></td>
<td>I</td>
<td>E</td>
<td>E</td>
<td>A</td>
<td>E</td>
<td>N</td>
<td>I</td>
<td>A</td>
<td>I</td>
<td>E</td>
</tr>
<tr>
<td>Catwalks</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sufficient pinrail space</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Good pinrail location</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Good counterweight system</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Non-Proscenium Theaters

<table>
<thead>
<tr>
<th>Flying</th>
<th>Col</th>
<th>Con</th>
<th>Fur</th>
<th>Pre</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>N</td>
<td>M</td>
<td>N</td>
</tr>
</tbody>
</table>

#### Rigging

<table>
<thead>
<tr>
<th>Rigging</th>
<th>Col</th>
<th>Con</th>
<th>Fur</th>
<th>Pre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sufficient lighting grid or battens</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Sufficient height for lighting equipment</td>
<td></td>
<td></td>
<td></td>
<td>x</td>
</tr>
</tbody>
</table>

**KEY:** E = excellent; A = adequate; I = inadequate; M = makeshift; N = nonexistent; and x = specific details.
Flying

Flying is utilized to a greater extent in the proscenium theaters in this study than in those theaters of other styles. The points considered were available fly space and the number of lines utilized in flying. The flying of scenery is regarded as excellent at Charleston, Columbia, Furman, and South Carolina State. All have the ability to hide a complete backdrop and possess sufficient lines so that a large number of scenic pieces may be suspended simultaneously. Charleston and Columbia utilize from twenty-eight to thirty-seven lines and Furman and South Carolina State from thirty-eight to forty-seven lines. Baptist, Converse, and Newberry regard their flying ability as adequate. Although Baptist can hide a complete backdrop, the theater's capacity is somewhat limited because of the ten to seventeen lines it possesses. Converse is unable to hide a complete backdrop, but Newberry can. They both, however, utilize from eighteen to twenty-seven lines. Limestone's and Presbyterian's flying ability is inadequate. Although Limestone cannot hide a complete backdrop and Presbyterian can, the number of lines that may be utilized is significantly low, being fewer than ten at each institution. Flying ability at Lander is nonexistent, the school possessing neither space nor equipment for the purpose. Forty percent of the colleges, therefore, see their fly capacity as excellent, thirty percent as adequate, twenty percent as inadequate, and ten percent as nonexistent.

Flying is not as important in the non-proscenium theaters cited in this study. Although Furman utilizes makeshift flying space
and equipment, such as nonexistent at Columbia, Converse, and Presbyterian. None of the colleges possesses a gridiron nor a stagehouse height sufficient to fly scenery. The overhead at these institutions is relatively simple.

Rigging

The work space and its equipment are utilized in hanging and operating lighting instruments and certain scenery. The observations and questions concerned space available; catwalks; and the pinrail, including the type of system utilized to hoist scenery; and the pinrail's location. The work area at Charleston, Columbia, Furman, and South Carolina State may be regarded as excellent. All possess proper catwalks, utilize hand-operated counterweight systems, have sufficient work space around the pinrail, and locate their pinralls on the stage manager's side of the stage. The work area at Converse and Newberry is adequate. Although Converse does not possess a catwalk, it utilizes a hand operated counterweight system, has sufficient working space at the pinrail, and the pinrail is located on the stage manager's side of the stage. Newberry, on the other hand, possesses a somewhat inaccessible pinrail, although its catwalk, hand operated counterweight system, and pinrail working space are all sufficient. Baptist, Presbyterian, and Limestone have inadequate work areas. Baptist utilizes a catwalk and a hand operated counterweight system, but its pinrail space in insufficient and the location is not good. Presbyterian utilizes a hand operated counterweight system and sufficient pinrail work space, but the...
theater does not possess a catwalk and the pinrail location is not
good. Limestone does not possess catwalks, a good counterweight
system, sufficient pinrail space, or a good pinrail location. The
work area at Lander is nonexistent. Thirty percent, therefore, may
be considered as possessing excellent work areas, twenty percent
adequate work areas, thirty percent inadequate work areas, and ten
percent nonexistent work areas.

The work-space questions were not applicable to the non­
proscenium theaters cited in this study, although questions
concerning equipment were important. Converse claims excellence in
this regard, the school having sufficient hanging equipment and
possessing a sufficient stagehouse height for proper lighting.
Columbia and Furman are adequate, both utilizing sufficient hanging
equipment but possessing insufficient stagehouse height for effective
lighting of actors. Presbyterian is inadequate in that it possesses
neither sufficient battens nor sufficient stagehouse height for
proper lighting. The rigging in these theaters is relatively simple.

Off-Stage Space

Off-stage space is important in both proscenium and non­
proscenium theaters. It is referred to generally as the wings,
although technically only the proscenium theater normally has open
space directly to the left and right of the playing area. It is
this area that includes the exit to the dressing rooms and the
greenroom, the loading door, the pinrail, the stage manager's box,
and storage space for properties and scenery. Two basic points will
be considered here, both concerned only with the space itself, since the items located in the space are considered elsewhere in this chapter. The first concerns the overall space of the wing area itself, and the second concerns the smaller portion of wing space utilized for storage of scenery and properties. Table 12 illustrates these characteristics clearly.

Wing Space

In proscenium theaters, the consideration of the space for moving and working beside and behind the acting area includes the size of the space itself, the degree to which wagon stages can be utilized, space for rear projections, and space for crossing behind scenery. Columbia and South Carolina State consider their wing space excellent. Both colleges have sufficient use of wagon stages, sufficient rear crossing space, and sufficient rear projection space. Converse and Limestone possess adequate wing space. Neither college can utilize wagon stages sufficiently, but both possess sufficient rear crossing space and sufficient rear projection space. Baptist, Charleston, Furman, Lander, Newberry, and Presbyterian have inadequate space. Baptist and Lander do not possess sufficient use of wagon stages, sufficient rear crossing space, or sufficient projection space. Charleston and Newberry can make sufficient use of wagon stages, but both lack sufficient crossing and projection space. Furman and Presbyterian possess sufficient rear crossing space, but both lack the sufficient use of wagon stages and sufficient projection space. Twenty percent of the colleges, therefore,
<table>
<thead>
<tr>
<th></th>
<th>Proscenium Theaters</th>
<th>Non-Proscenium Theaters</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Bap Cha  Col  Con  Fur  Lan  Lim  New  Pre  Sou</td>
<td>Col  Con  Fur  Pre</td>
</tr>
<tr>
<td><strong>Wing Space</strong></td>
<td>I  I  E  A  I  I  A  I  I  E</td>
<td>I  A  A  A  I</td>
</tr>
<tr>
<td>Sufficient use of wagon stages</td>
<td>X  X  X  X</td>
<td>X  X</td>
</tr>
<tr>
<td>Sufficient rear crossing space</td>
<td>X  X  X  X</td>
<td>X  X</td>
</tr>
<tr>
<td>Sufficient rear projection space</td>
<td>X  X  X  X</td>
<td>X  X</td>
</tr>
<tr>
<td><strong>Storage Space</strong></td>
<td>I  I  A  I  A  I  I  I  I  A</td>
<td>I  I  A  I</td>
</tr>
<tr>
<td>Accessible location</td>
<td>X  X  X  X</td>
<td>X  X</td>
</tr>
<tr>
<td>Sufficient size</td>
<td>X  X  X  X</td>
<td>X  X</td>
</tr>
<tr>
<td>Sufficient bins &amp; shelves</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**KEY:** E = excellent; A = adequate; I = inadequate; and x = specific details.
have excellent wing space, twenty percent adequate wing space, and sixty percent inadequate wing space.

In the non-proscenium theaters, available room, the movement of actors and scenery on and off the stage, space for rear crossing, and space for rear projection must be considered. None of the colleges may be thought of as excellent in these regards. Converse and Furman may be considered adequate, both possessing sufficient room for actors and properties, sufficient rear crossing space, and the ability to transport actors and scenery sufficiently on to the stage from concealed positions. Columbia and Presbyterian are inadequate, neither of which possesses adequacy on any of the points considered. Therefore, fifty percent of these theaters may be considered adequate and fifty percent inadequate in regard to wing space.

Storage Space

Storage space for scenery and properties at proscenium theaters requires consideration of its accessibility to the stage, its size, and the availability of bins and shelves for small properties. None of the colleges claims excellent facilities in these respects. Columbia, Furman, and South Carolina State possess adequate storage space, the three colleges providing large-property space of sufficient size with easy access to the stage but lacking sufficiency in the other considered aspects. Baptist, Charleston, Converse, Lander, Limestone, Newberry, and Presbyterian possess inadequate storage space. At Baptist, Converse, Lander, and Newberry space for large properties, bins and shelves for small properties,
and access to the stage are all insufficient. At Charleston and Presbyterian the space is sufficient in size, and at Limestone the space is in an accessible location, but both schools lack sufficiency in the other considered aspects. Therefore, thirty percent of the colleges are adequate in regard to storage space and seventy percent inadequate.

The same questions were asked of the non-proscenium theaters in regard to available storage space. Again, none of the colleges reports excellent facilities. Furman has adequate space of sufficient size, sufficient bins and shelves, and an accessible location. Columbia, Converse, and Presbyterian are inadequate in that they possess insufficient space for large properties, insufficient bins and shelves for small properties, and, with the exception of Presbyterian, difficult accessibility to such space as they do possess. Twenty-five percent of the colleges are adequate and seventy-five percent inadequate in this regard.

**Work Space**

Sufficient work space in both proscenium and non-proscenium theaters is generally a necessity to the proper performance of educational theater. Scenery and large properties must be received in delivery; scenery must be built and painted; and costumes must be constructed. Items on the questionnaire, therefore, consisted of points regarding the loading platform, the scene-painting area, the scene shop, and the costume shop. Table 13 illustrates the aspects of the work space at the various colleges.
### TABLE 13

**WORK SPACE**

<table>
<thead>
<tr>
<th></th>
<th>Bap</th>
<th>Cha</th>
<th>Col</th>
<th>Con</th>
<th>Fur</th>
<th>Lan</th>
<th>Lim</th>
<th>New</th>
<th>Pre</th>
<th>Sou</th>
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<tbody>
<tr>
<td><strong>Proscenium Theaters</strong></td>
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<tr>
<td><strong>Loading Dock</strong></td>
<td>I</td>
<td>E</td>
<td>I</td>
<td>E</td>
<td>I</td>
<td>I</td>
<td>A</td>
<td>I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accessible location</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gauged to standard truck height</td>
<td></td>
<td></td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
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**Non-Proscenium Theaters**

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<td>Gauged to standard truck height</td>
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<tr>
<td>Painting Area</td>
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<tr>
<td>Sufficient paint storage closet</td>
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<td></td>
<td>x</td>
</tr>
<tr>
<td>Stove available</td>
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<td>x</td>
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<tr>
<td>Sinks with faucets available</td>
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<tr>
<td>Hot water available</td>
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<tr>
<td>Sufficient space for vertical paint frame</td>
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<td>Sufficient horizontal paint space</td>
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**Scene Shop Size**

<p>| Scene Shop Size | E  | A  | E  | N  |</p>
<table>
<thead>
<tr>
<th></th>
<th>Col</th>
<th>Con</th>
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</thead>
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<tr>
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<td>Radial saw</td>
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<tr>
<td>Band saw</td>
<td>x</td>
<td>x</td>
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<td>x</td>
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<tr>
<td>Drill press</td>
<td>x</td>
<td>x</td>
<td></td>
<td>x</td>
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<tr>
<td>Sabre saw</td>
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<td>Electric drill</td>
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</tr>
<tr>
<td>Other instruments</td>
<td>x</td>
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</table>

| **Costume Shop Size**       |     |     |     |     |
| Sufficient hand implements  | x   | x   |     |     |
| 1 sewing machine            | x   |     |     |     |
| 2 sewing machines           |     |     |     |     |
| 3+ sewing machines          |     |     |     | x   |
| 1 cutting table             | x   |     |     |     |
| 2 cutting tables            |     |     |     |     |
| 3+ cutting tables           |     |     |     | x   |
| Other equipment             |     |     |     | x   |

**KEY:** E = excellent; A = adequate; I = inadequate; M = makeshift; N = nonexistent; and x = specific details.
Loading Dock

The questionnaire on proscenium theaters specified some practical aspects of the facilities for receiving scenery and equipment. The considerations consisted of the accessibility of the loading platform to the stage, the size of the platform door, and the height of the platform from the ground. Charleston and Furman claim excellent loading facilities, all three possessing platforms with easy access to the stage, sufficient door size, and a platform gauged to standard truck height. Presbyterian claims adequate facilities, the school possessing sufficient door size and easy access to the stage but a platform that is not gauged to standard truck height. Baptist, Columbia, Converse, Lander, Limestone, Newberry, and South Carolina State claim inadequate facilities. At Columbia, Converse, Lander, and South Carolina State the loading dock is deficient in location, height, and size. At Baptist and Presbyterian the loading dock is in a location of easy access to the stage but is deficient in door size and height. At Limestone the platform is accessible to the stage and is gauged to standard truck height, but the loading door is insufficient in size. Twenty percent of the loading docks, therefore, are excellent, ten percent adequate, and seventy percent inadequate.

The same questions apply to the loading docks of the non-proscenium theaters. Furman claims excellent facilities in this regard, the school possessing a platform gauged to standard truck height with easy access to the stage and sufficient door size. Columbia and Converse claim inadequate facilities, both claiming
insufficient platform height, insufficient door size, and a remote location. Presbyterian claims a nonexistent loading dock. In this instance, twenty-five percent of the colleges have excellent facilities, fifty percent inadequate facilities, and twenty-five percent nonexistent facilities.

Painting Area

Scene painting facilities are generally necessary to the educational theater. There is a need in most instances for a paint storage area, paint mixing facilities, and space for both vertical and horizontal painting. Consequently, questions concerned a paint storage closet, equipment such as a stove and a sink with faucets and the availability of hot water, a vertical paint-frame space, and horizontal painting space. None of the colleges rates its painting area as excellent. Charleston, Columbia, Converse, and South Carolina State possess adequate facilities in this regard. At Charleston there is a sufficient paint storage closet, a stove, a sink with faucets, hot water, sufficient space for a vertical paint frame, and sufficient horizontal painting space. At Columbia all the present considerations are sufficient with the exception of the paint storage closet. At Converse all the present considerations are sufficient with the exception of space for a vertical paint frame. At South Carolina State all the present considerations are sufficient with the exception of space for a vertical paint frame and horizontal painting space. Baptist, Furman, Lander, Limestone, Newberry, and Presbyterian claim inadequate painting areas. At Baptist a stove, a sink with faucets, and sufficient horizontal
painting space are utilized, but the theater lacks sufficiency in the other areas of consideration. At Furman, Lander, and Newberry a sink with faucets and hot water are available, but the theaters lack sufficiency in the other areas of consideration. At Limestone a sink with faucets, hot water, and sufficient horizontal painting space are available, but the theater lacks sufficiency in the other areas of consideration. At Presbyterian only the horizontal painting space is available. Forty percent of the colleges, therefore, consider their painting areas adequate, and sixty percent consider theirs inadequate.

The same points are considered in regard to the non-proscenium theaters in this study. None of the colleges claims excellent facilities in regard to the painting area. Furman claims adequate facilities, the school possessing a sufficient paint storage closet, a stove, a sink with faucets, hot water, and sufficient horizontal painting space but insufficient vertical paint-frame space. Columbia and Converse claim inadequate facilities. At the former a stove, a sink with faucets, and hot water are utilized, but the theater lacks sufficiency in the other areas of consideration. At the latter a sufficient storage closet, a sink with faucets, and hot water are utilized, but the theater lacks sufficiency in the other areas of consideration. Presbyterian claims only makeshift facilities. In summary, twenty-five percent of the colleges claim adequate facilities, fifty percent inadequate facilities, and twenty-five percent makeshift facilities.
Scene Shop

The size and location of the scene shop are important factors in an educational proscenium theater. Each shop should be sufficiently large and accessible to allow a theater program to be maintained that is consistent with the goals of the department. Charleston, Columbia, Lander, Presbyterian, and South Carolina State have shops of excellent size, and all are located in the same building as the auditoriums with the exception of Charleston's. Converse has a shop of adequate size located in the same building as its auditorium. Baptist and Limestone have shops of inadequate size located in the building with their auditorium. Furman and Newberry have nonexistent shops, the former utilizing the shop of its non-proscenium theater located in a remote building. Consequently, fifty percent of the colleges claim excellence in shop size and location; ten percent claim adequacy; twenty percent claim inadequacy; and twenty percent claim nonexistence.

The size and location of the scene shop is also an important factor in an educational non-proscenium theater. All existent shops for the non-proscenium theaters are located in the building with their auditoriums. Columbia and Furman possess shops of excellent size and location, the former sharing its shop with its proscenium theater located in the same building and the latter utilizing its shop for proscenium productions housed in a remote building. Converse possesses a shop of adequate size, the school sharing it with its proscenium theater located in the same building as its non-proscenium one. Presbyterian's shop is nonexistent. Therefore,
fifty percent of the colleges have shops of excellent size; twenty-five percent are of adequate size; and twenty-five percent are nonexistent.

The scene shop equipment is another important factor in an educational proscenium theater. Charleston, Columbia, Lander, and South Carolina State have excellent equipment. All possess sufficient hand tools, a radial saw, a band saw, a drill press, a sabre saw, an electric drill, and other miscellaneous tools. Converse has adequate equipment, the school possessing sufficient hand tools, a radial saw, a band saw, a drill press, a sabre saw, an electric drill, and other miscellaneous tools. Baptist, Limestone, Newberry, and Presbyterian have inadequate equipment. At Baptist sufficient hand tools, a band saw, and an electric drill are utilized. At Limestone sufficient hand tools, a sabre saw, and an electric drill are utilized. At Newberry sufficient hand tools, a radial saw, a sabre saw, an electric drill, and other miscellaneous tools are utilized. Furman has nonexistent equipment in the college's proscenium theater. Therefore, forty percent of the colleges have excellent equipment for their proscenium theaters, ten percent adequate equipment, forty percent inadequate equipment, and ten percent nonexistent equipment.

The scene shop equipment also contributes to the overall sufficiency of the work space in the non-proscenium theaters in the study. The same points are considered as were considered for the proscenium theaters. Columbia and Furman possess excellent equipment, both colleges having sufficient hand tools, a radial saw, a band saw, a drill press, a sabre saw, an electric drill, and other
miscellaneous tools. Converse and Presbyterian possess inadequate equipment, the former having sufficient hand tools, a radial saw, and a sabre saw and the latter having only a radial saw and other miscellaneous tools. In summary, fifty percent of the colleges possess excellent scene shop equipment, and fifty percent possess inadequate equipment.

Costume Shop

The size and location of the costume shop are important factors in an educational proscenium theater. Each shop should be sufficiently large and accessible to allow a theater program to be maintained that is consistent with the goals of the department. Charleston utilizes a shop of excellent size, although it is located in a remote building. South Carolina State utilizes a shop of adequate size located in the building with its auditorium. Baptist, Columbia, Converse, Limestone, and Newberry utilize shops of inadequate size located in the buildings with their auditoriums. Furman, Lander, and Presbyterian have nonexistent shops, although Furman utilizes the shop of its non-proscenium theater located in a remote building. Consequently, ten percent of the institutions have shops of excellent size; ten percent have shops of adequate size; fifty percent have shops of inadequate size; and thirty percent have nonexistent shops.

The size and location of the costume shop are also important factors in an educational non-proscenium theater. All existent shops for the non-proscenium theaters are located in the buildings with their auditoriums. Furman claims a shop of excellent size,
the school sharing its shop with its proscenium theater located in a remote building. Columbia and Converse claim shops of inadequate size, both sharing their shops with their proscenium theaters located in the same building. Presbyterian's shop is nonexistent. Therefore, twenty-five percent of the colleges have shops of excellent size; fifty percent have shops of inadequate size; and twenty-five percent have nonexistent shops.

The costume shop equipment is another important factor in an educational proscenium theater. Charleston and South Carolina State have excellent equipment, the former possessing sufficient hand implements, more than two sewing machines, more than two cutting tables, and other miscellaneous tools and the latter possessing sufficient hand implements, two sewing machines, and one cutting table. Baptist, Columbia, and Limestone possess inadequate equipment. At Baptist and Columbia sufficient hand implements, one sewing machine, and one cutting table are utilized. At Limestone sufficient hand implements and one sewing machine are utilized. The equipment at Furman, Lander, and Presbyterian is nonexistent. Consequently, twenty percent of the colleges have excellent equipment; twenty percent have adequate equipment; thirty percent have inadequate equipment; and thirty percent have nonexistent equipment.

The costume shop equipment also contributes to the overall sufficiency of the work space in the non-proscenium theaters in this study. The same points are considered as were considered for the proscenium theaters. Furman claims excellent equipment, the school possessing sufficient hand implements, more than two sewing machines,
more than two cutting tables, and other miscellaneous tools. Columbia and Converse claim inadequate equipment, both possessing sufficient hand implements, one sewing machine, and one cutting table. Presbyterian claims nonexistent equipment. In summary, twenty-five percent of the institutions have excellent equipment, fifty percent inadequate equipment, and twenty-five percent nonexistent equipment.

**Lighting Facilities**

The lighting facilities in both proscenium and non-proscenium theaters are generally of great consequence. Since the adequacy of battens on which lighting instruments may be hung to illuminate the stage was discussed earlier under Overhead and Rigging, that aspect will be disregarded in this section of the chapter. The lighting answers discussed here reveal, where applicable, the usefulness of the lighting instruments, the beam lighting facilities, the lighting booth, and the dimmers. These considerations are illustrated clearly in Table 14.

