Once Upon a Shoe, A Creative Project

An Honors Thesis (ID 499)

by

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Thesis Director

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Project Explanation

In January of 1989, I found myself facing two important challenges. I was ready to begin my student teaching, and I needed to complete an honors thesis. In order to successfully complete both projects, I felt I needed to create an honors thesis that I could use in the classroom. When I was assigned to a high school drama class, the creative project fell into place. I would produce a children's play with the students in my drama class.

After discussing my project idea with my advisor, I found my thesis divided into two parts. The first part of my project was the actual performance of the play. My production would be reviewed by my thesis advisor, and an appropriate grade would be assigned. I also was required to complete a production book. The production book needed to explain my rationale behind the basic structure of the play. The two parts would then be combined to create my thesis project.

After meeting with the drama students, I found that they had very little theatrical experience. I wanted the project to give the students the opportunity to learn what goes in to a theatrical performance. I felt children's theatre would be the most successful route to take. With much deliberation the class and I finally decided on Once Upon a Shoe by Joseph Robinette. This play is an one-act production that was relatively easy to understand, construct, and perform. While I began outlining the basic structure of the direction, I covered a mime unit in class. The mime unit gave the students practice exaggerating body movement and facial expressions. These skills are essential to successful children's theatre. Rather than explain the steps I took in actually producing the show, I decided to include a copy of the production book of the play. The production book includes the steps I took in directing and producing the project.

Finally the time came to start the show. Despite the fact that all of the students were required to take part in the production, auditions were held to cast specific parts. After the cast list was posted, the rehearsals began. Rehearsing for the production only took place during class time each day. The students were graded on their participation in the production, meeting memorization deadlines, and overall cooperation.

Once Upon a Shoe was scheduled as an early evening performance. Admission was free, but donations were welcomed. The students were required to attend the performance or they would automatically fail the six weeks. Also, a final six weeks grade was given to each student for his/her actual performance. And after the production was over, the students learned the most important part of a production, clean up!
Project Strengths and Weaknesses

After reviewing the overall project, some definite strengths and weaknesses stand out. First, I want to discuss the weaknesses. There were three major weaknesses I encountered during this production. First and foremost, a definite lack of rehearsal time. When I first outlined the rehearsal schedule, I allowed six weeks to put the show together. Of course being a beginning teacher, I did not take into consideration three major disruptions to a scheduled rehearsal, snow, sickness, and field trips. There were days I found myself ready to rehearse with only half of the cast present. Besides being frustrating, this dilemma hinders the progression of a production. The second major weakness was the budget of the project. The problem was no budget existed. The high school drama club funded most of the construction costs. But the cost of scripts and royalties came from the director. Because of the lack of funds, many of the props and costume pieces were made of very inexpensive material. The third major weakness was the attitude of the students. Many times the students did not take the project very seriously. Of course I did and that is when problems began. The students would all of a sudden shut down any kind of energy. As a director I became very frustrated. And as a student I became worried. With this type of project, the success or failure is not only based on your work, but also the work of your students. You have to put a great deal of faith in a group of students that you have only known for a few weeks.

Despite the problems I experienced, I feel this project was very rewarding. For a few weeks I experienced the ups and downs of my future profession. The experience was unbelievable. You can never know what it is like to teach without being in the actual classroom. Classroom lectures and assignments cannot prepare you for the classroom. I think the actual experience and wisdom I gained about teaching and directing was worth all of the work and frustrations. There is one part of this project I will always carry with me; that is the relationships I developed with many of my students. I found myself developing a unique friendships that included mutual respect and dedication. These students will always be a small part of me. And finally I cannot explain the accomplishment of seeing a group of young people performing a play that was directed solely by me. Throughout this project I laughed a lot, and I cried a lot. But I would not trade the experience for anything in the world!
Play Analysis

When I began looking for a script to produce as a classroom project, I had many characteristics I was looking for. Because I had a group of inexperienced actors and actresses, I wanted a script that was mostly entertaining. Producing a play in class would give the students a chance to experience what it is like to be part of a production. I needed an one-act children's play that was simple, humorous, and modern. A play with these characteristics would be ideal for teaching the students the basic steps in the production of a play. *Once Upon a Shoe* by Joseph Robinette filled all of these characteristics.

