

**Z** PUPPETS  
ROSENSCHNOZ

STUDY GUIDE  
GRADES 1-5

# A La Carte: In a Fool's Kitchen



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# ABOUT THE SHOW



# SYNOPSIS

*A LA CARTE* is a comic battle between a faux French Chef and a wily lobster set to live accordion music.

A family-friendly spectacle, *A LA CARTE* is a playfully interactive comedy featuring clowning, puppetry, music and a few unruly vegetables.

*A LA CARTE* begins as the Chef sets the table for the Grand Opening of his 2-seat café. Before the Chef can dazzle his very important guests, dinner's main ingredient stages a rebellion — again and again and again.

Who knew crustaceans could cook up such delicious mischief?



# SCENES



## **Scene 1 - The Chef prepares to open his Cafe**

Le Chef Professional is opening his one-person cafe, proudly polishing all his utensils, taking selfies and arranging everything just-so.

## **Scene 2 - Madame Importante**

Just before ceremoniously cutting the red ribbon and announcing he is open for business, Le Chef notices in the crowd a Very Important Person -- Madame Importante. On an impulse, he approaches her and asks if she would do him the honor of cutting the ribbon and being his very first customer.

## **Scene 3 - Monsieur Importante**

Seating Madame Importante at his one-person table, Le Chef is horrified to realize that she is dining alone, and vows to find her a dinner companion.

#### **Scene 4 - La Yum Yum Fantastique!**

Satisfied with his new customers, Le Chef takes their orders and introduces them to his specialty, La Yum Yum Fantastique! Unfortunately, La Yum Yum has plans of her own and while Le Chef reads his recipe and begins adding ingredients, La Yum Yum stages a protest.

#### **Scene 5 - The Escape**

As he grows more and more frantic, Le Chef is so caught up in trying to please Madame and Monsieur Importante that he fails to notice La Yum Yum escaping from the cooking pot and disappearing behind his carte.

#### **Scene 6 - The Search**

After discovering La Yum Yum is missing, Le Chef begins to search the entire premises, leaving no stone unturned. Finally, he uncovers a postcard from La Yum Yum, saying, "Wish You Were Here..."

#### **Scene 9 - Finale**

Panicking, Le Chef begins to apologize to his guests, explaining that this is a VERY unusual circumstance. While he is doing this, La Yum Yum grows up and begins to sneak up on him with the idea to create her own cafe.



# CHARACTERS

## **Le Chef Professional**

A bumbling French Chef, trying to open his one-table cafe.

## **Madame Musique**

A fun-loving accordion player Le Chef hires to play in his restaurant.

## **La Yum Yum Fantastique**

The main dish Le Chef is trying to prepare, a wily lobster with definite survival skills.

## **Madame Importante**

A Very Important Person Le Chef recognizes in the audience and invites to become his very first customer.

## **Monsieur Importante**

Another Very Important Person Le Chef recruits to be Madame's dinner companion.





## LA YUM YUM FANTASTIQUE 8

La Yum Yum Fantastique is a lobster from the ocean, who Le Chef believes will make a tasty and satisfying main dish to impress Madame and Monsieur Importante at his cafe.

La Yum Yum has other plans, though, and secretly dreams about opening a cafe of her very own, "Cafe de la Yum Yum."

Watch what happens as she turns the tables on Le Chef Professional.

# LE CHEF PROFESSIONAL

Le Chef Professional is a new chef, proudly trying to open his very first restaurant, "A La Carte."

With his one recipe handed down from his mother, Le Chef tries to impress his first guests with the quality of his cooking skills and the finery of his restaurant.

Watch as he gets increasingly concerned about La Yum Yum.





## MADAME MUSIQUE

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Madame Musique is an accordion player who Le Chef hires to provide a romantic atmosphere for his guests at his restaurant.

As La Yum Yum begins to rebel against Le Chef's cooking plans, Madame Musique starts to play the soundtrack to La Yum Yum's life.