**Lighting Instruments**

The number and kind of lighting instruments are factors in the proper lighting of a proscenium stage. Furman and South Carolina State claim excellent instruments. The former utilizes more than thirty six-inch ellipsoidal reflectors, other ellipsoidal reflectors, more than thirty six-inch fresnels, other fresnels, more than five borders, more than five scoops, and other miscellaneous instruments. The latter utilizes more than thirty six-inch ellipsoidal reflectors,
### TABLE 14

**LIGHTING FACILITIES**

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<td>New</td>
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<td>Can hang 19-24 instrmnts</td>
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<td>x x x</td>
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<td>Location at rear of theater</td>
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<td>18-24 dimmers</td>
<td>x x x</td>
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<tr>
<td>25+ dimmers</td>
<td>x x x</td>
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<tr>
<td>Fewer than 5,000 watts/ea.</td>
<td>x x x</td>
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<td></td>
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<td></td>
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<tr>
<td>5,000 watts each</td>
<td>x x</td>
<td></td>
<td></td>
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<tr>
<td>More than 5,000 watts/ea.</td>
<td>x</td>
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<th>Col</th>
<th>Con</th>
<th>Fur</th>
<th>Pre</th>
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<td>Instruments</td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>I</td>
</tr>
<tr>
<td>0-9 6&quot; ellipsoidal reflectors</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10-19 6&quot; ellipsoidal reflectors</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>20-29 6&quot; ellipsoidal reflectors</td>
<td>x x</td>
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<tr>
<td>30+ 6&quot; ellipsoidal reflectors</td>
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<tr>
<td>0-9 6&quot; fresnels</td>
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<tr>
<td>10-19 6&quot; fresnels</td>
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<tr>
<td>20-29 6&quot; fresnels</td>
<td>x x</td>
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<tr>
<td>30+ 6&quot; fresnels</td>
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<td>x</td>
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<tr>
<td>0-9 4&quot; fresnels</td>
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<tr>
<td>10-19 4&quot; fresnels</td>
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<td>x</td>
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<tr>
<td>20+ 4&quot; fresnels</td>
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<tr>
<td>1 scoop</td>
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<tr>
<td>2 scoops</td>
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<tr>
<td>3 scoops</td>
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<tr>
<td>4 scoops</td>
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</tr>
<tr>
<td>5+ scoops</td>
<td></td>
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<td></td>
<td>x</td>
</tr>
<tr>
<td>Other instruments</td>
<td>x</td>
<td>x</td>
<td>x</td>
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</table>

**Lighting Booth**

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<tr>
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<tbody>
<tr>
<td>Located in position overlooking the stage</td>
<td>I</td>
<td>I</td>
<td>A</td>
<td>I</td>
</tr>
<tr>
<td>Sound-proofed</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Direct passage to backstage</td>
<td></td>
<td></td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Intercom device</td>
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**Dimmers**

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<th>Col</th>
<th>Con</th>
<th>Fur</th>
<th>Pre</th>
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<tbody>
<tr>
<td>6-11 dimmers</td>
<td></td>
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<td>x</td>
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<tr>
<td>12-17 dimmers</td>
<td></td>
<td></td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>18-23 dimmers</td>
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</tr>
<tr>
<td>24+ dimmers</td>
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<tr>
<td>Fewer than 5,000 watts/ea.</td>
<td></td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>5,000 watts each</td>
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<tr>
<td>More than 5,000 watts/ea.</td>
<td></td>
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**KEY:** E = excellent; A = adequate; I = inadequate; N = nonexistent; and x = specific details.
more than thirty six-inch fresnels, four borders, more than five
scoops, and other miscellaneous instruments. Baptist, Charleston,
Columbia, Converse, Lander, Limestone, and Newberry claim adequate
instruments. At Baptist and Lander from ten to nineteen six-inch
ellipsoidal reflectors, from ten to nineteen six-inch fresnels, three
borders, and three scoops are utilized. At Charleston, Columbia,
and Converse from twenty to twenty-nine six-inch ellipsoidal reflec-
tors, from twenty to twenty-nine six-inch fresnels, four borders,
four scoops, and other miscellaneous instruments are utilized. At
Limestone from ten to nineteen six-inch ellipsoidal reflectors, from
twenty to twenty-nine six-inch fresnels, four borders, four scoops,
and other miscellaneous instruments are utilized. At Newberry from
twenty to twenty-nine six-inch ellipsoidal reflectors, from twenty
to twenty-nine six-inch fresnels, other fresnels, three borders, four
scoops, and other miscellaneous instruments are utilized. Presbyte-
rian claims inadequate instruments, the school possessing fewer than
ten six-inch ellipsoidal reflectors, fewer than ten six-inch
fresnels, three borders, and other miscellaneous instruments. There-
fore, twenty percent of the schools have excellent instruments,
seventy percent adequate instruments, and ten percent inadequate
instruments.

The number and kind of lighting instruments are also factors
in the proper lighting of a non-proscenium stage. None of the
institutions claims excellence in this regard. Columbia, Converse,
and Furman have adequate facilities. At Columbia and Converse from
twenty to twenty-nine six-inch ellipsoidal reflectors, from twenty
to twenty-nine six-inch fresnels, and other miscellaneous instruments are utilized. At Furman fewer than ten six-inch ellipsoidal reflectors, more than thirty six-inch fresnels, more than five scoops, and other miscellaneous instruments are utilized. Presbyterian claims inadequacy, the school possessing from ten to nineteen four-inch fresnels and other miscellaneous instruments. Consequently, seventy-five percent of the institutions have adequate instruments and twenty-five percent inadequate ones.

Beam Lighting

The beam lighting concerns the equipment and space located above the audience for focusing the lights on the downstage area of the proscenium stage. The questions to the chairmen concerned the angle of the light in relation to the stage and the number of instruments that may be hung in the space. Charleston, Furman, and South Carolina State have excellent beam lighting facilities, all utilizing a forty-five degree angle in relation to the stage and, with the exception of Charleston, having space that holds more than twenty-five instruments; Charleston has space that holds from nineteen to twenty-four instruments. Columbia, Converse, Limestone, and Newberry have adequate facilities. At Columbia and Limestone a forty-five degree angle is utilized, and the space holds from seven to twelve instruments. At Converse a forty-five degree angle is utilized, and the space holds more than twenty-five instruments. At Newberry a forty-five degree angle is utilized and the space holds from thirteen to eighteen instruments. Baptist, Lander, and Presbyterian have inadequate facilities, Baptist and Lander
utilizing a forty-five degree angle and having space that holds fewer than seven instruments and Presbyterian utilizing a sharper angle than forty-five degrees and having space that holds fewer than seven instruments. In summary, thirty percent of the schools possess excellent beam lighting facilities, forty percent adequate facilities, and thirty percent inadequate facilities. The concept of beam lighting is not applicable to the non-proscenium theaters discussed in this study.

The Lighting Booth

The lighting booth in proscenium theaters is another aspect that must be considered. The questions asked concerned the location of the booth, its condition, its exits, and its intercommunications device. Charleston and South Carolina State claim excellence in this regard, both utilizing sound-proofed booths located at the rear of the theater and a direct passage to the backstage area without one's crossing through the audience; the former, however, does not utilize an intercommunications device. Baptist, Columbia, Converse, Furman, and Newberry claim adequate booths, none being sound-proofed, all having a direct passage to backstage, and all, with the exception of Baptist, possessing an intercommunications device and being located at the rear of the auditorium; Baptist's booth is in the wings. Lander, Limestone, and Presbyterian claim inadequate booths, all located at the rear of the auditorium and possessing an intercommunications device but none being sound-proofed or possessing a direct passage to the backstage area. Therefore, twenty percent of the institutions are excellent in this regard, fifty percent
adequate, and thirty percent inadequate.

The lighting booth is as important in non-proscenium theaters as in the proscenium ones. The questionnaire considered the same questions for these theaters. None of the colleges claims excellence in this regard. Furman has an adequate lighting booth located in a position overlooking the stage; the booth is not sound-proofed, but it possesses an intercommunications device and a direct passage to the backstage area without one's crossing through the audience. Columbia, Converse, and Presbyterian have inadequate booths, all located in positions overlooking the stage, although none is sound-proofed; only Presbyterian possesses a direct passage to the backstage area, and only Columbia utilizes an intercommunications device. Consequently, twenty-five percent possess adequate booths and seventy-five percent inadequate ones.

Dimmers

The dimmers in a proscenium theater give evidence as to the flexibility of its lighting system. The number and wattage of the dimmers are considered here. Charleston, Columbia, and South Carolina State have excellent dimmer systems, all possessing more than twenty-five dimmers and, with the exception of Charleston, utilizing dimmers with a capacity of more than five thousand watts each; Charleston's dimmers have a capacity of fewer than five thousand watts each. Converse, Furman, Lander, and Newberry possess adequate dimmer systems, Converse, Lander, and Newberry utilizing from eighteen to twenty-four dimmers and Furman utilizing more than twenty-four dimmers. In addition, Converse's dimmer capacity is
fewer than five thousand watts; Furman's and Lander's dimmer capacity is five thousand watts; and Newberry's dimmer capacity is more than five thousand watts. Baptist, Limestone, and Presbyterian possess inadequate dimmer systems, all utilizing from six to twelve dimmers, Baptist's dimmers having a capacity of five thousand watts, Limestone's dimmers having a capacity of more than five thousand watts, and Presbyterian's dimmers having a capacity of fewer than five thousand watts. In summary, thirty percent of the schools have excellent dimmer systems, forty percent adequate systems, and thirty percent inadequate systems.

The dimmer system in a non-proscenium theater also gives evidence as to the flexibility of its lighting capacity. The number and wattage of the dimmers are considered here. None of the colleges claims excellence in this regard. Columbia and Furman claim adequacy, the former utilizing from twelve to seventeen dimmers with a capacity of more than five thousand watts and the latter utilizing from eighteen to twenty-three dimmers with a capacity of fewer than five thousand watts. Converse and Presbyterian claim inadequacy, the former utilizing from twelve to seventeen dimmers with a capacity of fewer than five thousand watts and the latter utilizing from six to eleven dimmers with a capacity of fewer than five thousand watts. Therefore, fifty percent of the colleges have adequate dimmer systems and fifty percent inadequate dimmer systems.

The Stage and Other Rehearsal Space

Adequate stage areas are necessary to the proper accomplishment of the theater programs at both proscenium and non-proscenium
theaters in most institutions. The points relating to this topic in the questionnaire concerned the acting area proper and other space that may be utilized for rehearsal purposes. Such areas bear the brunt of performance activities. Table 15 specifies these points in detail.

Acting Area

The acting area in the proscenium theater is located at one end of the auditorium, whereas in the non-proscenium theaters in this study it may be located in the midst of the audience, as in the thrust stage of Furman, or in any other setup that may be devised, as in the flexible theaters of Columbia, Converse, and Presbyterian. Because the proscenium and non-proscenium acting areas are necessarily different from one another, the questions regarding each must be quite different. For this reason the two types of stages are treated separately here.

**Proscenium theaters**

The questions to the various chairmen were divided into six categories. These categories consisted of the proscenium arch, the stage depth, the stage floor, the apron and side stages, the orchestra pit, and built-in special effects. These aspects relate the major concerns of the proscenium stage.

**Proscenium arch.** The size of the proscenium arch is an important aspect in determining the size of the set and the blocking worked out by the director. Limestone professes excellence in this regard, the school possessing an arch with a width of more than
<table>
<thead>
<tr>
<th>Proscenium Theaters</th>
<th>Bap</th>
<th>Cha</th>
<th>Col</th>
<th>Con</th>
<th>Fur</th>
<th>Lan</th>
<th>Lim</th>
<th>New</th>
<th>Pre</th>
<th>Sou</th>
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<td>I</td>
<td>A</td>
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<td>I</td>
<td>I</td>
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<td>A</td>
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<tr>
<td>Fewer than 30' wide</td>
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<td>30' to 40' wide</td>
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<td>x</td>
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<tr>
<td>More than 40' wide</td>
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<td></td>
<td></td>
<td>x</td>
<td>x</td>
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<td></td>
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<tr>
<td>Ht. less than 2/3 the wd</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
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<td>Ht. app. 2/3 the wd.</td>
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<td>Con</td>
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<td>Lan</td>
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<table>
<thead>
<tr>
<th>Non-Proscenium Theaters</th>
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<thead>
<tr>
<th>Stage</th>
<th>Col</th>
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<tr>
<td>Arena</td>
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<tr>
<td>Thrust</td>
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<tr>
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<tr>
<td>Other</td>
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<tr>
<td>Soft wood flooring</td>
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<td>x</td>
<td>x</td>
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<tr>
<td>Hardwood flooring</td>
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<td>Tile or concrete</td>
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<tr>
<td>flooring</td>
<td>x</td>
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<tr>
<td>Sufficient in size for</td>
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<tr>
<td>purposes</td>
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<tr>
<td>Permanent rear facade</td>
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<tr>
<td>Semi-permanent rear</td>
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<td>Temporary rear facade</td>
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</table>

| Other Rehearsal Space   |     |     |     |     |
|                        | I   | A   | A   | N   |
| Capable of containing  |     |     |     |     |
| full rehearsal         | x   |     |     |     |
| Capable of containing  |     |     |     |     |
| full-scaled set        |     | x   |     |     |

KEY: E = excellent; A = adequate; I = inadequate; N = nonexistent; NA = not applicable; and x = specific details.
forty feet and a height of approximately two-thirds the width. Charleston, Columbia, Converse, Newberry, Presbyterian, and South Carolina State claim adequacy, all, with the exception of South Carolina State, possessing arches with a width of thirty to forty feet and a height of less than two-thirds the width; South Carolina State’s proscenium arch is fewer than thirty feet in width and higher than two-thirds the width. Baptist, Furman, and Lander claim inadequacy, Baptist’s and Lander’s arches being fewer than thirty feet in width and higher than two-thirds the width and Furman’s arch being more than forty feet wide with a height of more than two-thirds the width. Consequently, ten percent of the colleges claim excellent proscenium arches, sixty percent adequate arches, and thirty percent inadequate arches.

Stage depth. The depth of the stage may also be important in determining set size and crossing procedures. Limestone and South Carolina State profess excellence in this regard, both having stage depths of more than thirty-five feet. Charleston, Columbia, Converse, Furman, Newberry, and Presbyterian claim adequacy, all, with the exception of Furman, possessing stages with a depth of thirty to thirty-five feet; Furman’s stage is more than thirty-five feet in depth. Baptist and Lander claim inadequacy, both schools possessing stages with a depth of fewer than thirty feet. In summary, twenty percent have excellent stage depths, sixty percent adequate stage depths, and twenty percent inadequate stage depths.

Stage floor. The type of floor on the stage determines to some extent how scenery may be anchored. The two kinds of floors
utilized in the ten theaters are soft wood and hardwood. Columbia, Converse, Furman, Limestone, and South Carolina State claim excellence in this regard, all possessing soft wood floors. Baptist, Charleston, Lander, Newberry, and Presbyterian claim inadequacy, all possessing hardwood floors. Therefore, fifty percent of the institutions have excellent floors and fifty percent inadequate floors.

**Apron and side stages.** The apron and any side stages determine a certain amount of flexibility in staging a play. Charleston, Furman, Limestone, Newberry, and South Carolina State utilize excellent aprons in that they all may be altered either manually or mechanically and all are more than three feet in depth. Baptist, Columbia, Converse, Lander, and Presbyterian utilize adequate aprons that are more than three feet in depth but that cannot be altered in shape or size. None of the colleges, with the exception of South Carolina State, utilizes side stages; South Carolina State claims adequacy in this regard. Consequently, fifty percent of the schools have excellent aprons and fifty percent adequate aprons; ten percent have adequate side stages and ninety percent nonexistent ones.

**Orchestra pit.** The orchestra pit is sometimes important to a production, especially if a musical play is presented. Some of the chairmen, however, prefer not having a pit. Baptist, Charleston, Columbia, Converse, Lander, Limestone, and Presbyterian claim excellence in this regard. At Baptist, Charleston, and Lander, the pit is sufficiently large for the purposes of the program and sufficiently low so that the audience's view of the stage is not obstructed. At Columbia, Converse, Lander, and Presbyterian
there are no pits and the chairmen prefer not having them. Furman and Newberry claim adequacy, the former possessing a pit sufficiently large for the purposes of the program and sufficiently low so as not to obstruct the audience's view and the latter possessing a pit sufficiently large but insufficiently low. South Carolina State's pit is nonexistent. In summary, seventy percent of the schools claim excellence in this regard; twenty percent claim adequacy; and ten percent have a nonexistent pit, although one is preferred.

**Special effects.** Certain special effects, if built into the stage, can sometimes enhance the technical aspects of a production. South Carolina State has excellent special effects, the school utilizing sufficient trap doors, elevator stages, turntable stages, and other miscellaneous effects. Furman has adequate special effects, the school utilizing sufficient trap doors and an elevator stage—the orchestra pit. Charleston, Columbia, Limestone, and Newberry have inadequate special effects. At Charleston a turntable stage is utilized. At Columbia and Newberry sufficient trap doors are utilized. At Limestone an insufficiency exists in all areas. Baptist, Converse, Lander, and Presbyterian have nonexistent special effects. Therefore, ten percent of the colleges have excellent special effects, ten percent adequate special effects, forty percent inadequate special effects, and forty percent nonexistent special effects.

**Non-proscenium theaters**

The questions to the various chairmen were divided into three categories. These categories consisted of the stage size,
shape, and style; the stage floor; and the rear facade. These aspects relate the major concerns of the non-proscenium theaters in this study.

**Stage size, shape, and style.** The size of the non-proscenium stages determine to a certain extent the size of the set, the size of the cast, and blocking procedures; and the shape sometimes controls the style of production presented. The size of the stage at Furman is excellent. Furman's eight-inch high stage extends twenty feet into the audience, the upstage half having a width of twenty feet and the downstage half tapering on both sides from twenty feet to thirteen feet wide, creating a thrust stage. The size and shape of the stages at Columbia, Converse, and Presbyterian are also excellent in that they may be changed from production to production. All three schools utilize unraised stages within a large room in which the chairs may be rearranged to create virtually any size, shape, and style desired; such a stage is usually referred to as flexible. Thus, one hundred percent of the non-proscenium stages may be considered as excellent in regard to size and shape.

**Stage floor.** As in the proscenium theater, the stage floor may determine how scenery may be anchored, and, unlike most proscenium theaters, the floor itself may be decorated in such a way that it becomes a part of the scenery, since the floor is visible in its entirety to the audience. Converse, Furman, and Presbyterian claim excellent stage floors in that they are made of soft wood and scenery is easily attached. Columbia claims
inadequacy in this regard in that its stage floor consists of tile and scenery cannot be easily anchored. Consequently, seventy-five percent profess excellence in flooring and twenty-five percent inadequacy.

Rear facade. The rear facade is important in this study only for the thrust stage. Columbia, Converse, and Presbyterian may utilize a temporarily constructed rear facade occasionally, depending upon the style utilized in producing plays in their flexible theaters. Furman, on the other hand, utilizes a permanent thrust stage with a semi-permanent rear facade, the school claiming excellence in this regard. Therefore, twenty-five percent of the colleges may claim excellence in regard to a rear facade, and the question is not applicable to seventy-five percent.

Other Rehearsal Space

Space other than the stage for rehearsal purposes is utilized in some of the institutions for both their proscenium and non-proscenium theaters. The points considered here consist of whether or not such space exists, whether or not it is sufficiently large to accommodate a full-scaled rehearsal, and whether or not it can sufficiently handle full-scaled scenery for a particular production.

Of the ten colleges, space is available in six of the proscenium plants. Charleston and Newberry claim excellent rehearsal space, both schools utilizing space that can contain a complete rehearsal and a full-scaled set. Converse and Limestone claim adequate space; both schools are able to contain a complete
rehearsal in the space but unable to contain a full-scaled set. Columbia, Lander, and South Carolina State claim inadequate space, none of the schools claiming space capable of containing a complete rehearsal or a full-scaled set. Such space at Baptist, Furman, and Presbyterian is nonexistent. In summary, twenty percent possess excellent extra rehearsal space, twenty percent adequate space, thirty percent inadequate space, and thirty percent nonexistent space.

Of the four colleges with non-proscenium plants, three of them utilize rehearsal space other than the stage in those particular plants. None of the institutions claims excellence in this regard. Converse and Furman utilize adequate space capable of containing a complete rehearsal but incapable of housing a full-scaled set. Columbia utilizes inadequate space which can accommodate neither a complete rehearsal nor a full-scaled set. Presbyterian's space is nonexistent. Thus, fifty percent of the institutions have adequate extra rehearsal space; twenty-five percent have inadequate space; and twenty-five percent have nonexistent space.