*Once Upon a Shoe* is the story of Mother Goose and her children. The play begins with Mother Goose explaining to the children that because they are low on money and food, they have to move out of their home, an old shoe, and into a cheaper home, an old sneaker. After brainstorming for ideas on how to save their shoe, the children decide to put on a show of Mother Goose's poems. Once the show is ready to perform, the children find that no one has come to see their show. Just as the family begins to pack up, a man, Mr. Smith, arrives to see the show. With Mr. Smith and Mother Goose as their audience, the children begin to perform the poems "Hey Diddle, Diddle," "Jack and Jill," and "Mistress Mary." Halfway through the show, Mr. Smith remembers that his car is ready to pick up. But Mother Goose and the children persuade Mr. Smith to stay and partake in the play. The children with help from Mr. Smith continue to perform the poems "Ole King Cole," "Pigs of Peoria," and finally "The House that Jack Built." Mr. Smith is so impressed with the children's performance, he unveils his true identity. Mr. Smith is really Cecil B. DeMillstream, the famous Hollywood movie producer. Mr. DeMillstream informs the children that he wants to take the family to Hollywood and make a movie of their show. *Once Upon a Shoe* ends with the Goose family singing and celebrating their good fortune.

Before producing a show, the director needs to look at the structure of the play. With this production, I did not emphasize the deep structure of the show. Because of the level of students I had in the cast, I felt they needed to first understand the basics of play production. Although the structure of *Once Upon a Shoe* is simple, the following points need to be considered when producing the show.

ROOT CONFLICT - The storyline of *Once Upon a Shoe* revolves around a conflict of man vs. society. Mother Goose and her family are being forced out of their home and into an older, run-down house. Mother Goose and her family, protagonists, want to save their home. The obstacles the Goose family face are not caused by a specific person. But whether the antagonist is society or fate, the Goose family is faced with a real dilemma.
ROOT ACTION- Mother Goose and her family try to save their home by putting on a show of poems, but only one person comes to see the performance. It seems as if the odds of survival are working against the family. Just as the Goose family gives up all hope, Mr. Smith reveals his true identity and his intentions to make a movie of the play. The shoe is saved.

INCITING INCIDENT- The root action of the play begins with Mother Goose explaining to the children that they have to move away from their home. Once the children become aware of the problem, they begin to think of possible solutions. At this time, the children are motivated by the fear of losing their shoe.

CRISIS- When only one person shows up for the performance, the Goose family resigns to failure. Without an audience the family will be unable to raise enough money to save their shoe.

CATASTROPHE- After the show ends, Mr. Smith is extremely impressed. But the children are sad and explain that they will never be able to do another show. Mr. Smith begins to unveil his true identity and explain his intentions for the Goose family. At this point in the script, the fate of the Goose family is hanging on what Mr. Smith is going to reveal.

CLIMAX- The moment Mr. Smith tells the family that he is really a famous movie producer, and that he wants to make a movie of the children's performance. The Goose Family's problems are solved. The root conflict has been solved with the Goose family being able to earn the money to save their shoe.

DENOUEMENT- Mr. DeMillstream makes plans for the children to film the movie. The play ends with the Goose family singing a song of thanks and celebration.

Another important aspect a director needs to look at before producing a play is the setting of the play. *Once Upon a Shoe* is set in a fairy tale land. The atmosphere is that of a pop-up nursery book. The basis of the setting is centered around a traditional Mother Goose nursery rhyme, "The Old Woman in a Shoe." The environment is calm and pleasant. The play begins on a fair, spring morning.

The Goose house is obviously distressed. The family is being evicted from the house because they cannot pay the rent. The basic idea of the play is that the family does not have enough money to keep the house in proper condition. So it is important for the setting to reflect
The political and religious environments are not important to the effect of the play. There are no apparent political or religious implications being made by the author. Gloria T. Delemar in her book, *Mother Goose: From Nursery to Literature* suggests that some of the poems of Mother Goose were written for political or religious purposes. But in this script, these implications are not brought to the attention of the audience.