# ABOUT PUPPETRY



# WHAT IS PUPPETRY?

**Puppetry** is a form of theater in which actors manipulate figures or objects to create the illusion of life. You might think that puppetry is only for children, but when we look at the history and traditions of puppetry, we can see that people across all cultures and eras have used puppets to tell stories and make meaning of life's events for audiences of all ages.

Some of the earliest evidence for puppetry comes from Asia c.2500 B.C. (present-day India and Pakistan). Archaeologists found terracotta doll and animal figures with detachable heads and strings for manipulating them. There is also evidence of puppets made long ago in Indonesia, China, Japan, Africa and Europe. They used puppetry to act out religious rites, tell myths, and perform stories about everyday life. Modern puppetry draws from historic traditions to innovate new styles of artistic expression.



# WHAT IS A PUPPET?



A **puppet** is an object that a person moves to make it appear life-like.

Puppets can be complex or simple in how they are made. They can be over 20-feet tall or fit on your finger. They can take the shape of animals, humans, imaginary beings or even represent abstract concepts, such as emotions.

Puppets can do things that actors cannot do--they can fly, shrink, grow and transform into different creatures.

Over thousands of years people have created many different types of puppets.

# STYLES OF PUPPETS

Below are a few examples of the thousands of different types of puppets.

**Hand:** The puppet fits on the puppeteer's hand. One of the simplest forms of hand puppet is a classic "sock" puppet.

**Rod:** The puppet sits on top of a stick, or rod. Often, there are several rods to control different parts of the puppet.

**Hand and Rod:** Combine these two styles and you get what is also often called a "Muppet-style" puppet. The Monkey Mind Pirates are examples Hand and Rod puppets.

**Shadow:** A shadow puppet is a flat cut-out that creates a shadow when held in front of a light against a screen.



# STYLES OF PUPPETS

**Black light:** A black light is a special florescent light bulb that causes certain materials to glow in the dark. Black light puppets use this effect to create an other-worldly feeling.

**Toy Theater:** Toy theater refers to a style of puppetry that originates from the days of cutout paper dolls. Elaborate miniature theaters can host flat images or characters that float in on sticks.

**Found Object:** Some puppets are just everyday objects that can have a personality. For instance, a hammer could become a bully, or a handkerchief a ballerina.

**Marionette:** Puppets that hang on strings and are controlled from above are called Marionettes. These can have 1,2,7 or as many as several hundred strings,

depending on how complex the puppet is and what it has to do.

**Parade:** Puppets don't have to be small - often puppets are used in parades! Parade puppets are often giant versions of a stick puppet, and can be operated by 1,2,3 or a dozen or more people.

**Balloons:** The giant balloons in the Macy's Thanksgiving Day parade were invented by a puppeteer who had the idea to turn a marionette upside down and operate the strings from below.

**Finger:** Some puppets are so small they fit on the end of a finger.

# STYLES OF PUPPETS

**Dragon:** Another form of puppet is a dragon like what is used to celebrate Chinese New Year. One puppeteer usually operates the head of the dragon, and a line of people behind make up the body, with a tail at the end.

**Cranky:** One style of puppetry is a long scroll of paper that has drawings on it. As the paper is rolled through a window, the drawings appear, like a hand-cranked animation.

**Digital:** modern puppeteers are exploring ways to use computers, projections, and other technology as puppets.

Look at the following samples of puppets from our different shows and workshops.

Can you name the type of puppet in each photo?



# VOCABULARY



## PUPPETRY

THE ART OF MAKING AND PERFORMING PUPPETS.

**Puppet:** an object that a person moves to make it appear life-like. For example, we can move a stuffed lobster on a stick to make it look like it has emotions.

**Puppeteer:** a person who makes a puppet move, and/or who builds a puppet.

**Rod Puppet:** The puppet sits on top of a stick, or rod. Often, there are several rods to control different parts of the puppet. *La Yum Yum Fantastique* is an example of a rod puppet.