**Actors' Rooms**

The rooms the actors utilize during a production can be significant to the orderly management of a presentation. The chairmen were asked questions concerning the greenrooms and the dressing rooms for both their proscenium and non-proscenium theaters. Table 16 illustrates these factors.
## TABLE 16

**ACTORS' ROOMS**

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<thead>
<tr>
<th>Proscenium Theaters</th>
<th>Bap</th>
<th>Cha</th>
<th>Col</th>
<th>Con</th>
<th>Fur</th>
<th>Lan</th>
<th>Lim</th>
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<td></td>
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</tr>
<tr>
<td>Sufficient costume hanging space</td>
<td></td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
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<td></td>
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<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
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<td></td>
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<td>x</td>
<td>x</td>
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## TABLE 16—Continued

### Non-Proscenium Theaters

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<td>M</td>
<td>A</td>
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</tr>
<tr>
<td>Sufficient size</td>
<td>x</td>
<td>x</td>
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<td>Sufficient comfort</td>
<td>x</td>
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</tr>
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<td>Refreshment facilities</td>
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<td>Intercom device</td>
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### Dressing Rooms

<table>
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<tr>
<td>1 large room</td>
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<td></td>
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</tr>
<tr>
<td>2 large rooms</td>
<td>x</td>
<td>x</td>
<td>x</td>
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</tr>
<tr>
<td>3-5 persons each</td>
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<td>6-7 persons each</td>
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<td>8+ persons each</td>
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### Dressing Room Equipment

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<tr>
<td>Sufficient tables with</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>mirrors</td>
<td></td>
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<tr>
<td>Sufficient mirror</td>
<td>x</td>
<td>x</td>
<td>x</td>
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</tr>
<tr>
<td>lighting</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Full-length mirrors</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>available</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sufficient costume</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>hanging space</td>
<td></td>
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<tr>
<td>Lockable drawers</td>
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<td>Toilet facilities</td>
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<td>Shower facilities</td>
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<td>available</td>
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</tbody>
</table>

**KEY:**  
- E = excellent; A = adequate; I = inadequate;  
- M = makeshift; N = nonexistent; and x = specific details.
Greenrooms

Regarding the greenrooms in the proscenium plants, the questions asked concerned comfort, refreshment facilities, and communications accoutrements. None of the colleges professes an excellent greenroom. Charleston, Converse, Limestone, and South Carolina State claim adequate greenrooms. At Charleston the room is sufficient in size, has facilities for refreshments, and includes a callboard but lacks sufficient comfort and an intercommunications device. At Converse the room is sufficient in size, is sufficient in comfort, has facilities for refreshments, and includes a callboard but lacks an intercommunications device. At Limestone the room is sufficient in size and comfort but lacks refreshment facilities, a callboard, and an intercommunications device. At South Carolina State the room is sufficient in size and comfort and includes a callboard and an intercommunications device but lacks refreshment facilities. Lander claims an inadequate greenroom, lacking sufficient size and comfort, refreshment facilities, a callboard, and an intercommunications device. Baptist, Columbia, Furman, Newberry, and Presbyterian claim makeshift facilities in this regard. Therefore, forty percent of the schools possess an adequate greenroom, ten percent an inadequate greenroom, and fifty percent a makeshift greenroom.

The questionnaire considered the same points for the non-proscenium theater plants. None of the institutions possesses an excellent greenroom. Converse and Furman claim adequacy in this regard, both possessing sufficient size, sufficient comfort,
refreshment facilities, and a callboard, with only Furman utilizing an intercommunications device. Columbia and Presbyterian utilize makeshift facilities in this regard. Consequently, fifty percent of the colleges have adequate greenrooms and fifty percent makeshift greenrooms.

Dressing Rooms

The dressing rooms in ideal situations serve to accommodate the entire cast for one performance of a show. The questions asked for both proscenium and non-proscenium theaters concerned the number and size of rooms, the equipment, and other facilities of the dressing-room space. Although the casts would vary from production to production, these points indicate to an extent the size of the shows that the theaters can accommodate well.

Number and size of rooms. The number and size of the dressing rooms in the proscenium theaters determine how many persons may be accommodated at any one time. Charleston, Columbia, Converse, Furman, Presbyterian, and South Carolina State have excellent dressing room facilities, all claiming two large rooms accommodating more than eight persons each. In addition, Furman utilizes more than three small dressing rooms accommodating three persons each, and Presbyterian utilizes one small room accommodating two persons. Baptist, Limestone, and Newberry have adequate dressing space; Baptist utilizes one large room accommodating more than eight persons and more than three small rooms accommodating two persons each, and Limestone and Newberry utilize two large rooms accommodating from six to eight persons each. Lander claims
inadequate space, the school possessing only one small room. In summary, sixty percent of the institutions have excellent dressing-room space, thirty percent adequate space, and ten percent inadequate space.

The same questions were asked concerning the dressing space in the non-proscenium theater plants. None of the schools claims excellence in this regard. Columbia, Converse, and Furman possess adequate space, all utilizing two large rooms accommodating more than eight persons each. Presbyterian possesses inadequate space, the school utilizing one large room accommodating from three to five persons. Thus seventy-five percent have adequate dressing space and twenty-five percent inadequate space.

**Dressing equipment.** The dressing accoutrements in the rooms are essential to the comfort and convenience of the actors. The questions asked about the proscenium theaters concerned dressing tables with mirrors, mirror lighting, full-length mirrors, space for hanging costumes and clothing, lockable drawers for personal effects, and toilet and shower facilities. None of the schools claims excellence in this regard. Charleston, Columbia, Converse, Furman, Limestone, Newberry, Presbyterian, and South Carolina State have adequate equipment. At Charleston, Columbia, and South Carolina State the equipment consists of sufficient tables with mirrors, sufficient mirror lighting, full-length mirrors, sufficient costume hanging space, and toilet and shower facilities but no lockable drawers for personal effects. At Converse the

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7Other makeshift space is provided when necessary.
equipment consists of sufficient tables with mirrors, sufficient mirror lighting, full-length mirrors, sufficient costume hanging space, and toilet facilities but no lockable drawers or shower facilities. At Furman and Newberry the equipment consists of sufficient tables with mirrors, sufficient mirror lighting, sufficient costume hanging space, and toilet and shower facilities but no full-length mirrors or lockable drawers. At Limestone and Presbyterian the equipment consists of sufficient tables with mirrors, sufficient mirror lighting, and toilet and shower facilities but insufficient costume hanging space, and no lockable drawers or full-length mirrors. Baptist and Lander claim inadequacy in this regard; the former utilizes sufficient costume hanging space but lacks sufficient tables with mirrors, sufficient mirror lighting, full-length mirrors, lockable drawers, and toilet and shower facilities, and the latter utilizes sufficient tables with mirrors, sufficient mirror lighting, and full-length mirrors but lacks sufficient costume hanging space, lockable drawers, and toilet and shower facilities. Therefore, eighty percent of the institutions have adequate equipment and twenty percent inadequate equipment.

The questionnaire considered the same points concerning dressing equipment in the non-proscenium theaters. None of the schools claims excellence in this regard. Columbia, Converse, and Furman have adequate accoutrements, all possessing sufficient tables with mirrors, sufficient mirror lighting, full-length mirrors, sufficient costume hanging space, and toilet and shower facilities but lacking lockable drawers for personal effects.
Presbyterian utilizes inadequate accoutrements, the school possessing sufficient mirror lighting and sufficient costume hanging space but lacking sufficient tables with mirrors, full-length mirrors, lockable drawers, and toilet and shower facilities. Consequently, seventy-five percent of the colleges are adequate in dressing room equipment and twenty-five percent inadequate.

The House

The convenience and comfort of the audience are also necessary to most successful productions. The producing organization is indebted to its patrons from the moment they contact the theater, through the presentation of the play itself, and during the intermissions. The questionnaire, therefore, considered the box office facilities, the auditoriums, and the lobbies. Table 17 illustrates these points.

The Box Office

The box office is perhaps the first point at which the audience comes into contact with the theater. Points concerning the box office at the proscenium theaters pertained to the office space, the ticket windows, the ticket racks, and a lock safe for storage of tickets and money. Charleston and South Carolina State claim excellence in this regard; the former possesses sufficient size, sufficient ticket racks, a lock safe, and more than one ticket window, and the latter possesses sufficient size, sufficient ticket racks, a lock safe, and one ticket window. Converse and Furman claim adequacy; the former possesses sufficient size and more
<table>
<thead>
<tr>
<th>Proscenium Theaters</th>
<th>Bap</th>
<th>Cha</th>
<th>Col</th>
<th>Con</th>
<th>Fur</th>
<th>Lan</th>
<th>Lim</th>
<th>New</th>
<th>Pre</th>
<th>Sou</th>
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<tr>
<td><strong>Box Office</strong></td>
<td>I</td>
<td>E</td>
<td>I</td>
<td>A</td>
<td>A</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
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<tr>
<td>Sufficient size</td>
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<td></td>
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<td>Sufficient ticket racks</td>
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<td></td>
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<tr>
<td>Lock safe available</td>
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<td>1 ticket window</td>
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<td>2+ ticket windows</td>
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<td><strong>Auditorium Size and Shape</strong></td>
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<td>E</td>
<td>E</td>
<td>E</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>E</td>
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<td>Seating 201-300</td>
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<td>Seating 301-400</td>
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<td>Seating 601-700</td>
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<td>x</td>
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<td>x</td>
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<tr>
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<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
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<td>x</td>
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</tr>
<tr>
<td>Too large for purposes</td>
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<td></td>
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<td>x</td>
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<td>Large extended balcony</td>
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<td></td>
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<td>Walls taper in toward stage</td>
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<td>Shape basically rectangular</td>
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<table>
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<th></th>
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<th>Fur</th>
<th>Lan</th>
<th>Lim</th>
<th>New</th>
<th>Pre</th>
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<tbody>
<tr>
<td><strong>Auditorium Aisle Space</strong></td>
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<td></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>Sufficient aisle width</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td></td>
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</tr>
<tr>
<td>Aisle lights utilized</td>
<td>x</td>
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<td></td>
<td></td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>Steps in aisles</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
<td></td>
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</tr>
<tr>
<td>Steps only in balcony</td>
<td></td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Sufficient standing room</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
</tr>
</tbody>
</table>

| **Auditorium Seats**     |     |     |     |     |     |     |     |     |     |     |
| Padded and upholstered   | x   | x   | x   | x   | x   |     |     |     |     |     |
| Comfortable width        | x   | x   | x   | x   | x   | x   | x   | x   | x   |     |
| Good viewing positions   |     |     |     |     |     |     |     |     |     |     |

| **Auditorium Sight Lines** |     |     |     |     |     |     |     |     |     |     |
| Sufficient floor slope   |     |     |     |     |     |     |     |     |     |     |
| or risers                |     |     |     |     |     |     |     |     |     |     |
| Good side views of the   |     |     |     |     |     |     |     |     |     |     |
| stage                    |     |     |     |     |     |     |     |     |     |     |
| Good view of actor's face|     |     |     |     |     |     |     |     |     |     |
| from last row            |     |     |     |     |     |     |     |     |     |     |
| Obstructions             |     |     |     |     |     |     |     |     |     | x   |

| **Auditorium Acoustics**  |     |     |     |     |     |     |     |     |     |     |
| Good general acoustics   | x   | x   | x   | x   | x   | x   | x   | x   | x   |     |
| "Deadspots" in auditorium| x   |     |     |     |     |     |     |     |     |     |
| Internal interfering     |     |     |     |     |     |     |     |     |     |     |
| noises                   | x   |     |     |     |     |     |     |     |     |     |
| External interfering     |     |     |     |     |     |     |     |     |     |     |
| noises                   |     |     |     |     |     |     |     |     |     | x   |

<p>| <strong>Lobby</strong>               |     |     |     |     |     |     |     |     |     |     |
| Sufficient size         | x   | x   | x   | x   | x   |     |     |     |     |     |
| Sound-proofed           |     |     |     |     |     |     |     |     |     |     |
| Sufficient exhibit space|     |     |     |     |     |     |     |     |     | x   |
| Sufficient coat storage |     |     |     |     |     |     |     |     |     | x   |
| Sufficient concession    |     |     |     |     |     |     |     |     |     | x   |
| facilities              |     |     |     |     |     |     |     |     |     |     |
| Sufficient drinking     |     |     |     |     |     |     |     |     |     |     |
| fountains               |     |     |     |     |     |     |     |     |     | x   |
| Sufficient rest rooms   |     |     |     |     |     |     |     |     |     |     |
|                        | x   | x   | x   | x   | x   | x   |     |     |     |     |
| Electronic warning      |     |     |     |     |     |     |     |     |     |     |
| system                  |     |     |     |     |     |     |     |     |     | x   |</p>
<table>
<thead>
<tr>
<th></th>
<th>Col</th>
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<th>Fur</th>
<th>Pre</th>
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</thead>
<tbody>
<tr>
<td><strong>Box Office</strong></td>
<td>I</td>
<td>A</td>
<td>A</td>
<td>M</td>
</tr>
<tr>
<td>Sufficient size</td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sufficient ticket racks</td>
<td>x</td>
<td></td>
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</tr>
<tr>
<td>Lock safe available</td>
<td></td>
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<td>x</td>
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<tr>
<td>1 ticket window</td>
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<tr>
<td><strong>Auditorium Size and Shape</strong></td>
<td>I</td>
<td>A</td>
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<tr>
<td>Seating 100-119 persons maximum</td>
<td>x</td>
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<td>Flexible seating quantity</td>
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<td>Sufficiently large for purposes</td>
<td>x</td>
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<tr>
<td><strong>Auditorium Aisle Space</strong></td>
<td>I</td>
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<td>I</td>
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<tr>
<td>Sufficient aisle width</td>
<td>x</td>
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<tr>
<td>Steps in aisles</td>
<td>x</td>
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<tr>
<td>Steps only up to higher seating risers</td>
<td>x</td>
<td>x</td>
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<td>Aisle lights utilized</td>
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<tr>
<td>Sufficient standing room</td>
<td></td>
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<tr>
<td><strong>Auditorium Seats</strong></td>
<td>A</td>
<td>A</td>
<td>A</td>
<td>I</td>
</tr>
<tr>
<td>Padded and upholstered</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Comfortable width</td>
<td>x</td>
<td>x</td>
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<td>Comfortable leg room</td>
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<td>Seats in good viewing positions</td>
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<td>x</td>
<td>x</td>
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<td>Col</td>
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<td>Pre</td>
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<tr>
<td>Auditorium Sight Lines</td>
<td>E</td>
<td>E</td>
<td>E</td>
<td>E</td>
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<tr>
<td>Auditorium Acoustics</td>
<td>E</td>
<td>E</td>
<td>E</td>
<td>A</td>
</tr>
<tr>
<td>Good general acoustics</td>
<td>x</td>
<td>x</td>
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<td>&quot;Deadspots&quot; in auditorium</td>
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<tr>
<td>Internal interfering noises</td>
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<tr>
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<td>x</td>
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<tr>
<td>Lobby</td>
<td>M</td>
<td>I</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>Sufficient size</td>
<td></td>
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<td></td>
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<tr>
<td>Sound-proofed</td>
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<tr>
<td>Sufficient exhibit space</td>
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<tr>
<td>Sufficient coat storage</td>
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<tr>
<td>Sufficient concession facilities</td>
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<tr>
<td>Sufficient drinking fountains</td>
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<td>Sufficient rest rooms</td>
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<tr>
<td>Electronic warning system</td>
<td></td>
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KEY: E = excellent; A = adequate; I = inadequate; M = makeshift; N = nonexistent; and x = specific details.
than one ticket window but lacks sufficient ticket racks and a lock safe, and the latter possesses sufficient size, a lock safe, and more than one ticket window but lacks sufficient ticket racks. Baptist and Columbia claim inadequate box offices; the former possesses one ticket window but lacks sufficient size, sufficient ticket racks, and a lock safe, and the latter possesses sufficient ticket racks and one ticket window but lacks sufficient size and a lock safe. Lander, Limestone, Newberry, and Presbyterian utilize makeshift box offices, Newberry possessing only sufficient ticket racks. Therefore, twenty percent of the box offices are excellent, twenty percent adequate, twenty percent inadequate, and forty percent makeshift.

The same questions were asked concerning the box offices in the non-proscenium theaters. None of the institutions claims excellence in regard to the box office. Converse and Furman have adequate box offices; the former possesses sufficient size and more than one ticket window but lacks sufficient ticket racks and a lock safe, and the latter possesses sufficient size and one ticket window but lacks sufficient ticket racks and a lock safe. Columbia has an adequate box office, the school possessing sufficient ticket racks and one ticket window but lacking sufficient size and a lock safe. Presbyterian utilizes a makeshift box office, although a lock safe is available. Consequently, fifty percent of the schools have adequate box offices; twenty-five percent have inadequate offices; and twenty-five percent have makeshift offices.
The Auditorium

The auditorium is perhaps the second point at which the patron makes contact with the theater. In both proscenium and non-proscenium theaters the auditorium may be measured in several ways. Consequently, the questionnaire considered the shape of the seating area, the seating capacity, the aisles, the seats, and the sightlines and acoustics.

Size and shape. The size and shape of the proscenium theater's auditorium are factors that determine in part the audience's relationship with the actors. Charleston, Columbia, Converse, Newberry, and South Carolina State profess excellence in regard to size and shape. At Charleston the seating capacity is 463 in a theater with a thirty to forty foot proscenium, and the size is sufficient for the purposes of the program. The theater has no balcony, but boxes surround the auditorium, and the walls form a semi-circle around the auditorium. At Columbia and Converse the seating capacity is 376 and 311 respectively in a theater with a thirty to forty foot proscenium, and the size of each is sufficient for the respective programs. Neither auditorium utilizes a balcony, and the walls on either side of both taper in toward the stage. At Newberry the seating capacity is 290 in a theater with a thirty to forty foot proscenium, and the size is sufficient for the purposes of the program. The auditorium has no balcony and is basically rectangular in shape. At South Carolina State the seating capacity is 348 in a theater with a proscenium that is fewer than thirty feet in width, and the size is sufficient for the program.
The auditorium has no balcony, and the walls on either side taper in toward the stage. Baptist claims adequacy in regard to size and shape. The theater has 624 chairs but due to obstructions can seat only 520 persons in an auditorium with a proscenium arch that is fewer than thirty feet in width, and the size is sufficient for the departmental program. The auditorium has a large extended balcony and is basically rectangular in shape. Furman, Lander, Limestone, and Presbyterian claim inadequacy in regard to size and shape. At Furman and Presbyterian the seating capacity is 1,940 and 1,100 respectively in a theater with a proscenium arch that is more than forty feet wide in the former and from thirty to forty feet wide in the latter, the size being too large for the departmental program in both instances. Both auditoriums have large extended balconies and tapering walls. At Lander the seating capacity is 350 in a theater with a proscenium arch that is fewer than thirty feet in width, and the size is sufficient for the purposes of the departmental program. The auditorium has no balcony, is basically rectangular in shape, and has a level floor that sometimes creates visual problems for the audience. At Limestone the seating capacity is 973 in a theater with a proscenium arch that is more than forty feet in width, and the size is too large for the purposes of the departmental program. The auditorium has no balcony, but the walls on either side taper in toward the stage. In summary, fifty percent of the auditoriums are excellent, ten percent adequate, and forty percent inadequate.
The size and shape of the auditorium are factors that help to distinguish a non-proscenium theater from a proscenium one. The size for the non-proscenium theater is generally much smaller than that of the proscenium theater for the purpose of creating intimacy between audience and actors, and the auditorium is shaped differently in the non-proscenium theaters to adhere to the type of stage it accompanies. None of the institutions claims excellence in regard to size and shape. Converse, Furman, and Presbyterian claim adequacy. At Converse the auditorium seats a maximum of one hundred persons, the capacity being flexible according to the arrangement of the seats, in a room measuring approximately 1,584 square feet. The auditorium is sufficiently large for the purposes of the departmental program and takes different shapes according to the type of stage utilized for each production. At Furman the auditorium seats 151 persons around three sides of a thrust stage measuring 365 square feet, the auditorium being sufficiently large for the purposes of the departmental program. At Presbyterian the auditorium seats a maximum of 120 persons, the capacity being flexible according to the arrangement of seats, in a room measuring approximately 1,520 square feet. The auditorium is insufficiently large for the purposes of the departmental program and takes different shapes according to the type of stage utilized for each production. Columbia claims inadequacy, the auditorium seating a maximum of one hundred persons and being insufficiently large for the purposes of the departmental program; the capacity is flexible according to the arrangement of seats, and the room measures approximately 1,176 square feet. Thus
seventy-five percent of the auditoriums are adequate and twenty-five percent inadequate.

**Aisles.** The ease in which patrons may go to and from their seats and the space for standing room are important considerations in a discussion of the aisles. The questions concerning the proscenium theaters considered aisle width, use of aisle lights, steps in the aisles, and standing room. Limestone professes excellent aisle space, the school claiming sufficient aisle width, the use of aisle lights, no steps in the aisles, and sufficient standing room. Baptist, Charleston, Columbia, Converse, Furman, Presbyterian, and South Carolina State have adequate aisle space. At Baptist and Furman the aisle space involves sufficient width, use of aisle lights, insufficient standing room, and, with the exception of the latter, stepless aisles; Furman utilizes aisle steps only in the balcony. At Columbia and Converse the aisle space involves sufficient aisle width and stepless aisles but no aisle lights and insufficient standing room. At Presbyterian the aisle space involves sufficient aisle width and sufficient standing room with steps only in the balcony but no aisle lights. At South Carolina State the aisle space involves sufficient aisle width, the use of aisle lights, and sufficient standing room but steps in the aisles. Lander and Newberry utilize inadequate aisle space; the former possesses stepless aisles but no aisle lights, insufficient standing room, and an insufficient width, and the latter possesses stepless aisles and a sufficient aisle width but insufficient standing room and no aisle lights. Therefore, ten percent of the colleges have
excellent auditorium aisles, seventy percent adequate aisles, and twenty percent inadequate aisles.