There is a real family atmosphere portrayed in the script. Although at times the children disagree, they work together to try to save their shoe. Throughout the show Mother Goose supports and encourages the children to do their best. And the children continuously congratulate one another for their performances. The play presents a very close, supportive family atmosphere.

As I examined the characters in *Once Upon a Shoe*, I noticed that the cast is very flexible. The play is comprised of a set of core characters, Mother Goose, Mr. DeMillstream(Smith), and the children. As the play progresses, the core characters are required to portray the characters of the poems being presented. The script leaves the casting up to the individual who is producing the play. The director has the opportunity to create major and minor roles of the characters present in the show. All of the children play as the protagonists of the play. Saving their shoe and obtaining a more stable life are the children's main objectives. Robinette creates a few personalities in certain characters throughout the show. But most of the personalities of the individual children are mostly left to the actors and actresses who are portraying them.

Mother Goose serves as a foil to the children. Mother Goose is continuously encouraging the children to work hard. Even when the children fail, Mother Goose gives the children support. The character of Mother Goose is basically a background reinforcement character for the children.

The character known as both Mr. Smith and Mr. DeMillstream can be considered the *deus ex machina* of the play. Mr. DeMillstream is a very famous movie producer who is always being recognized. And DeMillstream is a man with a lot of money and ego. So when his car breaks down, Mr. DeMillstream is forced to go undercover as Mr. Smith. As Mr. Smith, DeMillstream can attend the Goose's performance without the threat of being persuaded to make the production famous. Mr. DeMillstream has so much fun being involved in the Goose's show that he reveals his true identity to the family and saves their home. The character of Mr. Smith can be complicated. The actor must portray the character of simple man on the outside and a well-known conceited producer on the inside.

The most important part of a script is the theme. I feel *Once Upon a Shoe* is based on the theme, if you work hard, cooperate with others, and have a positive attitude, you can achieve anything. The children are faced with the problem of losing their home. As they try to solve their problem, they find that unless everyone is willing to work together they will never be able
disappointed. But despite the fact that they were not going to lose their shoe, they gladly put on the show for Mr. Smith. Even when the children were at their lowest, they still had positive attitudes. And in the end, the hard work literally paid off. I see Once Upon a Shoe as a lesson in what it takes to achieve one's dreams.

The final aspect to look at in the structure of a storyline is the tone of the play. In Once Upon a Shoe, Joseph Robinette shows his understanding of children's theatre, by creating a story where children are the controlling force. Children are interested in observing other children. And many times children are more willing to learn from other children than from adults.

The playwright presents Mother Goose's poems with a comedic twist. Robinette's use of puns, ironic humor, and sarcasm shed a different light on these traditional nursery rhymes. Robinette approached the poems of Mother Goose with the curiosity of a child. The poems are broken down and put in to terms that today's children can understand. For example, no longer are Jack and Jill just two kids who climb a hill. Jack becomes a real character who questions how he can break his crown when he is not a king. Jill runs to find help for Jack at a neighbor's house. And finally Jack is healed by a doctor. Throughout the play Robinette creates an unique way to look at old nursery rhymes. Overall, Once Upon a Shoe is an energetic play that allows both actor and audience to use their imaginations and become involved in a fairy tale land of humor and excitement.
Historical Aspects

Before beginning production of any script, the director must consider the historical implications the playwright is using in the play. *Once Upon a Shoe* was created by Joseph Robinette in 1979. In *Once Upon a Shoe*, Joseph Robinette makes reference to several different famous personalities and historical situations which were known to the late 1970's. To begin with the character Mr. DeMillstream (Smith) is patterned after the 1920's producer/director Cecil B. DeMille. Cecil Demille, also known as Mr. Hollywood, was a legendary director and producer throughout the 1920-1950's film era. DeMille was known for his enormous ambition, competitiveness, and desire to dominate. Throughout his career, DeMille was very aware of his image. DeMille was known to wear boots, pouttees, jodhpurs, open throat shirts, and a silver whistle. Robinette attributed many of these characteristics to Mr. De Millstream (Smith). In the beginning of the play, Mr. DeMillstream is traveling incognito. But the true colors of the famous movie producer shine in the dialogue at the end of the play. I choose to costume Mr. Demillstream contrary to what the real Mr. DeMille would wear, because the character is trying not to be recognized. I did not over emphasize the importance of the character, because Cecil B. DeMille is no longer a well-known personality.