## MUSIC

THE ART OF MAKING SOUND

**Melody:** a series of notes that make up the main tune of a song. *Madame Musique* uses recognizable melodies to signal what *La Yum Yum* is thinking or feeling.

**Style:** the feeling of a song. Depending on how *La Yum Yum* is feeling, the style could be romantic, angry, sad, joyful, or sneaky.

**Tempo:** the speed of a song.

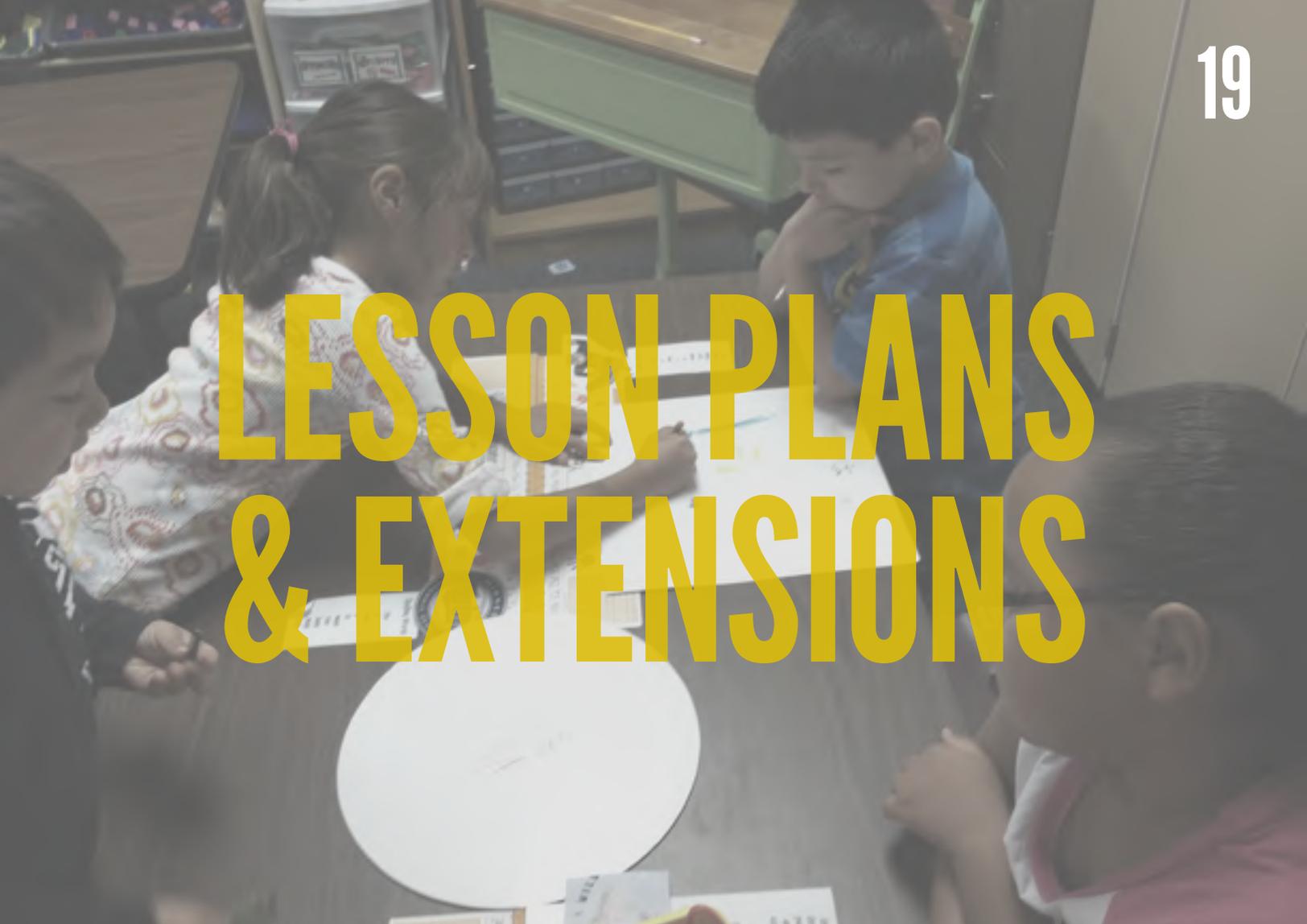
## WORD PLAY

THE ART OF LANGUAGE

**Franglish:** the language *Le Chef* speaks is a combination of French, English and Gibberish, or made-up nonsense. A lot of the humor in the show comes from his attempts to use words to describe what he is thinking or doing.

**Malaprop:** when *Le Chef* uses the wrong word to describe something that sounds like what he means. For example, saying the word for hairpiece ("Toupe") instead of the swordfighting term ("Touché").

**Pun:** when *Le Chef* uses a word or phrase that has multiple meanings. For example, saying yes in French ("Oui") sounds just like the English word ("We").

A photograph of four children sitting around a table in a classroom, engaged in a learning activity. They are looking at papers and materials on the table. The scene is dimly lit, with a soft light source from the left. The children are diverse in appearance. The text 'LESSON PLANS & EXTENSIONS' is overlaid in large, bold, yellow letters across the center of the image.

# LESSON PLANS & EXTENSIONS

# PUPPETRY LESSON

## Lesson Goals:

- to explore light & shadow
- to demonstrate and explore creating a puppet character

## Student Activities:

1. Demonstration of how shadow puppets work. Pre-make a shadow screen by either hanging a sheet or shower curtain, or stapling a white piece of fabric across an empty picture frame. Show with a light source (overhead projectors are great) what happens when you put a puppet behind the screen.
  - a. Moving the puppet away from the screen (towards the light) and towards the screen makes the image on the screen bigger or smaller, and fuzzier or clearer.
  - b. Keep your head, hands and body out of the picture so the audience focuses on the puppet.
  - c. Move slowly so that the audience can see your puppet.