Aisle space is as much a factor in the use of non-proscenium theaters as in the proscenium ones. The same questions were asked about the non-proscenium theater aisles. None of the schools claims excellence in this regard. Furman has adequate aisle space, the school claiming sufficient aisle width but steps in the aisles, no aisle lights, and insufficient standing room. Columbia, Converse, and Presbyterian have inadequate space, all claiming insufficient aisle width, insufficient standing room, no aisle lights, and steps leading to the higher seating risers. Consequently, twenty-five percent of the auditoriums have adequate aisle space and seventy-five percent inadequate space.

Seats. The chairs themselves can be an important factor in the comfort and convenience of the audience. The questionnaire considering the proscenium theaters concerned comfort in seating, including padded upholstery of the chairs and comfort in width, and the viewing position of persons seated in the chairs. Charleston, Columbia, Converse, Furman, Limestone, Presbyterian, and South Carolina State claim excellence in this regard, all possessing padded and upholstered seats of a comfortable width located in good viewing positions. Newberry has adequate chairs of a comfortable width located in good viewing positions but lacking upholstery. Baptist and Lander have inadequate chairs lacking upholstery, good

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8 The American Theatre Planning Board suggests that twenty inches from center to center is the usual comfort factor.
viewing placement, and, with the exception of the former, a comfortable width. In summary, seventy percent of the colleges have excellent seats, ten percent adequate seats, and twenty percent inadequate seats.

Seats are also important in the non-proscenium theater. The questions asked were the same as for the proscenium theaters in this study. None of the institutions claims excellence in this regard. Columbia, Converse, and Furman have adequate chairs; Columbia and Converse utilize chairs of a comfortable width with comfortable leg room and located in good viewing positions but lack upholstery, and Furman utilizes upholstered chairs of a comfortable width located in good viewing positions but which lack leg-room comfort. Presbyterian has inadequate chairs placed in good viewing positions, but they lack upholstery, width comfort, and leg-room comfort. Thus, seventy-five percent of the schools have adequate seats and twenty-five percent inadequate ones.

Sight lines. Proper sight lines is another contributor to the comfort and convenience of the spectators. The questions regarding this point for proscenium theaters concerned floor slope, auditorium side views of the stage, and the distance of the seats from the stage. Newberry claims excellence in this regard, the auditorium utilizing seating risers for the spectators, who possess good side views of the stage, and having a last row of seats that is in sufficient proximity to the stage that the audience's viewing ability is not impaired. Charleston, Columbia, Furman, Limestone, Presbyterian, and South Carolina State claim adequacy in this regard.
At Charleston and Columbia the floor slope is sufficient and the last row of seats is in sufficient proximity to the stage but the audience's side views of the stage are poor. At Furman, Limestone, and Presbyterian the floor slope is sufficient and the audience's side views of the stage are good, but the last row of seats is located in insufficient proximity to the stage. At South Carolina State the floor slope is sufficient and the last row of seats is located in sufficient proximity to the stage, but the audience's side views of the stage are poor. Baptist, Converse, and Lander claim inadequacy in this regard, all lacking a sufficient floor slope and good side views of the stage with only Converse possessing a last row of seats located in sufficient proximity to the stage; furthermore, Baptist has obstructions blocking the view of persons seated in some chairs. Therefore, ten percent of the theaters possess facilities for excellent viewing, sixty percent for adequate viewing, and thirty percent for inadequate viewing. Because of the intimacy and arrangement of the chairs at the non-proscenium theaters, all the colleges claim excellence in regard to the sight lines.

Acoustics. Acoustics is also an important factor relating to the comfort and convenience of the audience. The answers of the chairmen concerning their proscenium theaters in this regard considered general acoustics, "deadspots" in the auditorium, and internal and external interfering noises. Charleston, Columbia, Converse, and Lander have excellent acoustics, all possessing good general acoustics and none possessing "deadspots" or interfering
noises. Baptist, Furman, Limestone, Newberry, and South Carolina State have adequate acoustics. At Baptist and Furman the general acoustics are good, but both auditoriums have "deadspots" and internal interfering noises. At Limestone and South Carolina State the general acoustics are good, both auditoriums having "deadspots" and South Carolina State's auditorium having internal and external interfering noises. At Newberry the general acoustics are good, but the auditorium has both internal and external interfering noises. Presbyterian has inadequate acoustics, the auditorium not having good general acoustics and possessing "deadspots." Consequently, forty percent of the auditoriums have excellent acoustics, fifty percent adequate acoustics, and ten percent inadequate acoustics.

Acoustics is also a factor for non-proscenium theaters. The questionnaire considered the same points as the one for proscenium theaters. Columbia, Converse, and Furman possess excellent acoustics, all having good general acoustics with no "deadspots" or interfering noises. Presbyterian possesses adequate acoustics, the auditorium having good general acoustics but also having both internal and external interfering noises. In summary, seventy-five percent of the auditoriums have excellent acoustics and twenty-five percent adequate acoustics.

Lobby

The lobbies of the theaters in this study are used not only as entrance ways but also as gathering places for patrons during intermissions. The questions asked the chairmen regarding their proscenium theaters concerned size, soundproofing, rest rooms,
drinking fountains, concession facilities, coat storage, exhibit space, and warning systems. None of the institutions claims excellence in this regard. Limestone and Presbyterian have adequate lobbies. The former possesses sufficient size, exhibit space, drinking fountains, and rest rooms but lacks sufficiency in the other considered points, and the latter possesses sufficient size, coat storage, drinking fountains, and rest rooms but lacks sufficiency in the other considered points. Baptist, Charleston, Columbia, Converse, Furman, Lander, Newberry, and South Carolina State have inadequate lobbies. At Baptist the lobby possesses sufficient exhibit space and concession facilities but lacks sufficiency in the other considered points. At Charleston the lobby possesses sufficient size, exhibit space, drinking fountains, and rest rooms but lacks sufficiency in the other considered points. At Columbia the lobby possesses sufficient size, exhibit space, and drinking fountains but lacks sufficiency in the other considered points. At Converse the lobby possesses sufficient size, exhibit space, and rest rooms but lacks sufficiency in the other considered points. At Furman the lobby possesses sufficient size, rest rooms, and warning systems but lacks sufficiency in the other considered points. At Lander the lobby lacks sufficiency in all the considered points. At Newberry the lobby possesses sufficient drinking fountains and rest rooms but lacks sufficiency in the other considered points. At South Carolina State the lobby possesses sufficient size, exhibit space, coat storage, drinking fountains, and rest rooms but lacks sufficiency in the other considered points. Thus, twenty percent of the auditoriums
have adequate lobbies and eighty percent inadequate lobbies.

The lobby is also important in the non-proscenium theater. The questions asked the chairmen were the same as those asked concerning the proscenium theaters. None of the schools claims excellence in this regard. Furman and Presbyterian utilize adequate lobbies. The former possesses sufficient drinking fountains, rest rooms, and warning systems but lacks sufficiency in the other considered points, and the latter possesses sufficient size, drinking fountains, and rest rooms but lacks sufficiency in the other considered points. Converse utilizes an inadequate lobby, lacking sufficiency in all the considered points. Columbia utilizes only a makeshift lobby. Therefore, fifty percent of the lobbies are adequate, twenty-five percent inadequate, and twenty-five percent makeshift.

Summary

The production facilities of the ten colleges in the study vary in degrees from one another in several ways. The chairmen answered questions concerning the overhead and rigging, the off-stage space, the work space, the lighting facilities, the stage and other rehearsal space, the actors' rooms, and the house. A brief recapitulation for each of the institutions follows.

A study of Baptist's proscenium theater reveals a large number of inadequacies. It shows excellence only in regard to the orchestra pit. Adequacy describes the flying facilities, the lighting instruments, the lighting booth, the apron, the dressing rooms, the size and shape of the auditorium, the aisle space, and the
auditorium acoustics. Inadequate areas are the work space, the wing space, the storage space, the loading dock, the painting area, the scene shop size, the scene shop equipment, the costume shop size, the costume shop equipment, the beam lighting facilities, the dimmers, the proscenium arch, the stage depth, the stage floor, the dressing room equipment, the box office, the auditorium seats, the auditorium sight lines, and the lobby. The greenroom is makeshift. Side stages, built-in special effects, and extra rehearsal space are nonexistent. The facilities at Baptist may, therefore, be said to be 3.1 percent excellent, twenty-five percent adequate, 59.4 percent inadequate, 3.1 percent makeshift, and 9.4 percent nonexistent.

Charleston's proscenium theater shows a high degree of excellence. Excellence is revealed in the flying facilities, the work space, the loading dock, the scene shop size, the scene shop equipment, the costume shop size, the costume shop equipment, the beam lighting facilities, the lighting booth, the dimmers, the apron, the orchestra pit, the extra rehearsal space, the dressing rooms, the box office, the size and shape of the auditorium, the auditorium seats, and the auditorium acoustics. Adequacy is revealed in the painting area, the lighting instruments, the proscenium arch, the stage depth, the greenroom, the dressing room equipment, the aisle space, and the auditorium sight lines. Inadequacies exist in the wing space, the storage space, the stage floor, the built-in special effects, and the lobby. Side stages are nonexistent. Thus, Charleston's facilities show 56.3 percent excellence, twenty-five percent adequacy, 15.6 percent inadequacy, and
3.1 percent nonexistence.

Excellence is the predominant factor in Columbia's proscenium theater. Facility excellence is present in the flying equipment, the work space, the wing space, the scene shop size, the scene shop equipment, the dimmers, the stage floor, the orchestra pit, the dressing rooms, the size and shape of the auditorium, the auditorium seats, and the auditorium acoustics. Adequacy occurs in the storage space, the painting area, the lighting instruments, the beam lighting facilities, the lighting booth, the proscenium arch, the stage depth, the apron, the dressing room equipment, the aisle space, and the auditorium sight lines. Inadequacy exists in the loading dock, the costume shop size, the costume shop equipment, the built-in special effects, the extra rehearsal space, the box office, and the lobby. The greenroom is makeshift. Side stages are nonexistent. In summary, 37.5 percent of these facilities are excellent, 34.4 percent adequate, 21.9 percent inadequate, 3.1 percent makeshift, and 3.1 percent nonexistent.

Inadequacy dominates Columbia's arena theater. This small facility shows excellence in the scene shop size, the scene shop equipment, the auditorium sight lines, and the auditorium acoustics. The theater shows adequacy in the stage rigging, the lighting instruments, the dimmers, the stage, the dressing rooms, the dressing room equipment, and the auditorium seats. The facility shows inadequacy in the wings, the storage space, the loading dock, the painting area, the costume shop size, the costume shop equipment, the lighting booth, the extra rehearsal space, the box office, the size and shape
of the auditorium, and the aisle space. The greenroom and the
lobby are makeshift facilities. Flying possibilities are non-
existent. Consequently, sixteen percent of the facilities are
excellent, twenty-eight percent adequate, forty-four percent inad-
equate, eight percent makeshift, and four percent nonexistent.

Adequacy is the dominant rating in Converse's proscenium
theater. The theater shows excellence in the stage floor, the
orchestra pit, the dressing rooms, the size and shape of the audi-
torium, the auditorium seats, and the auditorium acoustics. It
shows adequacy in the flying facilities, the work space, the wing
space, the painting area, the scene shop size, the scene shop
equipment, the costume shop equipment, the lighting instruments, the
beam lighting facilities, the lighting booth, the dimmers, the
proscenium arch, the stage depth, the apron, the extra rehearsal
space, the greenroom, the dressing room equipment, the box office,
and the aisle space. Inadequacy is shown in the storage space, the
loading dock, the costume shop size, the auditorium sight lines, and
the lobby. Side stages and built-in special effects are nonexistent.
Therefore, 18.8 percent of the facilities are excellent; 59.4 per-
cent are adequate; 15.6 percent are inadequate; and 6.3 percent are
nonexistent.

Adequacy occurs most frequently in Converse's flexible
theater. This small facility is excellent in its rigging equipment,
the auditorium sight lines, and the auditorium acoustics. It is
adequate in the wing space, the scene shop size, the lighting
instruments, the stage, the extra rehearsal space, the greenroom,
the dressing rooms, the dressing room equipment, the box office, the size and shape of the auditorium, and the auditorium seats. It is inadequate in the storage space, the loading dock, the painting area, the scene shop equipment, the costume shop size, the costume shop equipment, the lighting booth, the dimmers, the aisle space, and the lobby. Fly space is nonexistent. In summary, twelve percent of the facilities may be called excellent, forty-four percent adequate, forty percent inadequate, and four percent nonexistent.

Adequacy prevails in Furman's proscenium theater. This large facility indicates excellence in the flying equipment, the work space, the loading dock, the lighting instruments, the beam lighting facilities, the stage floor, the apron, the dressing room, and the auditorium seats. It indicates adequacy in the storage space, the lighting booth, the dimmers, the stage depth, the orchestra pit, the built-in special effects, the dressing room equipment, the box office, the aisle space, the auditorium sight lines, and the auditorium acoustics. It is inadequate in the wing space, the painting area, the proscenium arch, the size and shape of the auditorium, and the lobby. The greenroom is makeshift. The scene shop and its equipment, the costume shop and its equipment, side stages, and the extra rehearsal space are nonexistent. Thus, 28.1 percent of the facilities may be seen as excellent, 34.4 percent as adequate, 15.6 as inadequate, 3.1 percent as makeshift, and 18.8 percent as nonexistent.

Adequacy also dominates Furman's thrust theater. In this small theater, excellence is achieved in the loading dock, the scene
shop size, the scene shop equipment, the costume shop size, the
costume shop equipment, the auditorium sight lines, and the auditori-
num acoustics. Adequacy is achieved in the rigging facilities, the
wing space, the storage space, the painting area, the lighting
instruments, the lighting booth, the dimmers, the stage, the extra
rehearsal space, the greenroom, the dressing rooms, the dressing
room equipment, the box office, the size and shape of the auditori-
um, the aisle space, the auditorium seats, and the lobby. Fly space
is makeshift. Consequently, twenty-eight percent of the facilities
are excellent, sixty-eight percent adequate, and four percent make-
shift.

Inadequacy exists for the most part at Lander's proscenium
theater. The theater shows excellence in the scene shop size, the
scene shop equipment, the orchestra pit, and the auditorium acous-
tics. It shows adequacy in the lighting instruments, the lighting
booth, and the apron. It shows inadequacy in the wing space, the
storage space, the loading dock, the painting area, the beam light-
ing facilities, the lighting booth, the proscenium arch, the stage
depth, the stage floor, the extra rehearsal space, the greenroom,
the dressing rooms, the dressing room equipment, the size and shape
of the auditorium, the aisle space, the auditorium seats, the
auditorium sight lines, and the lobby. The box office is makeshift.
The flying ability, the work space, the costume shop and its equip-
ment, side stages, and built-in special effects are nonexistent.
Therefore, 12.5 percent of the facilities are excellent, 9.4 percent
adequate, 56.3 percent inadequate, 3.1 percent makeshift, and 18.8
percent nonexistent.

Inadequacy predominates at Limestone's proscenium theater. Excellence exists in the proscenium arch, the stage depth, the stage floor, the apron, the orchestra pit, the aisle space, and the auditorium seats. Adequacy exists in the wing space, the lighting instruments, the beam lighting facilities, the extra rehearsal space, the greenroom, the dressing rooms, the dressing room equipment, the auditorium sight lines, the auditorium acoustics, and the lobby. Inadequacy exists in the flying facilities, the work space, the storage space, the loading dock, the painting area, the scene shop size, the scene shop equipment, the costume shop size, the costume shop equipment, the lighting booth, the dimmers, the built-in special effects, and the size and shape of the auditorium. The box office is makeshift. Side stages are nonexistent. In summary, 21.9 percent of the facilities are excellent, 31.3 percent adequate, 40.6 percent inadequate, 3.1 percent makeshift, and 3.1 percent nonexistent.

The majority of Newberry's facilities are adequate in the college's proscenium theater. Newberry provides excellence in the apron, the extra rehearsal space, the size and shape of the auditorium, and the auditorium sight lines. The college provides adequacy in the flying facilities, the work space, the costume shop equipment, the lighting instruments, the beam lighting facilities, the lighting booth, the dimmers, the proscenium arch, the stage depth, the orchestra pit, the dressing rooms, the dressing room equipment, the auditorium seats, and the auditorium acoustics. Inadequacy
occurs in the wing space, the storage space, the loading dock, the painting area, the scene shop equipment, the costume shop size, the stage floor, the built-in special effects, the aisle space, and the lobby. The greenroom and the box office are makeshift. The scene shop and side stages are nonexistent. Thus, 12.5 percent of the facilities may be regarded as excellent, 43.8 percent adequate, 31.3 percent inadequate, 6.3 percent makeshift, and 6.3 percent nonexistent.

Inadequacy is predominant at Presbyterian's proscenium theater. In this large facility excellence exists in the scene shop size, the orchestra pit, the dressing rooms, and the auditorium seats. Adequacy exists in the loading dock, the proscenium arch, the stage depth, the apron, the dressing room equipment, the aisle space, the auditorium sight lines, and the lobby. Inadequacy exists in the flying facilities, the work space, the wing space, the storage space, the painting area, the scene shop equipment, the lighting instruments, the beam lighting facilities, the lighting booth, the dimmers, the stage floor, the size and shape of the auditorium, and the auditorium acoustics. The greenroom and the box office are makeshift. The costume shop and its equipment, side stages, built-in special effects, and extra rehearsal space are nonexistent. Consequently, 12.5 percent of the facilities may be considered excellent, twenty-five percent adequate, 40.6 percent inadequate, 6.3 percent makeshift, and 15.6 percent nonexistent.

The prevailing factor at Presbyterian's flexible theater is inadequacy. This small theater is excellent in the auditorium
sight lines. It is adequate in the stage, the size and shape of the auditorium, the auditorium acoustics, and the lobby. It is adequate in the rigging equipment, the wing space, the storage space, the scene shop equipment, the lighting instruments, the lighting booth, the dimmers, the dressing rooms, the dressing room equipment, the aisle space, and the auditorium seats. The painting area, the greenroom, and the box office are makeshift. The flying facilities, the loading dock, the scene shop, the costume shop, the costume shop equipment, and the extra rehearsal space are nonexistent. Therefore, four percent of the facilities are excellent, sixteen percent adequate, forty-four percent inadequate, twelve percent makeshift, and twenty-four percent nonexistent.

Excellence is the dominant factor at South Carolina State's proscenium theater. The theater shows excellence in the flying facilities, the work space, the wing space, the scene shop size, the scene shop equipment, the costume shop equipment, the lighting instruments, the beam lighting facilities, the lighting booth, the dimmers, the stage depth, the stage floor, the apron, the built-in special effects, the dressing rooms, the box office, the size and shape of the auditorium, and the auditorium seats. It shows adequacy in the storage space, the painting area, the costume shop size, the proscenium arch, the side stages, the greenroom, the dressing room equipment, the aisle space, the auditorium sight lines, and the auditorium acoustics. It shows inadequacy in the loading dock, the extra rehearsal space, and the lobby. The orchestra pit is nonexistent. Thus 56.3 percent of the facilities
Indicate excellence, 31.3 percent adequacy, 9.4 percent inadequacy, and 3.1 percent nonexistence.

Adequate to inadequate stands out as the prevailing ratings at all the institutions. In the proscenium theaters excellent facilities occur in 25.9 percent of the aspects considered; adequate facilities occur in 31.9 percent; inadequate facilities occur in 30.6 percent; makeshift facilities occur in 2.8 percent; and nonexistent facilities occur in 8.8 percent. In the non-proscenium theaters excellent facilities occur in fifteen percent of the aspects considered; adequate facilities occur in thirty-nine percent; inadequate facilities occur in thirty-two percent; makeshift facilities occur in six percent; and nonexistent facilities occur in eight percent. Excellence ranks third for both the proscenium and non-proscenium theaters.
CHAPTER VII

STUDENT INVOLVEMENT

... The educational theatre ... trains the thousands, indeed millions, whose work-a-day lives will be spent in other fields and who need the enrichment of their leisure with creative activity in the theater. ... [It] must awaken and quicken a deep urge for creative experience in theatre and lay the foundations for discriminating appreciation of good theatre. Whether the individual is to function as an intelligent member of the theatre audience or as an actively creative member of the community theatre, he must in his education have been given insight into what theatre means as the mirror of his culture and into the understanding of great drama of all ages as the interpretation of man's endless struggle.¹

Here Mary Eva Duthie in "A Symposium on Aims and Objectives in Educational Theatre" suggests that the theater is not only for the elite few but is just as important for the many as is English, the sciences, the social sciences, and other normally required courses. If such be the case, then student involvement on a fairly large scale is essential. It is the purpose of this chapter to report the extent and kinds of activities by students in the theater programs of the colleges in this study.

Statistics regarding involvement represent the quantity of students participating in the theater programs of the schools at the present time. Institutional enrollment figures are those given by

the American Council on Education. The involvement figures are those given by the respective chairmen. Such statistics will show the current status of student work in the various programs.

Student involvement may be measured in several ways. First to be considered here is the attendance at the plays; secondly, active participation; thirdly, class enrollment; and finally, major-student participation. A look at these aspects of student involvement will give some idea of the quantity of students that the theater programs at these small liberal arts institutions reach.