In "Humpty Dumpty," Robinette uses a famous movie team to make the poem come alive. The character Humpty Dumpty is modeled after the great comedic actor W.C. Fields. The child that is chosen to play Humpty makes the remark, "I think this is type casting." And is the reason Robinette chose W.C. Fields as a pattern for Humpty. Fields' body shape is large and round, similar to an egg. Another character in the poem, the 1st girl, is patterned after Mae West. The appearance of Mae West brings to mind the many movies in which W.C. Fields and Mae West frequently starred. Unfortunately, I found that the cast of actors and actresses I was working with did not know W.C. Fields or Mae West. Because of a limited rehearsal schedule, I did not have the opportunity to expose the cast to Fields/West humor. If I had more time, I would of had the cast view a Fields/West movie. Then the cast could understand the parody inside the poem.

Robinette makes reference to more famous names of old in the poem "Hey Diddle, Diddle." The traditional cat in the poem is transformed into a twist between Arthur Fiedler and Rodney Dangerfield. The cat's name is Arthur Fiddler, and he plays for the Boston Pops Orchestra. The cat receives his name from the famous creator/conductor of the Boston Pops Orchestra. Arthur
Fiedler is said to be responsible for the beginning success of the Boston Pops Orchestra. Arthur Fiddler receives his personality from the actor Rodney Dangerfield. In the late 1970's, Dangerfield became famous for his one line jokes; one which is "Take my wife, please!" The traits of Dangerfield are very obvious in the cat's line, "Take my jokes, please!"

In the poem "Mistress Mary," Robinette once again uses the humor and personality of Rodney Dangerfield. Mistress Mary has a very abrasive personality. And again the character refers to a famous Dangerfield line, "I get no respect around here." The roles of Arthur Fiddler and Mistress Mary were portrayed by the same actress to keep the character's personality strong.

In the Poem "Pigs of Peoria," Robinette uses the popular T.V. shows of the times to catch the attention of the audience. In the poem the second pig is going to watch "Oink in the Family," "The Grunt Show," and "Porky and Bess." All three titles refer to the popular T.V. and broadway shows: "All in the Family," "The Gong Show," and "Porgy and Bess." Making reference to these T.V. shows helps to modernize the idea of this traditional poem. Because the shows that Robinette used are no longer popular, I created new parodies of today's popular T.V. shows. The old titles were replaced with "The Love Piggy Show" (I Love Lucy), "Pork and Mindy" (Mork and Mindy), and "Head of the Sows" (Head of the Class).

Along with modeling some of the characters after 1970's movie personalities, Robinette carried a common characteristic of the 70's throughout the play. During the late 1970's, the American economy was in trouble. As a result Americans were faced with a higher cost of living. Throughout the play Robinette makes reference to the high cost of food that Americans were experiencing. In "Hey, Diddle, Diddle," the cat jokes "no wonder the price of milk is so high." And in "The Pigs of Peoria," the first pig is faced with an extremely large grocery bill. The historical references that Robinette makes in Once Upon a Shoe adds a modern twist to very traditional poems.
Blocking

When blocking *Once Upon a Shoe*, I tried to create action that was interesting and exciting. As I designed the movement, I considered the motivation and personalities of the characters. Because the script calls for a lot of movement, I found that diagraming each poem's blocking made my directions easy to follow. In order for the blocking to work, the actors and actresses must be comfortable with the movement. I tried to be aware of the students' feelings about my direction and adapt to any problems that occurred.
Hey Diddle, Diddle.
Character List

Cast of Characters:

Mother Goose  Nadeen/Nadine
Mr. Smith    Reeve
Barbara       Mike
George        Loretta
Joyce         Leigh

Poems/Characters:

"Little Miss Muffet"
-narrator
-Miss Muffet
-tuffet(2)
-curds
-whey
-spider

"Hey, Diddle Diddle"
-narrator  -moon
-cat
-cow
-dog
-spoon
-dish

"Mary, Mary"
-narrator
-Mary
-cockleshells
-silverbells
-maid
-vegetables(carrots, cucumbers, cumquats,)
   onions, turnip greens