2. Demonstrate the steps to making a shadow puppet.

**Grades:** 3rd - 5th

**Time:** 60 min

**Create:** Shadow Puppet

**Respond:** to demonstrations of sample puppets & materials

**Perform:** simple shadow scene

## Materials Needed:

- Shadow screen (see directions)
- Light source/overhead projector
- Tagboard/posterboard/file folders
- balloon sticks or dowels
- hole punch
- duct tape
- pencils
- scissors
- x-acto knife

# PUPPETRY LESSON

- a. draw a shape on the tagboard
  - b. cut the shape out
  - c. add details (have an adult cut out with x-acto knife)
  - d. duct tape a stick on it
2. Students work on their drawings
  3. Students cut out shapes
  4. Students add details (adults be prepared to cut out with x-acto knife. It helps to have a cutting mat and extra blades in case they dull quickly or break.)
  5. Tape a stick on. (Note - in many cases, you can strategically tape the stick on in places that need strength & reinforcement. Be careful to not cover up details with tape.)
  6. Students try their puppet out behind the shadow screen.
    - a. Keep the shadow of your body out of the picture
    - b. Make a sound for your character
    - c. Find a unique way for your character to move.



# PUPPETRY LESSON

## Extensions:

### • Add Color

- Students can add colors to shadow puppets by taping colored cellophane that will show through the cutout sections of the puppet. Another option is to get colored gels used in theatrical lighting. Many high school theaters will have old gels, or theatrical lighting stores often give away sample booklets that have hundreds of usable sheets in every color.

### • Add Moving Parts

- Students can add a moving part (arm, leg, tail, etc) by drawing and cutting out the part separately and then attaching it to the main puppet with a brass fastener. Each moving part will require its own control stick, so students should carefully plan how many sticks they can manage. (Hint: one for each hand is usually the limit)



# RESOURCES



# PUPPETRY

## Books:

Griffith, Chris, ed. (1996). *The Puppetry Cookbook: recipes for making puppets*. In the Heart of the Beast Puppet & Mask Theatre, Minneapolis.