**Attendance at Plays**

There is no way of accurately determining the student attendance at the plays presented by the institutions in this study because in most instances there is no discrimination by the department between the general public and the students as far as audience record-keeping is concerned. Furman and Presbyterian, however, make ticket sales to students at a reduction in price and can, therefore, make a fairly accurate judgment in regard to student attendance. Columbia, Converse, Lander, Limestone, Newberry, and South Carolina State allow their students along with others in some instances to attend the plays without charge and therefore cannot determine with complete accuracy the quantity of students attending any one production. The chairmen of these institutions were therefore asked to

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estimate the average number of students in attendance at a typical production. Since the productions of the Charleston Opera Company, with whom Baptist cooperates, and the Footlight Players, with whom Charleston cooperates, are presented by community groups rather than the schools themselves, it is likely that student attendance is relatively low; therefore, Baptist and Charleston will be disregarded in the study of attendance, although they will be included in other studies in this chapter. Eight of the colleges, therefore, produce their own shows and the chairmen have provided estimates of total and student attendance based on the number of tickets sold and/or their personal observation. Table 18 illustrates the attendance at all of the colleges using the procedure described.

Over one third of the students in the various schools saw each major production. Columbia had an average audience per production of 975 of whom approximately 350 were students. From a total enrollment of 915, this figure indicates a percentage of 38.3 in student body attendance. Converse averaged an attendance of 1,000, and, out of a total enrollment of 880 persons, approximately 500 were students. This estimate means that 56.8 percent of the student body were in attendance. Furman's audience averaged 1,352, the students numbering approximately 650 out of an enrollment of 2,387. This figure means that approximately 27.2 percent of the student body were in attendance. Lander's average audience was 825 with approximately 275 students out of an enrollment of 1,039 in attendance. Therefore, approximately 26.5 percent of the student body saw each production. Limestone had an average audience of 500,
### TABLE 18

**ATTENDANCE AT PLAYS**

<table>
<thead>
<tr>
<th>Major Productions</th>
<th>Total Enrollment</th>
<th>Total Attendance</th>
<th>Student Attendance</th>
<th>Student Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baptist a</td>
<td>3</td>
<td>..........................</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charleston a</td>
<td>..........................</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Columbia</td>
<td>915</td>
<td>975</td>
<td>350</td>
<td>38.3</td>
</tr>
<tr>
<td>Converse</td>
<td>880</td>
<td>1,000</td>
<td>500</td>
<td>56.8</td>
</tr>
<tr>
<td>Furman</td>
<td>2,387</td>
<td>1,352</td>
<td>650</td>
<td>27.2</td>
</tr>
<tr>
<td>Lander</td>
<td>1,039</td>
<td>825</td>
<td>275</td>
<td>26.5</td>
</tr>
<tr>
<td>Limestone</td>
<td>507</td>
<td>500</td>
<td>200</td>
<td>39.4</td>
</tr>
<tr>
<td>Newberry</td>
<td>820</td>
<td>375</td>
<td>281</td>
<td>34.3</td>
</tr>
<tr>
<td>Presbyterian</td>
<td>875</td>
<td>360</td>
<td>100</td>
<td>11.1</td>
</tr>
<tr>
<td>South Carolina State</td>
<td>2,906</td>
<td>1,740</td>
<td>1,305</td>
<td>44.9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>10,329</strong></td>
<td><strong>7,127</strong></td>
<td><strong>3,706</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Average</strong></td>
<td><strong>(1,291)</strong></td>
<td><strong>(891)</strong></td>
<td><strong>(463)</strong></td>
<td><strong>(35.9)</strong></td>
</tr>
</tbody>
</table>

#### Minor Productions

<table>
<thead>
<tr>
<th>Total Enrollment</th>
<th>Total Attendance</th>
<th>Student Attendance</th>
<th>Student Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Columbia</td>
<td>915</td>
<td>200</td>
<td>100</td>
</tr>
<tr>
<td>Converse</td>
<td>880</td>
<td>300</td>
<td>200</td>
</tr>
<tr>
<td>Furman</td>
<td>2,387</td>
<td>112</td>
<td>50</td>
</tr>
</tbody>
</table>
Since Baptist and Charleston do not produce their own shows but rely exclusively upon community theaters to give their students experience, there is no valid procedure in determining student attendance at these community theater productions. Therefore, these two colleges are not considered in this section of the chapter.
the students numbering approximately 200 out of an enrollment of 507. Consequently, approximately 39.4 percent of the student body were in attendance. Newberry's audience averaged 375 a production with approximately 281 students out of 820 in attendance. As a result, approximately 34.3 percent of the student body saw each production. Presbyterian averaged an audience of approximately 360, approximately 100 of whom were students out of an enrollment of 875. Therefore, approximately 11.1 percent of the students were in attendance. South Carolina State had an average audience of 1,740, the students numbering approximately 1,305 out of an enrollment of 2,906. Consequently, approximately 44.9 percent of the student body saw each production. The suggestion that an average of 35.9 percent of the students at the eight institutions saw each major production shows that the theater programs reach a relatively large number of the young men and women on these campuses.3

The chairmen were also asked to approximate the number of students attending minor productions. Their answers revealed that 1,065 persons, including approximately 784 students, saw each minor production at the various colleges. Columbia averaged approximately one hundred students per production or 10.9 percent of the student body. Converse averaged approximately two hundred students per production or 22.7 percent of the student body. Furman averaged approximately fifty students per production or 2.1 percent of the student body. Percentages are based on specific productions rather than yearly attendance for major shows in order to eliminate duplications.
body. Lander averaged approximately twenty-five students per production or 2.4 percent of the student body. Limestone averaged fifty students per production or 9.9 percent of the student body. Newberry averaged approximately forty-five students per production or 5.5 percent of the student body. Presbyterian averaged approximately forty-five students per production or 5.1 percent of the student body. South Carolina State averaged 269 students per production or 9.3 percent of the student body. Such estimates indicate that approximately 7.6 percent of all the student bodies were in attendance at the minor productions.

The estimate of the number of students at both major and minor productions show that student attendance for major productions averaged 35.9 percent of all the students and for minor productions 7.6 percent. This means that approximately 3,706 students saw each major show, and 784 students saw each minor show.

**Active Participants**

The number of students involved in actual production work during the year varied from a low of less than one percent of the student body to a high of twenty-one percent. Such persons include those who act, direct, stage manage, or work on one of the technical crews. These statistics are clarified in Table 19.

Of the ten colleges in question, approximately 863 students participated actively in the theater programs. At Baptist twenty

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4 Percentages are based on specific productions rather than yearly attendance for minor shows in order to eliminate duplications.
<table>
<thead>
<tr>
<th>Institution</th>
<th>Total Enrollment</th>
<th>Student Participants</th>
<th>Participant Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baptist</td>
<td>2,241</td>
<td>20</td>
<td>.9</td>
</tr>
<tr>
<td>Charleston</td>
<td>3,539</td>
<td>85</td>
<td>2.4</td>
</tr>
<tr>
<td>Columbia</td>
<td>915</td>
<td>60</td>
<td>6.6</td>
</tr>
<tr>
<td>Converse</td>
<td>880</td>
<td>50</td>
<td>5.7</td>
</tr>
<tr>
<td>Furman</td>
<td>2,387</td>
<td>250</td>
<td>10.5</td>
</tr>
<tr>
<td>Lander</td>
<td>1,039</td>
<td>35</td>
<td>3.4</td>
</tr>
<tr>
<td>Limestone</td>
<td>507</td>
<td>45</td>
<td>8.9</td>
</tr>
<tr>
<td>Newberry</td>
<td>820</td>
<td>175</td>
<td>21.3</td>
</tr>
<tr>
<td>Presbyterian</td>
<td>875</td>
<td>50</td>
<td>5.7</td>
</tr>
<tr>
<td>South Carolina State</td>
<td>2,906</td>
<td>93</td>
<td>3.2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>16,109</strong></td>
<td><strong>863</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Average</strong></td>
<td><strong>(1,611)</strong></td>
<td><strong>(86)</strong></td>
<td><strong>(5.4)</strong></td>
</tr>
</tbody>
</table>
students out of an enrollment of 2,241 participated, thereby utilizing .9 percent of the student body, and at Charleston eighty-five students out of 3,539 were active participants, thereby making a percentage of 2.4. Columbia utilized sixty students out of 915, thereby involving 6.6 percent of the student body. Fifty students at Converse participated out of a total enrollment of 880, making 5.7 percent of the student body involved in production. Furman involved 250 students in its production; out of a total enrollment of 2,387 students, 10.5 percent were active participants. Lander utilized thirty-five students out of 1,039, making 3.4 percent of the student body participating. Forty-five out of 507 of Limestone's students participated, making a percentage of 8.9. A total of 175 out of 820 students involved themselves in the theater program at Newberry, creating 21.3 percent participants. Presbyterian utilized fifty out of 875 students in its theater program, giving 5.7 percent participation. South Carolina State had 93 out of 2,906 students to participate in its theater program, thereby utilizing 3.2 percent involved students. Out of a total enrollment in all ten colleges of 16,101, the involved students numbered 863, creating a percentage of 6.9.

5It must be remembered that Baptist and Charleston do not produce their own plays, both relying exclusively on their cooperation with community groups to give their students experience.

6This large number is accounted for in that all students enrolled in theater classes were required to contribute in some way to the productions in the department.

7This high number is largely due to the production of a large-scale musical play.
Class Work

Another measure of a theater program's usefulness is the number and percentage of students attending theater classes during the year. Although Charleston, Converse, Furman, Newberry, and Presbyterian allowed some of the theater courses offered to fulfill general education requirements for a bachelor of arts degree, the other institutions offered the courses strictly as electives. With the exception of Furman, there was no marked degree of difference in the enrollments in the courses between those colleges that allowed courses to fulfill a requisite and those that did not. Table 20 illustrates these figures clearly.

The number of students registered in theater classes varied considerably at the several colleges. Baptist had forty-six out of 2,241 students enrolled for a percentage of 2.1. Charleston enrolled fifty-five students out of 3,539 for a percentage of 1.6. At Columbia eighty-two out of 915 students registered for theater classes, making nine percent. Furman's 250 theater students out of a total of 2,387 gives 10.5 percent. Lander registered eighty-six students out of 1,039, giving 8.3 percent. Limestone had 110 enrolled in theater courses from a student body of 507, making a

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8 College of Charleston Bulletin, 1974-75, p. 44.
11 Bulletin of Newberry College, 1974-75, p. 50.
12 Presbyterian College Catalog, 1974-75, p. 28.
### CLASS ENROLLMENT

<table>
<thead>
<tr>
<th>Institution</th>
<th>Total Enrollment</th>
<th>Class Enrollment</th>
<th>Enrollment Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baptist</td>
<td>2,241</td>
<td>46</td>
<td>2.1</td>
</tr>
<tr>
<td>Charleston</td>
<td>3,539</td>
<td>55</td>
<td>1.6</td>
</tr>
<tr>
<td>Columbia</td>
<td>915</td>
<td>82</td>
<td>9.0</td>
</tr>
<tr>
<td>Converse</td>
<td>880</td>
<td>75</td>
<td>8.5</td>
</tr>
<tr>
<td>Furman</td>
<td>2,387</td>
<td>250</td>
<td>10.5</td>
</tr>
<tr>
<td>Lander</td>
<td>1,039</td>
<td>86</td>
<td>8.3</td>
</tr>
<tr>
<td>Limestone</td>
<td>507</td>
<td>110</td>
<td>21.7</td>
</tr>
<tr>
<td>Newberry</td>
<td>820</td>
<td>58</td>
<td>7.1</td>
</tr>
<tr>
<td>Presbyterian</td>
<td>875</td>
<td>75</td>
<td>8.6</td>
</tr>
<tr>
<td>South Carolina State</td>
<td>2,906</td>
<td>122</td>
<td>4.2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>16,109</strong></td>
<td><strong>959</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Average</strong></td>
<td><strong>(1,611)</strong></td>
<td><strong>(96)</strong></td>
<td><strong>(6.0)</strong></td>
</tr>
</tbody>
</table>
percentage of 21.7. Newberry had fifty-eight registered in theater classes from a total student enrollment of 820, giving 7.1 percent theater students. Presbyterian had seventy-five theater students out of an enrollment of 875, making 8.6 percent. South Carolina State had 122 students enrolled in theater courses out of 2,906 registered in the college, creating a percentage of 4.2. Of the 16,109 students enrolled at the ten institutions, 959 were enrolled in at least one theater course during the year, thereby making six percent of the total student population at these schools theater students.

Major Students

The number of major students a department professes is another measure of its outreach. In some of the institutions, students are not allowed to declare their major until late in their sophomore year; in others they may declare as early as they like. Three methods have been utilized to determine the number of major students at the colleges. First, in some instances figures were projected by doubling the number of junior-senior majors that have been declared. Secondly, in other instances the various chairmen were aware of freshman-sophomore intentions to declare, and they utilized these intentions in figuring the number of majors. Thirdly, other chairmen were fully aware of all majors in their program from the freshman through the senior classes, and they determined the number of their majors on this basis. The three processes were necessary in order that the institutions that engage in the various systems of declarations may all stand on an equal basis. Table 21 illustrates these points.
TABLE 21

MAJOR STUDENTS

<table>
<thead>
<tr>
<th>Institution</th>
<th>Total Enrollment</th>
<th>Total Majors</th>
<th>Major Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baptist</td>
<td>2,241</td>
<td>15</td>
<td>.7</td>
</tr>
<tr>
<td>Charleston</td>
<td>3,539</td>
<td>5</td>
<td>.1</td>
</tr>
<tr>
<td>Columbia</td>
<td>915</td>
<td>40</td>
<td>4.4</td>
</tr>
<tr>
<td>Converse</td>
<td>880</td>
<td>17</td>
<td>1.9</td>
</tr>
<tr>
<td>Furman</td>
<td>2,387</td>
<td>24</td>
<td>1.0</td>
</tr>
<tr>
<td>Lander</td>
<td>1,039</td>
<td>9</td>
<td>.9</td>
</tr>
<tr>
<td>Limestone</td>
<td>507</td>
<td>22</td>
<td>4.3</td>
</tr>
<tr>
<td>Newberry</td>
<td>820</td>
<td>13</td>
<td>1.6</td>
</tr>
<tr>
<td>Presbyterian</td>
<td>875</td>
<td>8</td>
<td>.9</td>
</tr>
<tr>
<td>South Carolina State</td>
<td>2,906</td>
<td>42</td>
<td>1.4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>16,109</strong></td>
<td><strong>195</strong></td>
<td></td>
</tr>
</tbody>
</table>

| Average              | (1,611)          | (20)         | (1.2)             |
The number of major students also varied from college to college. Baptist had fifteen majors out of an enrollment of 2,241, making .7 percent of the student body emphasizing speech and theater. Charleston claimed five majors out of 3,539 students, making .1 percent of the student body emphasizing theater. Columbia had forty majors out of an enrollment of 915, making 4.4 percent of the student body in speech and theater. Converse professed seventeen majors out of 880 students, making 1.9 percent. Furman claimed twenty-four majors out of 2,387 students, a percentage of one. Lander had nine majors from 1,039 students, making .9 percent. Limestone professed twenty-two majors out of a student body of 507, creating a percentage of 4.3. Newberry claimed thirteen majors from 820 students, making 1.6 percent. Presbyterian professed eight majors from a student body of 875, a percentage of .9. South Carolina State had forty-two majors from a 2,906 enrollment, making 1.4 percent. There were, therefore, 195 drama or speech-drama majors in all ten colleges, which enroll a total of 16,109 students; 1.2 percent of the total are departmental majors.

Summary

The introduction to this chapter suggested that the theater programs of the cited colleges attempt to reach a large number of students so that they may fulfill their liberal arts goals. The

13Baptist's majors are considered speech and drama majors and may or may not be primarily interested in theater.

14Columbia's majors are considered speech and drama majors and may or may not be primarily interested in theater.
eight schools that produce their own shows reached an audience for their major productions in the final year of this study of approximately 3,706 students or 35.9 percent of the total student enrollment of 10,239, a percentage slightly more than one third of the total student population. About 5.4 percent of the 16,109 students in all ten colleges, furthermore, were active in production work; approximately six percent enrolled in theater classes, and around 1.2 percent majored in theater or speech-theater.

It would appear from the evidence that these small colleges in South Carolina reach quantities of students in their theater programs that are disproportionate to their enrollment. If, for example, one large university encompassed the total number of students registered at these ten colleges and the same percentages were applied, this institution, housing 16,109 students, would reach a student audience of around 5,783 for each major production presented, would have a total of 870 active participants during the year, would enroll 967 students in its theater courses alone, and would be able to claim 193 major students in the department. Such a projection tends to emphasize most strongly the educational outreach of the theater programs in these ten small South Carolina liberal arts colleges.

15. This figure excludes general speech courses.
SUMMARY AND CONCLUSIONS
CHAPTER VIII

SUMMARY AND CONCLUSIONS

There were four basic purposes of this study. The first was to determine the form and purpose of theater education in the selected colleges. The second was to survey the historical growth of the theater education programs in the colleges. The third was to report the current status of the programs in these institutions. The fourth was to complete an evaluative analysis of the collected data for a base in formulating appropriate conclusions. The material for the final purpose, which it is the function of this chapter to fulfill, breaks topically into the following categories: (1) the place of theater education in the ten selected small liberal arts colleges in South Carolina, (2) the struggle for survival of theater education in the selected colleges, and (3) the current scope of theater education in these institutions. It is hoped that these categories will lead to proper conclusions.

The Place of Theater Education

All the institutions in this study have dedicated themselves to the historic principles of liberal arts and to the efficiency in function that smallness provides. Within the scope of each institution, a place of some significance for theater education has emerged. Since all of the theater programs tend to emphasize the humanistic approach consistent with the historic attitude of liberal education,
it is reasonable to assume that theater education has a valid and significant function in the curricular programs in these ten small liberal arts colleges.

Theater scholars Peter Weiss, Burnet M. Hobgood, Hubert C. Heffner, and Allen Crafton show that theater is effective as a liberal arts course of study. Such a course is useful for those students who do not intend to pursue theater as a career. Theater is worthy as a study because of its humanitarian values. The historical value of theater makes it worthy as a liberal arts study. A liberal arts study of theater provides an appreciation of an important art form with many ramifications in Western culture. A liberal arts study of theater also provides critical and appreciative audiences who, upon leaving the college, will continue to support theatrical art wherever it may be found. Such a cultural foundation as the liberal arts study of theater provides enriches the participating liberal arts student's broad education.

Educators Royce C. Pitkin and Roger C. Gay and Speech Communications Association executive secretary William Work show that the study of theater in a small-college environment can be advantageous to the student. The size of such institutions provides opportunities for individual attention and personal participation that larger institutions cannot provide. This aspect of theater education has been recognized by nearly half of all senior colleges and universities with an enrollment of fewer than three thousand students. Such a recognition indicates that many small colleges accept the responsibility of attempting to provide a viable theater
education for their students.

All ten of the small liberal arts colleges in this study, therefore, have established the study of theater in their curricula and have shown that it is consistent with their objectives. They claim as an objective the provision for the student to gain a clear understanding of the world in which he lives and an opportunity to learn his relative position to it, his opportunity in it, and his responsibility toward it. In order to help the student achieve the necessary understanding, the colleges offer a wealth of courses in the fine arts, including theater courses; the humanities; the social sciences; and the natural sciences and opportunities for enriching himself culturally through especially designed assembly programs that provide visiting lecturers and artists, many of whom are professional theater artists. In five of the institutions, moreover, work in theater is allowed to satisfy a partial requirement for a baccalaureate degree. In addition, all of the departmental chairmen are fully aware of the liberal arts approach to the study of theater, and all attempt to implement their programs accordingly.

Although the place of theater as a liberal study is relatively stable at the ten colleges, some place more emphasis on the program than do others. On one hand, Baptist and Charleston, lacking both production facilities and a budget, and Presbyterian, utilizing only one theater instructor, attach the least importance to the study of theater. On the other hand, Furman and South Carolina State, with their relatively large faculty, high budget allocations, and adequate production facilities attach the most
importance to the study of theater. The other institutions fall somewhere between these two extremes. In all instances, however, theater education in these colleges aids in attaining their respective educational goals to the degree that it is allowed the opportunity to do so.

The Struggle for Survival

Theater work at the institutions has largely had to struggle in order to become an accepted liberal arts study. Only in relatively recent times has there been a general consensus among the colleges that a theater program deserved a legitimate role in their overall educational framework. Over the years, however, some of the institutions have been more responsive than others in this regard.

The Beginning of the Programs

Four of the colleges derived their theater programs directly from administratively approved curricula in departments of elocution or expression. In 1890 Converse, a women's institution, initiated a curriculum that included theater courses, offering public "recitals" as early as 1894. Although Columbia, another women's institution, offered a theater curriculum in 1894, "recitals" or productions were not presented to the public until 1909. Limestone, still another women's college, began offering course work in theater in 1911, but there is no record of production work until at least 1921 when a course in directing one-act plays was introduced to the curriculum, although production possibly did not occur until 1925 when records indicate that public "recitals" were presented by the
department. Lander, yet another women's institution, began offering theater courses in 1923, but there is no mention in the records of public "recitals" until 1927. The evidence here indicates that the work in these four colleges began because of the insight of administrations and faculties regarding theatrical activity as a legitimate liberal arts academic exercise.

Three of the institutions derived their theater programs from dramatics clubs established on the campuses. In 1923 both Furman, a men's college and Charleston, a co-educational institution since 1918, students organized dramatics clubs, the former beginning curricular work in 1935 and the latter as late as 1966. Such an organization came into existence at South Carolina State, a co-educational college, in 1932, and a curriculum was added as late as 1955. The evidence, then, points to the students as recognizing the necessity for theatrical activity long before the administration and faculty did so.