"Pigs of Peoria"
-narrator  -pig 4
-cashier    -pig 5
-waiter
-pig 1
-pig 2
-pig 3

"Humpty Dumpty"
-Humpty
-1st girl  -king's horses
-2nd girl  -king's men
-3rd girl  -narrator

"Jack & Jill"
-narrator  -nurse
-Jack      -hill shape(6)
-Jill
-woman
-ambulance(2)
-doctor

"Ole King Cole"
-narrator
-King Cole(Smith)
-servants(3)
-fiddlers(3)

"The House that Jack Built"(finale)
-narrator  -dog  -farmer
-Jack      -cow
-house(4)  -maiden
-malt      -man
-rat       -priest
-cat       -rooster
Costumes

Costumes for *Once Upon a Shoe* are relatively simple. All of the characters have a basic costume which is worn throughout the entire show. Additional costume pieces are added to the basic costume to create new characters. Because the play is set in a fairy tale land, and the family is poor, all of the characters wear the same costume the entire show.

The children in the show are dressed in very basic clothing. Both male and female characters wear the same type of costume. A variety of polo shirts, t-shirts, long sleeve shirts, pants, blue jeans, crop pants, painter's pants, and skirts comprise the basic costume. The costumes are of many different colors (blue, red, yellow, orange, green, and purple). When seen in a group, the children's costumes create a bright mixture of colors. The variety of colors helps to create an energetic picture on stage.

Because of the simplicity of the script, elaborate costumes are not needed to create the illusion of each poem. All face masks and head pieces used in the poems are made of construction paper. I chose construction paper for one reason; it is cheap. With a budget of $0 dollars, being frugal is a necessity.

The character, Mother Goose is dressed in a pink long sleeve blouse, with a high collar and ruffled cuffs. Her skirt is a pastel blue, tea length, with a large ruffle around the bottom. Accessories to Mother Goose's costume include a white kerchief hat, a small white ruffled apron, white stockings, and black shoes. I felt Mother Goose should be dressed as she is seen in most nursery rhyme books. Traditionally, Mother Goose is portrayed as an animated goose. I did not portray Mother Goose in this manner because I felt it would draw too much attention to this minor character.

Finally, Mr. DeMillstream's costume is that of a wealthy man. DeMillstream wears a black turtleneck underneath a black, white and gray blend sportscoat. This character's accessories include a pair of black shoes and a dark pair of sunglasses. Although the costumes in *Once Upon a Shoe* are simple, they add character and color to the production.
Mother Goose

Mr. DeMillstream
cat

Cow

do g

dish

spoon

HEY Diddle Diddle...
Jack and Jill

ambulance

nurse

doctor

Jill

Jack
Mary

Cockleshells

Pretty Maids

Silver Bells

turnip greens

cucumber

onion

carrot

cumquat
Fiddlers "3"

King

Ole King Cole

Servant

Servant
CASHIER
WAITRESS

PIGS OF PEORIA

PIGS
The HOUSE THAT JACK BUILT

MALT

dog

cat

rat

priest

woman (farmer)

man (hatted; torn)

rooster

farmer

cow
Make-Up Design

The make-up design for *Once Upon a Shoe* is very simple. The children require only basic stage make-up. The make-up for the female children includes a pancake base, blush, earhtone eyeshadows, eyeliner, mascara, and a pale pink lipstick. The make-up for the male children includes a pancake base, blush, eyeliner, mascara, and lip color. Because the characters in the play are children, the make-up only needs to highlight the actors and actresses natural features.

Because Mother Goose has so many children, it is logical to assume that she is an older woman. So I added some aging to Mother Goose's basic stage make-up. This make-up design included a light pancake base, blush, eyeshadow, eyeliner, mascara, and lipstick. To add age I deepened the actress' natural facial lines with black eyeliner. Despite the fact that Mother Goose should be tired from the strain of her dilemma, I did not want her to look gaunt and ragged. So I added hints of brown to the hollows of the eye to add just a little tiredness. The dialogue found in the script is light hearted, even when the situation is sad. And I feel that in this fairy tale land, even though the family is poor, they are still happy. Mother Goose's make-up design reflects a character who is older in years but still young at heart.

The final make-up design is Mr. Smith (DeMillstream). Because this character is modeled after Cecil DeMill, I feel his make-up should include age. DeMillstream admits that he is already very rich and famous; this indicates that he is a man of wisdom and success. I also added a hint of grey to the hair to add an air of distinction to the overall appearance of the character.
Set Design

The set design for Once Upon a Shoe was unique. The script calls for very limited set construction. The shoe is the only major set piece that must be designed and constructed. Because the play takes place in the fairy tale land of Mother Goose's nursery rhymes, I designed the set to look like a page in a pop-up story book. The major set pieces were a basic one-dimensional design. The shoe is on old fashioned dress shoe which has been converted to in a home for Mother Goose and her children. The shoe was constructed of styrofoam sheeting with wood braces to add support. Various toys, bicycles, and games were added to create the front yard of a house full of children. I added a tree to the set design to add color and to help balance the stage. Because the toe of the shoe was placed left of center stage, the stage "tilted" to the left. The tree helped to restore the balance to the stage. The tree also served as a counter-weight to the hill piece in "Jack and Jill."

Only a few minor set pieces were needed throughout the remainder of the play. In the poem "Hey Diddle, Diddle," the cow needed a moon shape to jump over. The script calls for the moon to be constructed out of actors/actresses bodies. I chose to construct a large cardboard moon shape that would be supported by an actor. This set piece would ensure the safety of the actors and actresses.

In "Jack and Jill," a hill is needed for the characters to climb. A two-sided stair unit was constructed to be the base of the hill. I added six actors and actresses to create the roudness of the front of the hill. A green blanket was added to cover the bodies and finish the illusion.

In "Ole King Cole," a throne is needed for the king. I chose to use a straight-back kitchen chair as the throne. Because the play of poems is being produced by children, I felt an elaborate throne would be inappropriate. The children would find it difficult to construct a throne.

Finally, in the poem "Pigs of Peoria," a small, round table and chair is needed to create an illusion of a restuarant. A straight back wooden chair and small, wooden table were used to enhance the scene. The remainder of the set pieces needed in the production were created the bodies of the actors and actresses and the audience's imagination.
Jack and Jill
Props were used to help define the set, characters, or specific actions. Many of the props were constructed of construction paper or cardboard. It is logical to assume that the Goose children would construct the props that they did not own.

<table>
<thead>
<tr>
<th>Props List</th>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>Opening</strong></td>
<td><strong>&quot;Ole King Cole&quot;</strong></td>
</tr>
<tr>
<td>clipboard &amp; pencil</td>
<td>crown (cardboard)</td>
</tr>
<tr>
<td>tricycle</td>
<td>plumbing pipe</td>
</tr>
<tr>
<td>bicycle</td>
<td>bowling ball (paper mache)</td>
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<tr>
<td>wagon</td>
<td>jacks</td>
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<tr>
<td>black trunk</td>
<td>playing cards</td>
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<tr>
<td>toys</td>
<td>yo-yo</td>
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<tr>
<td>&quot;Hey Diddle, Diddle&quot;</td>
<td>&quot;Pigs of Peoria&quot;</td>
</tr>
<tr>
<td>fiddle (cardboard)</td>
<td>shopping cart w/ groceries</td>
</tr>
<tr>
<td>&quot;Jack and Jill&quot;</td>
<td>ham radio (cardboard)</td>
</tr>
<tr>
<td>silver pail</td>
<td>piggy bag</td>
</tr>
<tr>
<td>scalpel (cardboard)</td>
<td>&quot;The House that Jack Built&quot;</td>
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<tr>
<td>hemostat (cardboard)</td>
<td>hammer (cardboard)</td>
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<tr>
<td>sucture (cardboard)</td>
<td>silver pail</td>
</tr>
<tr>
<td>plate of chocolate chip cookies</td>
<td>book (Bible-looking)</td>
</tr>
<tr>
<td>&quot;Mistress Mary&quot;</td>
<td>brown feed bag</td>
</tr>
<tr>
<td>watering can</td>
<td></td>
</tr>
<tr>
<td>Closing</td>
<td>Hollywood movie magazine</td>
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<td></td>
<td>paper money</td>
</tr>
</tbody>
</table>
The poster for *Once Upon a Shoe* included the very basic information needed to advertise the production. I included a design of the Goose family shoe to draw attention to the poster. The lettering was in a hand-written style to give the impression the poster was written by a child. Because the production had a limited budget, the poster was created on the computer. With a larger budget, I would have used different colored paper and ink to add to the appeal of the advertisement. The posters were distributed in the Harrison-Washington school district and in the Gaston area.