Three of the colleges deliberately planned curricular activity and production work simultaneously. In 1932 Newberry, having become co-educational in 1897, began providing courses and productions sponsored by a Department of Dramatic Art. At Presbyterian, becoming co-educational in 1965, a Department of Drama and Speech offered curricular and co-curricular activities first at this time. Baptist, beginning as a co-educational institution in 1965, approved a Department of Dramatic Art the following year, although production work was related directly to a community theater group rather than to theatrical offerings presented by the college. In all
three of these instances, the evidence shows again that administra-
tive and faculty action first recognized the academic advantages of
a theater program.

Development

Once begun, the theater programs at all the institutions
had difficulties in their development processes. At Converse, the
first of the colleges to offer a theater program, the curriculum
was abolished in 1906. A dramatics club was organized at this time,
sponsored by the English department, to present plays for the public.
By 1923, however, the club had attracted such large and enthusiastic
audiences that the president of the college saw the need for re-
establishing a curriculum, and the following year courses in theater
were offered, although credit was not granted at this time. In 1925
the college employed a qualified teacher and credit was restored to
the curriculum. This teacher, Helene Powers, remained at Converse
two years. She was succeeded by Hazel Abbott in 1927. A major was
offered for the first time in 1939. In 1946 a second member was
added to the faculty, and in 1947 a third member was added. Although
there was a great deal of turnover in additional faculty members
during the following years, Abbott remained for twenty-eight years,
retiring in 1955. The department never again attempted to maintain
the department with fewer than two teachers. Abbott's next two
successors stayed at the college for only one year each. In 1957
James W. Parker came to head the department. Parker expanded the
curriculum and stayed in his position for twelve years, bringing a
measure of stability back to the program. Parker's immediate successor stayed only one year, but in 1971 Converse acquired the services of W. Hayward Ellis who remains head of the department. Converse continues to maintain a predominantly female constituency.

Columbia's theater program existed only in academic form, without benefit of public productions, until 1909. The first really significant theater work, however, came with the employment of Marguerite Zimmerman as head of the expression department in 1921. Zimmerman expanded the course offerings considerably and organized a dramatics club in which all members of the expression department were required to participate. Mary Lou Brinson Kramer succeeded Zimmerman after thirteen years in 1934 and reorganized the department as the Department of Spoken English and Dramatics in which the large majority of course offerings were in theater. Although the courses remained basically the same, Kramer retitled the department Speech and Drama in 1949 and after twenty years retired in 1954. Anne Grierson Griffin succeeded Kramer. In 1955 the department became Speech and Creative Writing, and a second faculty member joined Griffin on the staff. A third faculty member joined the staff in 1957, and the number from that time on never dropped below two. After fifteen years, Griffin retired in 1969, and Hugh G. Eaker, who had joined the faculty in 1957, became head of the program, which he continues to chair. Columbia remains a predominantly female institution.

At Limestone the students organized a dramatics club to accompany the curriculum in 1926. All expression students were
eligible for membership but were not automatically members. Students and others outside the department, including townspeople, were required to present an audition scene and pay a fee of ten dollars for membership privileges. The same year the name of the department changed from Department of Expression to Department of Spoken English and Expression, and the following year Spoken English became a department in its own right, the theater courses being taught in this department. In 1928 the club reorganized without the ten-dollar fee appended. In 1929 Dorothy Richey came to head the department and introduced some innovations, including the first performances of men on the Limestone stage. The following year an additional faculty member came to the department, and course offerings were expanded somewhat. In 1931, however, a student assistant replaced the second faculty member. From that time until the end of Richey's tenure at Limestone, she depended solely upon student assistants to aid her in the program. In 1940 Richey resigned, was replaced by one instructor for four years and by another for one year, and returned to head the program in 1945. She expanded the course offerings somewhat upon her return, but, after a total of thirteen years at Limestone, resigned again in 1947 to take responsibility for the theater program at Furman. Upon Richey's resignation, the theater program came under the aegis of the English department. No instructor replaced Richey, and the theater program at Limestone fell into a period of decline when courses were left untaught and plays left unproduced. Laurens P. Moore was employed to renew the program, which he continues to head, in 1967. Limestone
admitted men on a regular basis for the first time in 1970.

Although a Department of Spoken English replaced the Department of Expression at Lander in 1934, there was no significant growth in the program at this time. A dramatics club was never established, and there is no record of production activity of any sort. The curriculum was expanded somewhat in 1941 and in 1946. It was abolished, however, in 1950 but in 1953 was reinstated in the English department. After ten years of retaining the status quo with no evidence of production activity, the college dropped all theater courses in 1963. During the forty years between 1923 when a curriculum was introduced until 1963 when it was abolished, the theater program lacked stability. No department chairman had stayed at the college more than seven years; for at least six years no chairman was retained; and the average length of stay of the eleven faculty members who headed the program at Lander was thirty-one years. In 1967 Lander employed Donald McKellar to initiate a new theater program. McKellar remained at Lander for five years and brought a degree of stability to the new Department of Drama and Dance. Harvey E. Jeffreys succeeded McKellar in 1972, but, since he has been in that position only one year, the current program may be said to have begun with McKellar. Although men were admitted first to the college in 1943 on a limited basis, it was not until 1953 that Lander became a completely co-educational institution.

The dramatics club at Furman substituted sporadically for a complete program until it merged with its counterpart at Greenville Woman's College in 1935. It was at this time that a curriculum was
devised for both colleges with Arthur C. Gray as head, his teaching time being split between the two campuses. In 1936 another faculty member was added, and the following year two more were employed. After six years of teaching, Gray entered the army in 1942 and Frances Bailey succeeded him as head of the department. Bailey continued in the post for six years, and McDonald Held succeeded in 1947, relinquishing the chairmanship to Jean Lowery, who expanded the curriculum considerably, in 1948. Two years later Dorothy Richey succeeded Lowery. Richey did not change the curriculum greatly, but placed a great deal of emphasis on production as she had at Limestone. She remained in her position for thirteen years, when she was succeeded by Philip G. Hill, who heads the current program, in 1964. Although Furman had completed its merger with Greenville Woman's College by 1938, the college did not educate students of both sexes on the same campus, except on an occasional basis, until 1961.

By 1926 the dramatics club at Charleston began showing progress. Box-office receipts had grown, and the club used the profits for educational, recreational, and saving purposes. It began to present a variety of plays and continued to do so throughout the years of its existence. By 1934 the organization had created a dramatic workshop to train students in the technical aspects of production. By 1935 the membership had grown to sixty. It was not until 1949, however, that the college provided facilities for the club's productions. In 1957 the student body appropriated funds from its own fees for the club's support. In 1966 Emmett
Robinson, a former student member of and instructor in the club, returned to the college to head the theater program, which he continues to do. At this time a curriculum was established, and the practical aspects of production were transferred to the aegis of a community theater group. Charleston became co-educational in 1918.

Faculty members, usually from the English department, were appointed at South Carolina State to act as advisors and directors for the dramatics club which started in 1932 and was originally called the Wig and Mask Dramatic Society. The organization presented low-budget plays throughout the depression and war eras. In 1948 the name of the club changed to the Henderson-Davis Players, after two former directors of the organization. At this time W. H. Owens of the English faculty took over the directorship of the club and remained in that position for fourteen years. By 1954 the organization had affiliated with the Intercollegiate Dramatic Association and the college approved eighteen semester hours of course work in theater. In 1961 Eloise Belcher succeeded Owens as chairman of the dramatics committee. Belcher created an annual high school theater workshop and festival for Black high schools and submitted a production entry to the annual convention of the National Association of Speech and Dramatic Arts. After six years of service, Belcher was succeeded by H. D. Flowers II, who introduced a major program and who continues in his position. Although South Carolina State has always been co-educational, it is the only predominantly Black institution in this study.
By 1937 economic conditions had become so awkward at Newberry that the institution withdrew its theater curriculum. In 1938, the following year, the dramatics club, the Newberry Players, organized to take over the production responsibilities that the departmental structure had handled since its inception in 1932.

The club was quite active, producing and touring throughout the war years. The Newberry Players gained strength after the war with the return of service men, but continued to maintain the status quo until 1963 when a theater curriculum was restored in a Department of Speech and Drama under the guidance of Dennis C. Sanderson. Although Carl von Kleist succeeded Sanderson after ten years in 1973, the current program may be considered as having begun under Sanderson since von Kleist's tenure has been so short in the time span this study covers. Newberry became co-educational in 1897.

With the resignation of Laurence Zillmer in 1966, the program at Presbyterian was left without a director for an entire year. A member of the English department took charge of the program during the year, producing one play and keeping interest in the theater alive. No courses were taught. In 1967 Dale O. Rains, who continues to head the program, came to the college as director of the theater. The college became fully co-educational in 1965.

In 1967, the second year of the program's existence at Baptist, two faculty members replaced the one part-time instructor who had begun the program. The new head was Mary A. Booras, who gained faculty acceptance of a minor program, which consisted of eighteen semester hours of speech and drama. Booras expanded the
curriculum considerably but remained only one additional year, at which time she was succeeded by Charley B. Brassell, who also remained at the college two years. In 1971 Laurence M. Vanella came as head of the program, continuing to the present time. Baptist has always been co-educational.

The Background: Conclusions

It was, for the most part, the colleges that catered primarily to women that also provided theater curricula first. The women's colleges were Converse, Columbia, Limestone, and Lander. Converse began its theater course work in 1890, and, although it lost its curriculum for several years, it continued the work already begun through a dramatics club, which eventually led the way to a reinstatement of the curriculum. With only one brief period of instability when faculty turnover was rapid, theater at Converse has continued its strength up to the present time. Columbia initiated its curriculum in 1894. Moreover, since its beginning, the program at Columbia has had a relatively stable existence, with all the faculty chairmen remaining at the college for several years each. This length of service provided strength in the program that has lasted until the present time. Limestone began course work in theater in 1911. The program there gained momentum with the organization of a dramatics club in 1926 and the employing of Dorothy Richey in 1929, a teacher and director who stayed at Limestone for thirteen years, and, with the exception of five years in which she was away from Limestone, she brought a measure of stability to the program there. After Richey's final resignation, the
program declined. Lander initiated a curriculum in 1923. Because of faculty turnover and nonexistent production activity, the program at Lander never achieved the strength and stability that the programs at the other three institutions had achieved.

With only two exceptions, it was co-education that helped to establish a theater program of some endurance at the remaining institutions. Charleston became co-educational in 1918 and only five years later a permanent dramatics club was established. Although the club did not lead to a curriculum until 1966, the organization itself, with very little difficulty, carried the program forward with strength and stability. Although Furman had struggled with a dramatics club of sorts since 1923, the beginning of its curriculum and steady practice came when the institution began the process of merger with Greenville Woman's College in 1935, when a curriculum was established at both institutions to serve the students at the two schools. From that beginning, with the exception of two years, faculty turnover has not been rapid, giving enough time to set up a strong and stable program. Presbyterian began a curriculum and practice in theater in 1965, the year full co-education was achieved by the college. With the exception of the first two years, when faculty changes made the work somewhat difficult, the program has remained stable. Baptist began its existence in 1966 as a co-educational institution, and the following year the college proceeded to establish a curriculum in theater. For four years faculty turnover kept a measure of stability out of the program, but the fifth year, the present head of the theater
program, bringing a measure of stability, came to the college.

The two exceptions to the preceding theory are Newberry and South Carolina State. Although Newberry had been co-educational since 1897, no theater program was devised until 1932. No reason may be determined for this delay. South Carolina State has been co-educational since 1895, the year of its founding, but theatrical activity did not begin until 1932. A curriculum was established in 1955, but a major could not be obtained until 1967. The reasons for this exception appear to be logical: (1) it is the only predominately Black institution in the study; (2) in the early years of their existence, Black colleges were not given opportunities or finances by many state governments to pursue courses of study in the fine arts; (3) it has not been until recently that the state, generally because of pressure from the federal government, has given Black institutions proper budgets on which to subsist; and (4) the federal government itself has in recent years encouraged the arts in Black schools by allocating funds for such purposes. Thus, only in the past few years has South Carolina State been motivated to offer its students a curriculum and practice in theater education.

The Current Scope

The quality of a theater program is not necessarily determined by its size, although quality must be the ultimate educational concern. Since there is no way to measure the quality of theater education at the ten selected institutions, the scope of such education may be described in terms of the various quantitative elements. These quantitative data fall into five categories
as follows: (1) faculty, (2) curricula, (3) production practices, (4) production facilities, and (5) student involvement. A summary of the data reported in chapters five through seven reveals the following information.

Faculty and Staff

Twenty-nine part-time and full-time faculty members are in charge of the theater programs in the ten institutions. Ten percent of the colleges utilize only one faculty member with a master's degree. Ten percent have two, one with a master's degree and another with credentials as a professional artist. Twenty percent have two, both with masters' degrees. Ten percent have five, three with masters' degrees and two with credentials as professional artists. Ten percent have two, one with a doctorate and the other with a master's degree. Ten percent have three, one with a doctorate and two with masters' degrees. Twenty percent have four, two with doctorates and two with masters' degrees. Ten percent have five, two with doctorates, two with masters' degrees, and one with a baccalaureate. Of the total theater faculties of the colleges studied, approximately 27.6 percent hold doctorates; 58.6 percent hold masters' degrees; 10.3 percent are considered professional artists; and 3.4 percent hold less than a master's degree or do not hold that degree in speech or theater.

When considering an instructor's course load, some of the colleges take into account production responsibilities and others do not. At ten percent of the colleges the full-time faculty members teach a maximum of nine semester hours and have no
production responsibilities, at ten percent a maximum of twelve hours without production responsibilities, at thirty percent a maximum of twelve hours in addition to production responsibilities, and at fifty percent a maximum of twelve hours with a three or four hour load reduction for production responsibilities. Therefore, approximately ninety-four percent of the twenty-five full-time faculty members teach twelve semester hours and six percent teach fewer than twelve hours. Of these persons sixty-four percent receive a teaching load reduction of three or four hours for heavy production responsibilities during the semester.

Although twenty-nine persons are involved in teaching courses or in production work in the ten colleges, calculations show that there is the equivalent of only twenty-five full-time teachers engaged primarily in theater work. Twenty percent of the colleges employ only one full-time instructor or eight percent of the total of twenty-five. Twenty percent employ 1.5 instructors or twelve percent of the total. Ten percent employ two instructors or eight percent of the total. Ten percent employ 2.5 instructors or ten percent of the total. Ten percent employ three instructors or twelve percent of the total. Ten percent employ 3.5 instructors or fourteen percent of the total. Ten percent employ four instructors or sixteen percent of the total. Ten percent employ five instructors or twenty percent of the total. The ten colleges of the study employ an average of 2.5 instructors to teach all theater courses. The average ratio of instructors to theater courses is one to 22.1, to all courses one to 25.9, and to productions one to 1.3.
A total budget of $22,639 is budgeted at eight of the colleges to pay the wages of student staff members. Twenty percent of the colleges allow nothing for student work. Twenty percent allocate less than $1,000 for the purpose. Ten percent budget from $1,000 to $1,999. Ten percent allow from $2,000 to $2,999. Thirty percent allocate from $3,000 to $3,999. Ten percent budget over $7,000 for the purpose. The average is $2,264 per college.

Curricula

The first aspect of curricula to be considered is those courses that are required by the colleges for major students. Twenty percent of the schools expect their major students to pass fewer than nineteen semester hours in theater courses, twenty percent from twenty to twenty-nine hours, and sixty percent from thirty to thirty-nine hours. When all courses—including other speech, other fine arts, and extra-departmental work—are considered, however, all the institutions require the major student to pass between thirty and thirty-nine semester hours.

The number of semester hours in theater offered students is another measuring factor. The ten colleges offer a total of 148 semester hours in theater academics. Twenty percent of the schools offer fewer than ten hours; fifty percent offer from ten to nineteen hours; twenty percent offer from twenty to twenty-nine hours; and ten percent offer thirty hours or more. The schools average 14.8 hours in this category.

These colleges offer a total of 162 semester hours in theater arts. Thirty percent of the institutions offer fewer than
ten hours; thirty percent offer from ten to nineteen hours; twenty percent offer from twenty to twenty-nine hours; and twenty percent offer more than thirty hours. The schools average 16.2 hours in this category.

The institutions offer a total of seventy-three semester hours in theater skills. Thirty percent of them offer fewer than five hours; fifty percent offer from five to nine hours; ten percent offer from ten to fourteen hours; and ten percent offer from fifteen to nineteen hours. The schools average 7.3 hours in this category.

The colleges offer a total of thirty-eight semester hours in theater laboratory. Sixty percent of them offer fewer than five hours, thirty percent offering no credit in such courses, and forty percent offer from five to nine hours. The schools average 3.8 hours in this category.

The colleges offer a total of thirty-eight semester hours in various miscellaneous courses. Forty percent of the schools offer no credit at all in miscellaneous courses; twenty percent offer between five and nine hours; and ten percent offer ten hours or more. The schools average 3.8 hours in this category.

In all, the ten institutions offer 479 semester hours in theater courses. Ten percent of the colleges offer fewer than twenty hours; thirty percent offer from thirty to thirty-nine hours; twenty percent offer from forty to forty-nine hours; twenty percent offer from fifty to fifty-nine hours; ten percent offer from sixty to sixty-nine hours; and ten percent offer more than seventy hours.
The schools average 47.9 hours in theater courses.

Production Practices

The data revealed specific practices regarding production work at the colleges. The points considered were the number of productions during the academic year, the budget for those productions, and other production practices such as original scripts produced, criteria utilized in the selection of plays, censorship, the use of professional artists in productions, and the use of non-student actors other than professional artists in productions.

The institutions produce a total of thirty-one plays during the academic year. Twenty percent of these colleges present no productions at all; twenty percent present three productions; fifty percent present four productions; and ten percent present five productions. The average number of productions for all schools in the study is 3.1 and for the schools producing their own shows 3.9.

The total production and equipment budget for the institutions is $59,850. Twenty percent of the colleges have no budget at all; ten percent spend between $1,000 and $1,999; ten percent spend between $2,000 and $2,999; twenty percent spend between $7,000 and $7,999; ten percent spend between $8,000 and $8,999; twenty percent spend between $10,000 and $10,999; and ten percent spend more than $13,000. The average budget is $5,985 for all the colleges, $7,481 for the colleges that produce their own shows, and $1,931 per production.

Other production practices have also been considered. Most of the institutions have presented original scripts as either major
or minor productions. Twenty percent of the colleges present such scripts on a regular basis, fifty percent on an occasional basis, and thirty percent not at all.

The most common criterion for the selection of plays was that the season be balanced with various genres, styles, and sizes of casts. However, three other criteria stand out in some of the colleges. The women's colleges produce plays in which female students can participate readily. The Black institution chooses plays that are suitable for Black casts and audiences. The colleges with two theaters choose plays that are suitable for both.

In no case does the director admit to administrative or outside censorship, although all declare that they utilize a certain amount of self-censorship. Some directors edit their plays more than others. Twelve and a half percent do so because of vulgarity in language; 12.5 percent do so because of fear of administrative and audience disapproval; 62.5 percent do so because of the fear of audience rejection; and 12.5 percent do so only under very limited circumstances, e.g., if the audience would respond to a word or scene in such a way that the audience would fail to grasp the real significance of the play.

Professional artists are utilized in some instances. Twenty-five percent of the institutions have resident professional artists on their staff; twenty-five percent have used guest professional artists in workshop programs; 12.5 percent have used guest professional artists in performances; and 37.5 percent have not utilized professional artists at all.
Seventy percent of the colleges allow non-student actors other than professional artists on their stages, whereas thirty percent do not. Those who do submit several reasons. Ten percent suggest that students may sometimes be incapable of filling a particular role; thirty percent have had a tradition of integrating students and townspeople in community productions; the two women's colleges (twenty percent) sometimes need to fill male roles with non-students; and the one Black college (ten percent) sometimes needs to fill White roles with non-students. The other three (thirty percent) do not utilize non-student actors, except to fill children's roles, because the chairmen believe that in educational theater the students themselves need to fill the available roles.

Production Facilities

The physical plants the colleges utilize are important in measuring the overall programs. The points considered were the overhead and its rigging, the offstage space, the work space, the lighting facilities, the stage and extra rehearsal space, the actors' rooms, and the house. This space and equipment were analyzed earlier according to the respective chairman's view of the degree of usefulness his space and equipment provide.

Most of the proscenium production facilities are adequate or better, the percentage being 58.4. The fly space and its equipment are forty percent excellent, twenty-five percent adequate, twenty-five percent inadequate, and ten percent nonexistent. The offstage space is ten percent excellent, twenty-five percent adequate, and sixty-five percent inadequate. The work space is 23.3
percent excellent, 16.6 percent adequate, forty-five percent inadequate, and fifteen percent nonexistent. The lighting facilities are twenty-five percent excellent, fifty percent adequate, and twenty-five percent inadequate. The stage and other rehearsal space are 28.8 percent excellent, 28.8 percent adequate, 21.3 percent inadequate, and 21.3 percent nonexistent. The actors' rooms are twenty percent excellent, fifty percent adequate, 13.3 percent inadequate, and 16.6 percent makeshift. The house facilities are thirty percent excellent, 36.6 percent adequate, and 33.3 percent inadequate. In all, the production facilities for the proscenium theaters are 25.3 percent excellent, 33.1 percent adequate, 32.6 percent inadequate, 2.4 percent makeshift, and 6.6 percent nonexistent.