Along with the posters, flyers were distributed to the elementary students to take home to their families. The flyer included a brief description of the play and the date, time, and location of the production. This flyer proved to be a very successful in informing area parents of the production.
ONCE UPON A SHOE

presented by
The Seventh Period Drama Class

Tuesday, April 11, 1989
7:00 p.m.

Wes Del High School Theatre
Donations Welcome!!

produced in cooperation with
Dramatics Publishing Company
Elementary School Flyer

Wes Del High School's Drama class proudly presents "Once Upon a Shoe." This one-act childrens' play will be presented Tuesday, April 11, 1989 at 7:00 P.M. in the high school auditorium. Come and see how Mother Goose and her children bring to life many of your favorite nursery rhymes and poems. Admission is free, however donations would be appreciated. Join us for a night of family fun. Mother Goose will be looking for you!!!!
Program

The program design was very similar to the poster design. I felt a leaflet program was appropriate to this simple children's show. The program includes a design of the old shoe, a cast of characters, and a special thanks section. Because the actors and actresses used their real names as character names, I felt only a general listing of these characters was needed to give the actors and actresses proper recognition. The title and design were hand-written to create a childish design. The play is based on a production put on by children. So I felt the program should look neat and simple. The program was printed on different colored paper to add life to the leaflet. This simple program fits in to the basic construction fo the entire production.
ONCE UPON A SHOE

OUR CAST

Mother Goose ....................................................... Jennifer Jones
Mr. Cecil B. DeMillstream.................................Chris Reno

THE CHILDREN

Doug Reno          Kerma Byers
Chad Beehler       Krista Shipley       Holly (Ann) Adams
Kristie Campbell   Cassie Greenwalt     Holly Wilson       Heather Brown
Carla Easterly    Mike Pyles            Sandy Garret
Mona Howard        Denny Shields
Stephanie Ellis

Directed by................................................Miss Carolyn A. Blank

SPECIAL THANKS

Mrs. Janice Pletcher Mr. & Mrs. Fred Beehler
Brad Gillum         Mr. & Mrs. Rodger Reno
Chad Fallis         Brandy Mathews
                          Heather Herron

WE HOPE YOU ENJOY TONIGHT'S PERFORMANCE!!!!!!
Student Evaluation Forms
PERFORMANCE GRADES-100 pts.
(The performance April 11th counts as two full grades for the 6 weeks.)

Performance Aspect

Pre-Show Preparation - 10 pts
    Are the performer's costumes ready?
    Was the performer prompt?
    Did the performer help prepare for the performance? (make-up, set, programs)

Characterization - 25pts.
    Creative?
    Exaggerated?
    Complete?
    Use of voice?
    Use of body?

Overall Performance - 15pts.
    Energy?
    Reaction?
    Cooperation?

Professional Aspect - 50pts.

Did the performer remain in character? (40pts.)

Did the performer follow the script? (5pts.)

Did the performer follow specified blocking and direction? (5pts.)
I

Audition Form

NAME_________________________________

AGE/YEAR IN SCHOOL_________________________________

EXTRA-CURRICULAR ACTIVITIES_________________________________

THEATRICAL EXPERIENCE_________________________________

AVERAGE DAYS SCHOOL MISSED PER 2 WEEKS__________

WILL YOU BE AVAILABLE SPRING BREAK?__________

ARE YOU INTERESTED IN A MAJOR/ MINOR/ IN-BETWEEN ROLE?__________

WHAT PARTS ARE YOU INTERESTED IN?

Mother Goose____ Name of Poem Specific Part
Mr. Smith____
Barbara____
George____
Joyce____
Nadeen/Nadine____
Reeve____
Leigh/Loretta____
Mike____

Will you accept any part?__________

To the best of my knowledge, all of the above information is true.

Signed_____________________________ Date__________________