The majority of the non-proscenium production facilities at the four colleges that utilize such facilities are also adequate or better, the percentage being 53.8. The overhead and rigging facilities are 12.5 percent excellent, twenty-five percent adequate, 12.5 percent inadequate, 12.5 percent makeshift, and 37.5 percent nonexistent. The offstage space is 37.5 percent adequate and 62.5 percent inadequate. The work space is twenty-five percent excellent, 16.7 percent adequate, 37.5 percent inadequate, 4.2 percent makeshift, and 16.7 percent nonexistent. The lighting facilities are fifty percent adequate and fifty percent inadequate. The stage and other rehearsal space are fifty percent excellent, twenty-five percent adequate, 12.5 percent inadequate, and 12.5 percent nonexistent. The actors' rooms are 66.7 percent adequate, 16.7 percent
inadequate, and 16.7 percent makeshift. The house facilities are twenty-five percent excellent, 42.9 percent adequate, twenty-five percent inadequate, and 7.1 percent makeshift. In all, the production facilities for the non-proscenium theaters are 16.1 percent excellent, 37.7 percent adequate, thirty-one percent inadequate, 5.8 percent makeshift, and 9.5 percent nonexistent.

Student Involvement

Data collected on student involvement reflects attendance at plays, active participation in production, enrollment in theater classes, and the number of major students at each institution. The student attendance figures for each major production amount to approximately 3,706 for the eight colleges producing their own plays. Of these institutions 12.5 percent have student audiences that number from one hundred to 199; 37.5 percent have student audiences that number from two hundred to 299; 12.5 percent have student audiences that number from three hundred to 399; 12.5 percent have student audiences that number from five hundred to 599; 12.5 percent have student audiences that number from six hundred to 699; and 12.5 percent have student audiences that number more than one thousand. The average student attendance per production is 463 or 35.9 percent of the average student body.

Student attendance at minor productions amounts to approximately 784 per production. Thirty-seven and a half percent of the eight colleges that produce their own shows have a student attendance of fewer than fifty at these productions; twenty-five percent from fifty to ninety-nine; 12.5 percent from one hundred to 149;
12.5 percent from 150 to 199; and 12.5 percent more than 250. The average student attendance per production is ninety-eight or 7.6 percent of the average student body.

Approximately 863 students are active participants in productions during the academic year. Ten percent of the ten institutions claim from twenty to twenty-nine participants, ten percent from thirty to thirty-nine, ten percent from forty to forty-nine, twenty percent from fifty to fifty-nine, ten percent from sixty to sixty-nine, ten percent from eighty to eighty-nine, ten percent from ninety to ninety-nine, ten percent from 170 to 179, and ten percent more than 250. The average number of students actively participating in the productions of the season is eighty-six per institution or 5.4 percent of the average student body.

The number of students enrolled in theater classes during the academic year is approximately 959. Ten percent of the ten institutions cite from forty to forty-nine students enrolled in theater classes, twenty percent from fifty to fifty-nine, twenty percent from seventy to seventy-nine, twenty percent from eighty to eighty-nine, ten percent from 110 to 119, ten percent from 120 to 129, and ten percent more than 250. The average number of students enrolled in theater classes is ninety-six per institution or six percent of the average student body.

Approximately 195 students are majoring in theater or speech-theater at the present time. Thirty percent of the ten colleges cite fewer than ten major students, thirty percent from ten to nineteen, twenty percent from twenty to twenty-nine, and
twenty percent more than forty. The average number of major students is 19.5 per institution or 1.2 percent of the average student body.

The Current Scope: Conclusions

The posing of key questions to which the available data are applied results in the conclusions reached as to scope of educational theater in the colleges of the study. (1) What is the level of education and/or professional training of the faculty and staff? (2) What kind of teaching load are the faculty and staff responsible for, how much credit do they receive for heavy production responsibilities, and what is the faculty ratio to the number of semester hours taught and the number of productions presented during the academic year? (3) How many students are employed by the colleges to aid the faculty in production work, and what is the budget allocated for such purposes? (4) How many semester hours are required in theater courses and how many are required in additional courses for a theater major? (5) How many semester hours in theater courses, including their breakdown into specific categories, are offered in the departments? (6) How many major productions are presented by the departments during the course of the academic year? (7) What is the production and equipment budget allocation for the academic year? (8) What is the practice of the colleges regarding criteria for play selection, censorship, use of professional artists, and use of non-students other than professional artists in production work? (9) What is the size and usefulness of the theater plants? (10) How much student involvement is there in
the theater programs?

The first question concerns the level of education and/or professional training of the faculty members. More than half the instructors hold masters' degrees, more than a quarter hold doctorates, and ten percent hold credentials as professional artists. Ten percent also hold baccalaureates. Therefore, the large majority of the faculty members (ninety percent) possess a graduate degree or credentials as professional artists.

The second question relates to the quantity of instructors, their teaching load, and the ratio of faculty members to the number of semester hours taught and productions offered by the department. Forty percent of the institutions utilize the most common practice of having acquired fewer than two full-time faculty members, although sixty percent utilize more than two; the average is 2.6 per institution. The largest proportion (eighty percent) of these faculty members is expected to teach a minimum of twelve semester hours with only twenty percent teaching fewer than twelve hours. A slight majority (fifty-three percent) is given a course-load reduction of three or four semester hours for production responsibilities. Forty percent of the colleges also have the most common ratio of faculty members to theater hours taught, which is 1:20-29 with twenty percent above and forty percent below that figure, one college reaching the low ratio of 1:7 and another reaching the high ratio of 1:44; the average is 1:22.1. The most common ratio of faculty members to all courses offered in the department is 1:20-29 attained by forty percent of the schools with thirty
percent above and thirty percent below that figure, one institution attaining the low ratio of 1:9.5 and another reaching the high ratio of 1:53; the average is 1:25.9. The most common ratio of faculty to number of productions at forty percent of the institutions is 1:0.9, half of which do not present their own shows; sixty percent possess a higher ratio, one school reaching a high of 1:3; the average is 1:1.3.

Another consideration deals with the number of paid student employees and the budget allocation for their wages. The most common practice occurs among 37.5 percent of the eight institutions that designate specific numbers of student aides. That practice is the utilization of from one to three students, twenty-five percent utilizing none and 37.5 percent more than three; the average is 4.25. The most common budget is allocated by thirty percent of the institutions and runs from $3,000 to $3,999 with ten percent reaching above that figure to $7,500 and sixty percent dropping below that figure, two colleges allocating no funds at all for student aid; the average is $2,264.

Another point concerns the number of semester hours required for a student to major in theater. When theater courses alone are considered, sixty percent of the ten institutions attain the most common practice by expecting the student to pass between thirty and thirty-nine semester hours. None of the colleges requires more than this figure, but forty percent require fewer hours. The average is 27.2 hours. However, when all required major courses are considered, all of the schools expect the student
to pass between thirty and thirty-nine semester hours, the average being thirty-three.

One of the questions considers the numbers and types of semester hours offered in the departments. Fifty percent of the colleges attain the most common number of hours offered in theater academics of from ten to fourteen; thirty percent offer more than fourteen and twenty percent offer fewer than ten. The average is 14.8 hours. Thirty percent of the schools offer the most common number of hours in theater arts, ranging from five to nine; seventy percent offer more than this figure, but none offers less. The average is 15.7 hours. The most common number of hours in theater skills is offered in fifty percent of the institutions, ranging from five to nine, twenty percent offering more than nine and thirty percent offering fewer than five. The average is 7.3 hours. Sixty percent of the colleges offer the most common number of hours in theater laboratory, ranging from none to four, three colleges offering no credit here, with forty percent offering more than four hours. The average is 3.8 hours. Seventy percent of the schools offer the most common number of hours in various miscellaneous courses, ranging from none to four, four colleges offering no credit here, with thirty percent offering more than four hours. The average is 3.8 hours. The most common number of total semester hours offered in theater is attained by thirty percent of the institutions and ranges from thirty to thirty-nine with sixty percent offering more than thirty-nine and ten percent offering fewer than thirty. The average is 45.9 hours.
Another question deals with the number of major productions presented by the departments during the academic year. Of the eight schools that produce their own shows, 63.5 percent, the great majority, produce four shows with 12.5 percent producing more than four and twenty-five percent producing fewer than four. The average is 3.9. Two of the colleges or twenty percent of the total do not produce their own plays but cooperate with community theater groups.

An additional point concerns budget allocations for production and equipment. Fifty percent of the institutions claim the most common figure, ranging from $7,000 to $11,000. Forty percent drop below $7,000, twenty percent having no budget at all, and ten percent reach above $11,000, going as high as $13,000. The average is $5,985.

One consideration relates to production practices in the various colleges. All the colleges attempt to produce a variety of plays during the season, with the women's institutions (twenty percent) selecting plays in which women may be utilized well, the Black institution (ten percent) selecting plays in which Black students may be utilized well, and the institutions with two theaters (forty percent) selecting plays for both. None of the colleges acknowledges outside censorship, but all admit to a degree of self-censorship. Half of the colleges do not utilize professional artists in productions. A majority of the institutions (seventy percent), however, allow non-student actors other than professional artists on their stages.
Another of the questions pertains to the size and usefulness of the theater plants. The points below are discussed according to the majority of facilities in relation to the adequate features of the various plants. In the proscenium theaters the majority of the flying and rigging facilities (sixty-five percent) are adequate or better, the average being adequate. The major portion of the off-stage space (sixty-five percent) is inadequate, the average being inadequate. Over half of the work space (sixty percent) is inadequate to nonexistent, the average being inadequate. The larger part of the lighting facilities (seventy-five percent) is adequate or better, the average being adequate. The majority of the stage facilities and other rehearsal space (57.6 percent) are adequate or better, the average, however, being inadequate. The major portion of actors' room facilities (seventy percent) is adequate or better, the average being adequate. Over half the house facilities (66.6 percent) are adequate or better, the average being adequate. In all, the larger part of the proscenium facilities (58.4 percent) is adequate or better, the average being adequate.

In the non-proscenium theaters the majority of the overhead and rigging facilities (62.5 percent) are inadequate to makeshift to nonexistent, the average being inadequate. The major portion of the off-stage space (62.5 percent) is inadequate, the average being inadequate. Over half the work space (58.4 percent) is inadequate to makeshift to nonexistent, the average being inadequate. The lighting facilities are divided equally between adequacy and inadequacy. The larger part of the stage facilities and other
rehearsal space (seventy-five percent) is adequate or better, the average being adequate. The majority of the actors' room facilities (66.7 percent) are adequate or better, the average being adequate. The major portion of the house facilities (67.9 percent) is adequate or better, the average being adequate. In all, over half the non-proscenium facilities (53.8 percent) are adequate or better, the average, however, being inadequate.

The final question concerns the amount of student involvement in the theater programs. Student attendance figures exclude the two colleges that do not produce their own plays, but participation, enrollment, and major-student figures include them. At the major productions 35.7 percent of the institutions claim the most common figure of two hundred to 299 students with fifty percent attracting more than this number, one college reaching the high figure of 1,305, and ten percent claiming less. The average is 463 students per production. Thirty-seven and a half percent of the colleges attained the most common percentage of thirty to thirty-nine percent of the students attending the productions, twenty-five percent attracting a higher percentage and 37.5 percent a lower one. The average is 35.9 percent. At the minor productions, 62.5 percent of the colleges profess the most common figure of fifty or fewer student spectators, 37.5 percent reaching higher figures than this, one college attracting over 250. The average is ninety-eight students per production. Seventy-five percent of the schools attained the most common percentage of less than ten percent of the students attending the plays, twenty-five percent of the colleges reaching
higher than ten percent. The average is 7.6 percent.

Figures relative to active participation by students show that twenty percent of the colleges claim the most common figure of fifty to fifty-nine with thirty percent falling below fifty and fifty percent reaching above fifty-nine, two schools attracting as many as 175 and 250 students respectively. The average is eighty-six student participants. Thirty percent of the institutions profess the most common percentage of three to eight percent student participants, twenty percent of the schools falling below three percent and twenty percent reaching above eight percent, one rising as high as 20.9 percent of the students. The average is 5.4 percent.

Theater course enrollment figures show that thirty percent of the institutions claim the most common figure of forty to forty-nine with seventy percent reaching above forty-nine, one reaching as high as 250 students, and none falling below forty. The average is ninety-six students enrolled in theater classes. The most common percentage of eight percent of the students enrolled in theater classes is found at thirty percent of the colleges, forty percent of the institutions falling below that figure and thirty percent rising above it, one college reaching 21.7 percent. The average is six percent.

**General Conclusions**

Several general patterns have emerged upon analyzing the data gathered for both the historical and current sections of this
study. These patterns reveal the relative strengths and weaknesses of the various programs and the background from which they grew. There is evidence that the strength of a particular program, with some exceptions, generally relates to its origin and development.

All the institutions have found a place for theater programs in their scheme of liberal arts education, some placing a greater degree of emphasis upon it than others. Furman and South Carolina State emphasize their theater programs to a fairly high degree, whereas Baptist, Charleston, and Presbyterian place little emphasis on their programs. The other colleges place their emphasis somewhere in between these two extremes.

The greatest emphasis is placed at the present time on the program at South Carolina State, an institution that, unlike the others, has been a state institution from its inception. In addition, its being a predominantly Black college has caused the school to have a financial advantage over the others, since the federal government has recently insisted that Black colleges be given a great deal of financial assistance. A good theater program is financially affordable at South Carolina State. The other colleges place varying degrees of emphasis on their theater programs. The programs second in strength are those at Converse, Columbia, and Furman. These are the institutions among the ten that have historically emphasized a theater program without major interruptions. The next in line of emphasis are those theater programs at Lander, Limestone, and Newberry. These colleges too have placed some historical emphasis on theater education, but in all instances
the program was interrupted for major periods of time or was never very prosperous because of faculty turnover at regular intervals. The weakest programs are those found at Baptist, Charleston, and Presbyterian. In all three instances a combined curricular and practical program did not begin until as late as the seventh decade of the twentieth century.

With the exception of Newberry and South Carolina State, in all instances the beginning of a theater program appears to relate directly to the education of women. Those institutions that began as women's institutions developed theater programs of sorts very early. The other colleges developed programs, either curricular, extra-curricular, or both at or near the time they became co-educational institutions.

Student interest was chiefly responsible for the establishment of theater programs in only a few of the institutions. These are Charleston and Furman, developing dramatics clubs in 1923, and South Carolina State, developing such an organization in 1932. In all other instances curricular activity either came first or was developed simultaneously with production work by the administrations and faculties.

The faculties have had an important influence on the success of the various programs. Those theater programs have been more successful when the faculty directors have remained in their positions over a period of years. With the exception of South Carolina State, the stronger programs at Converse, Columbia, and Furman attest to this observation.
In some instances the faculty members have had to bear an unusually large share of teaching and directing responsibilities. Although the faculties are almost all well-qualified for their positions, at the present time their teaching load is too heavy in all but three instances—Baptist, Charleston, and South Carolina State. The ratio of faculty to the quantity of semester hours they are expected to teach is too great in three instances—Converse, Limestone, and Presbyterian. The ratio of faculty to the quantity of productions during the academic year is too great in one instance—Presbyterian.

The curricula have become more and more important in the building of the various programs. Although the dramatics club concept did flourish at Charleston, Limestone, Newberry, Converse, Columbia, Furman, and South Carolina State, it diminished in importance at all these institutions as more sophisticated curricular work developed after World War II. This curricular development created departments that, with the exception of Baptist, place their major thrust on theater courses, although other speech courses are also taught. At the present time, therefore, the quantity of theater courses offered is adequate in all except Baptist's program.

The college administrations meet their responsibility to the theater programs in various ways. At the present time administrative subsidization of the theater programs is accepted practice in all but two of the colleges—Baptist and Charleston. The amount of subsidization, however, is meager at Furman, Limestone, and
Presbyterian; Furman's administration, however, allows the theater program to utilize its door receipts for production purposes, thus giving the program a relatively high income. The facilities provided by the colleges are adequate or better in all but the proscenium plants at Lander and Presbyterian and in all but one of the non-proscenium plants—Presbyterian.

The quantity of students involved in the theater programs is high at the present time. Attendance at plays is 35.9 percent of the student body; active participation registers at 5.4 percent; theater-class enrollment registers at six percent; and the number of major students registers at 1.2 percent. This means that out of 16,109 students, at least 3,706 see each major production; 863 actively participate; 959 enroll in theater courses; excluding other speech courses; and 195 major in theater. Considering the large numbers these theater programs reach, they are attempting, in most instances, to meet their responsibility in theater education with a minimum of resources. Their worth to the student is much greater than the statistics would show.

The quantity of major students at the institutions, with the exception of Limestone, is based directly upon the sophistication of the program that the institutions offer. According to the degree of sophistication of the theater programs, the strongest theater programs attract the highest percentage of major students. Limestone, somewhat weak in some aspects, claims a high percentage of majors, which possibly may be explained by the fact that a professional actor heads the program there, creating an attraction for major students that the other institutions may not have.
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APPENDIX
Two questionnaires were sent to each of the participating chairmen regarding production facilities, one in the spring of 1975 and the other in the spring of 1976. All were instructed to answer the questions regarding their facilities as they were in 1973 since that is the final year of this study. After the data from the first questionnaire had been compiled and evaluated, the second was sent so that the chairmen might evaluate and verify the data or correct any improper information. A separate questionnaire in both instances was compiled for those chairmen in charge of non-proscenium theaters as well as proscenium ones. Copies of all questionnaires sent to the chairmen are included here.
PROSCENIUM THEATER FACILITIES

(Please circle "yes" or "no" after each question.)

A. OVERHEAD

1. Fly scenery adequately? Yes No
2. Fly loft high enough to hide full backdrop? Yes No
3. Adequate work-lighting above grid? Yes No
4. Adequate catwalks? Yes No
5. Fire escape from grid? Yes No

B. RIGGING

1. As many as 48 pipes? Yes No
2. As many as 38 pipes? Yes No
3. As many as 28 pipes? Yes No
4. As many as 18 pipes? Yes No
5. As many as 10 pipes? Yes No
6. Less than ten pipes? Yes No
7. Hand operated counterweight system? Yes No
8. Motor driven counterweight system? Yes No
9. Combination of hand operated and motor driven? Yes No
10. Adequate working space at pin-rail? Yes No
11. Pin-rail located on stage-manager's side of stage? Yes No

C. STORAGE SPACE

1. Storage space close to stage? Yes No
2. Doors wide and high enough to handle maximum size flats, props, and platforms anticipated? Yes No
3. Elevator adjacent to loading platform? Yes No
4. Bins and shelves for props adequate in size? Yes No
D. OFF-STAGE SPACE

1. Is there at least one-half as much clear and unobstructed space on each side of the proscenium opening as the proscenium width itself?  
   Yes  No

2. Can you utilize wagon stages adequately in the changing of scenery?  
   Yes  No

3. Is there adequate space for crossing behind all scenery and the cyc without interfering with back projections?  
   Yes  No

4. Are there adequate floor lights to permit safe crossing?  
   Yes  No

5. Is space sufficient to permit rear projections?  
   Yes  No

E. LOADING PLATFORM

1. Accessible to stage?  
   Yes  No

2. Height and width of platform doors sufficient?  
   Yes  No

3. Doors slide up and down?  
   Yes  No

4. Platform gauged to standard truck width?  
   Yes  No

5. Ramp at loading dock?  
   Yes  No

F. STAGE FLOOR

1. Pine floor?  
   Yes  No

2. Hardwood floor?  
   Yes  No

3. At least a three-foot apron?  
   Yes  No

4. Adequate trap doors?  
   Yes  No

5. Elevator stages?  
   Yes  No

6. Turn table?  
   Yes  No

7. Vary the shape of the apron?  
   Yes  No

G. PROSCENIUM ARCH

1. Width between 30 and 40 feet?  
   Yes  No
a. Less than thirty?  Yes No
b. More than forty?  Yes No

2. Height approximately two-thirds the width?  Yes No
   a. Less than 2/3?  Yes No
   b. More than 2/3?  Yes No

H. SCENE PAINTING

1. Adequate paint storage closet?  Yes No

2. Do you have--
   a. a stove?  Yes No
   b. a sink and faucets?  Yes No
   c. hot water?  Yes No

3. Adequate space for paint frame for painting backdrop vertically?  Yes No

4. Adequate space for painting large scenery on floor?  Yes No

I. SHOPS

1. Scene shop--
   a. Adequate in size?  Yes No
   b. Well equipped?  Yes No
   c. Adequately equipped?  Yes No
   d. Meagerly equipped?  Yes No

2. Costume shop--
   a. Adequate in size?  Yes No
   b. Well equipped?  Yes No
   c. Adequately equipped?  Yes No
   d. Meagerly equipped?  Yes No
J. REHEARSAL SPACE

1. Other than stage? Yes No
2. Adequate for full rehearsal purposes? Yes No
3. Adequate for setting up full scenery? Yes No

K. DRESSING ROOMS

1. Rooms adequate for several people? Yes No
   a. How many people?—
      (1) 3-5? Yes No
      (2) 5-8? Yes No
      (3) More than eight? Yes No

2. Smaller dressing rooms? Yes No
   a. How many people?—
      (1) 1? Yes No
      (2) 2? Yes No
      (3) 3? Yes No

3. How many rooms do you have?—
   a. Large-1? Yes No
   b. Large-2? Yes No
   c. Large-3? Yes No
   d. Large-More than three? Yes No
   e. Small-1? Yes No
   f. Small-2? Yes No
   g. Small-3? Yes No
   h. Small-More than three? Yes No

4. Adequate mirrors and dressing tables? Yes No
5. Adequate lighting? Yes No
6. Full length mirrors used at all? Yes No
7. Space for hanging costumes? Yes No
8. Space for hanging personal clothing? Yes No
9. Lockable drawers for personal effects? Yes No
10. Adequate toilet facilities? Yes No
11. Adequate shower facilities? Yes No

L. GREENROOM
1. Comfortable? Yes No
2. Adequate size? Yes No
3. Provisions for drinks, coffee, sandwiches? Yes No
4. Call board? Yes No
5. Clock? Yes No

M. ORCHESTRA PIT
1. Have one? Yes No
2. Low enough to prevent view obstruction? Yes No

N. SIGHTLINE
1. Floor slope adequate? Yes No
2. Seat positions adequate? Yes No
3. Can entire audience see the entire stage? Yes No

O. ACOUSTICS
1. Excellent? Yes No
2. Good? Yes No
3. Medium? Yes No
4. Poor? Yes No
5. Deadspots? Yes No
6. Interfering noises of any sort? Yes No
P. SOUND
1. Use of microphones on stage? Yes No
2. Only for musicals? Yes No

Q. INTERCOMMUNICATION SYSTEM
1. To wings? Yes No
2. To dressing rooms? Yes No
3. To greenroom? Yes No
4. To lighting booth? Yes No
5. To orchestra pit? Yes No
6. To director's office or viewing room? Yes No
7. To stage manager's room? Yes No
8. Is sound of play piped to any of the above places? Yes No

R. SEATS
1. Upholstered? Yes No
2. Spaced for viewing between heads of row in front? Yes No
3. Distance between centers of chairs at least 20"? Yes No
4. People in last row able to see actors well without opera glasses? Yes No

S. LIGHTING
1. Adequate beam light facilities? Yes No
2. Lighting booth at rear of theater? Yes No
3. Sound controlled from lighting booth? Yes No
4. Booth sound-proof? Yes No
5. Booth light-proof? Yes No
6. Passage from booth to backstage without going through audience? Yes No
7. Dimmers—
   a. Less than 6? Yes No
   b. 6-12? Yes No
   c. 12-18? Yes No
   d. 18-24? Yes No
   e. More than 24? Yes No

8. Wattage—
   a. Less than 5000 watts each? Yes No
   b. 5000 watts each? Yes No
   c. More than 5000 watts each? Yes No

T. HOUSE
1. Aisle lights? Yes No
2. Steps in aisles? Yes No
3. Standing room? Yes No
4. Adequate lobby?
   a. Lobby sound proof? Yes No
   b. Adequate rest rooms? Yes No
   c. Adequate drinking fountains? Yes No
   d. Concession stand? Yes No
   e. Electronic warning system for audience? Yes No
   f. Space for exhibits? Yes No
   g. Coat rooms? Yes No

U. BOX OFFICE
1. One window? Yes No
2. More than one window? Yes No
3. Adequate ticket racks? Yes No
4. Safe? Yes No
5. Price and seating chart exhibited? Yes No
6. Calendar of performances exhibited? Yes No
7. Police alarm system? Yes No
8. Adequate office space? Yes No

V. OFFICE AND PRODUCTION EMPLOYEES

1. Office help who are not faculty and students? Yes No
   a. One? Yes No
   b. Two? Yes No
   c. Three? Yes No
   d. More than three? Yes No

2. Technical help who are not faculty and students? Yes No
   a. One? Yes No
   b. Two? Yes No
   c. Three? Yes No
   d. More than three? Yes No
### ARENA OR THRUST THEATER FACILITIES

#### A. OVERHEAD

1. Grid? **Yes** **No**
2. Fly scenery? **Yes** **No**
3. Lighting grid? **Yes** **No**
4. Lighting battens? **Yes** **No**

#### B. STAGE FLOOR

1. Soft wood? **Yes** **No**
2. Hardwood? **Yes** **No**
3. Seen well by audience? **Yes** **No**
4. Trap doors? **Yes** **No**

#### C. OFF-STAGE SPACE

1. Adequate space for actors and/or scenery to be brought on stage from concealed positions? **Yes** **No**
2. Adequate backstage space for crossing without interfering with rear projections? **Yes** **No**
3. Adequate lighting for crossing? **Yes** **No**
4. Facilities for rear projection (enough space)? **Yes** **No**

#### D. STORAGE SPACE

1. Close to stage? **Yes** **No**
2. Size adequate? **Yes** **No**
3. Doors adequate size? **Yes** **No**
4. Bins and shelves for props adequate? **Yes** **No**

#### E. LOADING PLATFORM

1. Easy access to stage? **Yes** **No**
2. Height and width of doors adequate? **Yes** **No**
3. Ramp?  Yes No

F. SCENE PAINTING
1. Adequate paint storage closet?  Yes No
2. Do you have—
   a. a stove?  Yes No
   b. a sink and faucets?  Yes No
   c. hot water?  Yes No

G. SHOPS
1. Scene shop—
   a. Adequate in size?  Yes No
   b. Well equipped?  Yes No
   c. Adequately equipped?  Yes No
   d. Meagerly equipped?  Yes No
2. Costume shop—
   a. Adequate in size?  Yes No
   b. Well equipped?  Yes No
   c. Adequately equipped?  Yes No
   d. Meagerly equipped?  Yes No

H. REHEARSAL SPACE
1. Other than stage?  Yes No
2. Adequate for full rehearsal purposes?  Yes No
3. Adequate for setting up full scenery?  Yes No

I. DRESSING ROOMS
1. Rooms adequate for several people?  Yes No
   How many people?—
   a. 3-5?  Yes No
b. 5-8? Yes No

c. More than eight? Yes No

2. Smaller dressing rooms? Yes No

How many people?--

a. 1? Yes No

b. 2? Yes No

c. 3? Yes No

3. How many rooms do you have?--

a. Large—1? Yes No

b. Large—2? Yes No

c. Large—3? Yes No

d. Large—More than 3? Yes No

e. Small—1? Yes No

f. Small—2? Yes No

g. Small—3? Yes No

h. Small—More than three? Yes No

4. Adequate mirrors and dressing tables? Yes No

5. Adequate lighting? Yes No

6. Full length mirrors used at all? Yes No

7. Space for hanging costumes? Yes No

8. Space for hanging personal clothing? Yes No

9. Lockable drawers for personal effects? Yes No

10. Adequate toilet facilities? Yes No

11. Adequate shower facilities? Yes No

J. GREENROOM

1. Comfortable? Yes No
2. Adequate size? Yes No
3. Provisions for drinks, coffee, sandwiches? Yes No
4. Call board? Yes No
5. Clock? Yes No

K. REAR FACADE
1. Open? Yes No
2. Neutral? Yes No
3. Permanent? Yes No

L. LIGHTING
1. Adequate height for lighting grid? Yes No
2. Lighting booth at rear of theater? Yes No
3. Sound controlled from lighting booth? Yes No
4. Booth sound-proof? Yes No
5. Booth light proof? Yes No
6. Passage from booth to backstage without going through audience? Yes No

7. Dimmers--
   a. Less than 6? Yes No
   b. 6-12? Yes No
   c. 13-18? Yes No
   d. 19-24? Yes No
   e. More than 24? Yes No

8. Wattage--
   a. Less than 5000 watts each? Yes No
   b. 5000 watts each? Yes No
   c. More than 5000 watts each? Yes No
M. HOUSE

1. Aisle lights? Yes No
2. Steps in aisles? Yes No
3. Standing room? Yes No
4. Adequate lobby?
   a. Lobby sound-proof? Yes No
   b. Adequate rest rooms? Yes No
   c. Adequate drinking fountains? Yes No
   d. Concession stand? Yes No
   e. Electronic warning system for audience? Yes No
   f. Space for exhibits? Yes No
   g. Coat rooms? Yes No

N. BOX OFFICE

1. One window? Yes No
2. More than one window? Yes No
3. Adequate ticket racks? Yes No
4. Safe? Yes No
5. Price and seating chart exhibited? Yes No
6. Calendar of performances exhibited? Yes No
7. Police alarm system? Yes No
8. Adequate office space? Yes No

O. OFFICE AND PRODUCTION EMPLOYEES

1. Office help who are not faculty and students? Yes No
   a. One? Yes No
   b. Two? Yes No
   c. Three? Yes No
2. Technical help who are not faculty and students?
   a. One? Yes No
   b. Two? Yes No
   c. Three? Yes No
   d. More than three? Yes No
PRODUCTION FACILITIES

Definition of Terms

1. "Excellent" indicates that not only are the essential characteristics of any designated space or equipment present, but that other characteristics over and above the normal ones are there, and that the work of your theater program may be accomplished in a somewhat luxurious manner.

2. "Adequate" indicates that the essential characteristics of any designated space or equipment are present and that you are satisfied that nothing else is necessary to maintain your theater program in the cited regard.

3. "Inadequate" indicates that you are not satisfied that the work of your theater program can be properly accomplished because of certain deficiencies in the particular space or equipment.

4. "Makeshift" indicates that because inadequacies exist in certain space or equipment, other space or equipment not normally appropriated for the purpose is made to suffice.

5. "Nonexistent" indicates that no space or equipment is available for the stated purpose.

Proscenium Theater

Overhead and Rigging

FLYING

Hide full backdrop
1-9 lines
10-17 lines
18-27 lines
28-37 lines
38-47 lines

WORK SPACE

Catwalks
Sufficient pinrail space
Good pinrail location
Good counterweight system

Off-Stage Space

WING SPACE

Sufficient use of wagon stages
Sufficient rear crossing space
Sufficient rear projection space

STORAGE SPACE

Accessible location
Sufficient size
Sufficient bins and shelves

Work Space

LOADING DOCK

Accessible location
Gauged to standard truck height
Sufficient door size

PAINTING AREA

Sufficient paint storage closet
Stove available
Sink with faucets available
Hot water available
Sufficient space for vertical paint frame
Sufficient horizontal paint space

SCENE SHOP SIZE
SCENE SHOP EQUIPMENT

Sufficient hand tools
Radial saw
Band saw
Drill press
Sabre saw
Electric drill
Other tools and instruments

COSTUME SHOP SIZE

COSTUME SHOP EQUIPMENT

Sufficient hand implements
One sewing machine
Two sewing machines
More than two sewing machines
One cutting table
Two cutting tables
More than two cutting tables
Other equipment

Lighting Facilities

INSTRUMENTS

0-9 6" ellipsoidal reflectors
10-19 6" ellipsoidal reflectors
20-29 6" ellipsoidal reflectors
30+ 6" ellipsoidal reflectors
Other sizes: ellipsoidal reflectors
(Please list quantity & sizes in margin)
0-9 6" fresnels
10-19 6" fresnels
20-29 6" fresnels
30+ 6" fresnels

Other sizes: fresnels
(Please list quantity & sizes in margin)

3 borders
4 borders
5 borders
5+ borders

3 scoops
4 scoops
5 scoops
5+ scoops

Other instruments

BEAM LIGHTING FACILITIES

45 degree angle
Can hang 0-6 instruments
Can hang 7-12 instruments
Can hang 13-18 instruments
Can hang 19-24 instruments
Can hang 24+ instruments

LIGHTING BOOTH

Location at rear of theater
Location in the wings
Sound-proof
Direct passage to backstage not thru audience
<table>
<thead>
<tr>
<th>DIMMERS</th>
<th>6-12</th>
<th>12-17</th>
<th>18-24</th>
<th>24+</th>
<th>Fewer than 5,000 watts each</th>
<th>5,000 watts each</th>
<th>More than 5,000 watts each</th>
</tr>
</thead>
</table>

The Stage and Other Rehearsal Space

<table>
<thead>
<tr>
<th>PROSCENIUM ARCH</th>
<th>Less than 30' wide</th>
<th>30' to 40' wide</th>
<th>More than 40' wide</th>
<th>Height less than 2/3 the width</th>
<th>Height approximately 2/3 the width</th>
<th>Height more than 2/3 the width</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>STAGE DEPTH</th>
<th>Less than 30' deep</th>
<th>30' to 35' deep</th>
<th>More than 35' deep</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>STAGE FLOOR</th>
<th>Soft wood</th>
<th>Hardwood</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>APRON</th>
<th>Can change shape of apron either mechanically or manually</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section</td>
<td>Description</td>
</tr>
<tr>
<td>---------------------------------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>Less than 3' in depth</td>
<td></td>
</tr>
<tr>
<td>3' in depth</td>
<td></td>
</tr>
<tr>
<td>More than 3' in depth</td>
<td></td>
</tr>
<tr>
<td><strong>ORCHESTRA PIT</strong></td>
<td></td>
</tr>
<tr>
<td>Sufficiently large for your purposes</td>
<td></td>
</tr>
<tr>
<td>Too large for your purposes</td>
<td></td>
</tr>
<tr>
<td>Prefer not having an orchestra pit</td>
<td></td>
</tr>
<tr>
<td>Low enough so as not to obstruct the view</td>
<td></td>
</tr>
<tr>
<td><strong>SIDE STAGES</strong></td>
<td></td>
</tr>
<tr>
<td><strong>BUILT-IN SPECIAL EFFECTS</strong></td>
<td></td>
</tr>
<tr>
<td>Sufficient trap doors</td>
<td></td>
</tr>
<tr>
<td>Elevator stages available</td>
<td></td>
</tr>
<tr>
<td>Turntable stages available</td>
<td></td>
</tr>
<tr>
<td>Other built-in special effects</td>
<td></td>
</tr>
<tr>
<td><strong>OTHER REHEARSAL SPACE</strong></td>
<td></td>
</tr>
<tr>
<td>Capable of containing full rehearsal</td>
<td></td>
</tr>
<tr>
<td>Capable of containing full-scaled set</td>
<td></td>
</tr>
<tr>
<td><strong>Actors' Rooms</strong></td>
<td></td>
</tr>
<tr>
<td><strong>GREENROOM</strong></td>
<td></td>
</tr>
<tr>
<td>Sufficient size</td>
<td></td>
</tr>
<tr>
<td>Sufficient comfort</td>
<td></td>
</tr>
<tr>
<td>Refreshment facilities available</td>
<td></td>
</tr>
<tr>
<td>Call board available</td>
<td></td>
</tr>
<tr>
<td>Intercom device available</td>
<td></td>
</tr>
<tr>
<td><strong>DRESSING ROOMS</strong></td>
<td></td>
</tr>
<tr>
<td>One large room</td>
<td></td>
</tr>
</tbody>
</table>
Two large rooms
   6-8 persons each
   8+ persons each
One small room
Two small rooms
Three small rooms
More than three small rooms
   1 person each
   2 persons each
   3 persons each

DRESSING ROOM EQUIPMENT
Sufficient tables with mirrors
Sufficient mirror lighting
Full-length mirrors available
Sufficient costume hanging space
Lockable drawers for personal effects
Toilet facilities available
Shower facilities available

The House

BOX OFFICE
Sufficient size
Sufficient ticket racks
Lock safe available
One ticket window
More than one ticket window
AUDITORIUM

Seating 201-300
Seating 301-400
Seating 401-500
Seating 501-600
Seating 601-700
Seating 701-800
Seating 801-900
Seating 901-1,000
Seating 1,000+

Auditorium too small for your purposes?
Auditorium just right for your purposes?
Auditorium too large for your purposes?
Large extended balcony
Short stubby balcony
No balcony at all
Auditorium walls taper in toward the stage
Auditorium shape basically rectangular

AUDITORIUM AISLE SPACE

Sufficient aisle width
Aisle lights utilized
Steps in aisles
Steps only in balcony
Sufficient standing room

AUDITORIUM SEATS

Padded and upholstered
Comfortable width
Good viewing positions

AUDITORIUM: VIEWING THE STAGE
Sufficient floor slope
Good sight lines
Good view of actor's face from last row

AUDITORIUM: ACOUSTICS
Good general acoustics
"Deadspots" in auditorium
Internal interfering noises
External interfering noises

LOBBY
Sufficient size
Sound-proofed
Sufficient exhibit space
Sufficient coat storage
Sufficient concession stands
Sufficient drinking fountains
Sufficient rest rooms
Electronic warning system
PRODUCTION FACILITIES

Definition of Terms

1. "Excellent" indicates that not only are the essential characteristics of any designated space or equipment present, but that other characteristics over and above the normal ones are there, and that the work of your theater program may be accomplished in a somewhat luxurious manner.

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Non-Proscenium Theater

Overhead and Rigging

FLYING

RIGGING

Sufficient lighting grid or battens

Sufficient height for lighting equipment

Off-Stage Space

WING SPACE

Sufficient room for actos and props

Sufficient rear crossing space

Sufficient rear projection space
Actors and/or scenery transported sufficiently from concealed positions

STORAGE SPACE

Accessible location
Sufficient size
Sufficient bins and shelves

Work Space

LOADING DOCK

Accessible location
Gauged to standard truck height
Sufficient door size

PAINTING AREA

Sufficient paint storage closet
Stove available
Sink with faucets available
Hot water available
Sufficient vertical paint-frame space
Sufficient horizontal paint space

SCENE SHOP SIZE

SCENE SHOP EQUIPMENT

Sufficient hand tools
Radial saw
Band saw
Drill press
Sabre saw
Electric drill
Other instruments

COSTUME SHOP SIZE

COSTUME SHOP EQUIPMENT

- Sufficient hand implements
- One sewing machine
- Two sewing machines
- More than two sewing machines
- One cutting table
- Two cutting tables
- More than two cutting tables
- Other equipment

Lighting Facilities

INSTRUMENTS

- 0–9 6" ellipsoidal reflectors
- 10–19 6" ellipsoidal reflectors
- 20–29 6" ellipsoidal reflectors
- 30+ 6" ellipsoidal reflectors
- 0–9 4" ellipsoidal reflectors
- 10–19 4" ellipsoidal reflectors
- 20–29 4" ellipsoidal reflectors
- 30+ 4" ellipsoidal reflectors
- 0–9 6" fresnels
- 10–19 6" fresnels
- 20–29 6" fresnels
- 30+ 6" fresnels
0-9 4" fresnels
10-19 4" fresnels
20-29 4" fresnels
30+ 4" fresnels
1 scoop
2 scoops
3 scoops
4 scoops
5+ scoops
Other instruments

LIGHTING BOOTH

Located in position overlooking stage
Sound-proofed
Direct passage to backstage without going through audience

DIMMERS

6-11
12-17
18-23
24+
Less than 5,000 watts each
5,000 watts each
More than 5,000 watts each

Stage and Other Rehearsal Space

STAGE
Arena
Thrust
Flexible
Other
Soft wood flooring
Hardwood flooring
Tile or concrete flooring
Sufficient in size for your purposes?
Permanent rear facade
Semi-permanent rear facade
Temporary rear facade

OTHER REHEARSAL SPACE

Capable of containing full rehearsal
Capable of containing full-scaled set

Actors' Rooms

GREENROOM

Sufficient size
Sufficient comfort
Refreshment facilities available
Sufficient call board space
Intercom device utilized

DRESSING ROOMS

1 large room
2 large rooms
3+ large rooms
   3-5 persons each
   6-7 persons each
   8+ persons each
1 small room
2 small rooms
3+ small rooms
   1 person each
   2 persons each

DRESSING ROOM EQUIPMENT
   Sufficient tables with mirrors
   Sufficient mirror lighting
   Full-length mirrors available
   Sufficient costume hanging space
   Lockable drawers for personal effects
   Toilet facilities available
   Shower facilities available

The House

BOX OFFICE
   Sufficient size
   Sufficient ticket racks
   Lock safe available
   One ticket window
   More than one ticket window
AUDITORIUM

- Seating fewer than 100 persons
- Seating 100-119 persons maximum
- Seating 120-129 persons maximum
- Seating 130-139 persons maximum
- Seating 140-149 persons maximum
- Seating 150-159 persons maximum
- Seating 160+ persons
- Seating quantity flexible?

AUDITORIUM AISLE SPACE

- Sufficient aisle width
- Steps in aisles
- Steps only up to higher seating risers
- Aisle lights utilized
- Sufficient standing room available

AUDITORIUM SEATS

- Padded and upholstered
- Comfortable width
- Comfortable leg room
- Seats in good viewing positions

AUDITORIUM: VIEWING THE STAGE

AUDITORIUM: ACOUSTICS

- Good general acoustics
- "Deadspots" in auditorium
- Internal interfering noises
- External interfering noises
LOBBY

Sufficient size
Sound-proofed
Sufficient exhibit space
Sufficient coat storage space
Sufficient concession stand
Sufficient drinking fountains
Sufficient rest rooms
Electronic warning system utilized
VITA

Dale Osborn Rains.

Born: October 22, 1936 at Natchitoches, Louisiana.

Colleges attended: Louisiana College, Baylor University, Northwestern State College, and Louisiana State University.

Degrees: Bachelor of Arts, Baylor University, 1958. Master of Arts, Baylor University, 1963.

EXAMINATION AND THESIS REPORT

Candidate: Dale Osborn Rains

Major Field: Speech

Title of Thesis: A Study of Educational Theater Programs in Ten Selected Small Liberal Arts Colleges in South Carolina

Approved:

[Signatures]

Clinton W. Bradford
Major Professor and Chairman

James B. Ingram
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination: April 23, 1976