Baird, Bil (1966). *The Art of the Puppet*. Plays. ISBN10 0823800679.

Wisniewski, David (1996). *Worlds of Shadow: teaching shadow puppetry*. ISBN 10 1563084503

Bell, John (2000). *Shadows: A Modern Puppet History*. Detroit, USA: Detroit Institute of Art. ISBN0 89558 156 6.

Latshaw, George (2000). *The Complete Book of Puppetry*. London: Dover Publications. ISBN978-048640-952-8.

Lindsay, Hilaire (1976). *The First Puppet Book*. Leichardt, NSW, Australia: Ansay Pty Ltd. ISBN 0 909245.

Sinclair, Anita (1995). *The Puppetry Handbook*. Richmond, Victoria, Australia: Richard Lee Publishing. ISBN0 646 39063 5.

## Websites:

Puppeteers of America, national association of puppetry in US: <http://www.puppeteers.org>

Puppetry Home Page: The Puppetry Home Page is webmastered by Rose Sage and is one of the best for on-line puppetry resources: <http://www.sagecraft.com/puppetry/>

# ACADEMIC STANDARDS



# THEATER STANDARDS

## Grades K-3:

### **Strand 4. Artistic Process: Respond or Critique**

Standard 1. Respond to or critique a variety of creations or performances using the artistic foundations.

- Benchmark 0.4.1.4.1  
--Compare and contrast the characteristics of a variety of theater performances.

## Grades 4-5:

### **Strand 1. Artistic Foundations**

Standard 1. Demonstrate knowledge of the foundations of the arts area.

- Benchmark 4.1.1.4.1  
--Describe the elements of theater including plot, theme, character, language, sound and spectacle.
- Benchmark 4.1.1.4.2  
--Describe how forms such as musical theater, opera or melodrama, and structures such as chronological or nonlinear are used in the creation, performance or response to theater.

### **Strand 4. Artistic Process: Respond or Critique**

Standard: 1. Respond to or critique a variety of creations and performances using the artistic foundations.

- Benchmark 4.4.1.4.1  
--Justify personal interpretations and reactions to a variety of works in theater.

# COMMON CORE ELA

## **K-5 College and Career Readiness Anchor Standards for Speaking and Listening, Comprehension and Collaboration**

Standard 2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Standard 3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

# ABOUT THE ARTISTS



# Z PUPPETS ARTISTS

Z Puppets Rosenschnoz delights children and their adults with feats of imagination through puppetry, physical comedy and live music. Described as “1/2 Monty Python + 1/2 Sesame Street,” Z Puppets tours across the country.

Based in Minneapolis, their family-friendly comedies and arts education have earned national recognition, including grants from the Jim Henson Foundation, National Endowment for the Arts and Puppeteers of America. Z Puppets has also had numerous grants through the Minnesota State Arts Board and the Metropolitan Regional Arts Council.

Z Puppets Creative Directors have specialized in arts education for students from grade school through middle school for over twenty years, including serving as consultants for the Perpich Center for Arts Education and teaching residencies with the MN Academy for the Blind, Young Audiences of MN and VSA Arts of MN.



# SHARI ARONSON



Shari Aronson is a co-founder and Creative Director of Z Puppets Rosenschnoz.

With an M.A. in Drama Education, Aronson's expertise is integrating learning into fun theatrical events for young audiences. She has been commissioned by the MN History Center, Science Museum of MN, MN Cancer Coalition and MN Children's Museum to create participatory educational experiences that engage young people in meaningful content.

A yoga teacher since 1997 (certified by the YOGA for Youth Institute), Aronson finds that the most effective way to connect children with mindfulness techniques is through multi-sensory approaches that engage their imagination. This is especially true for children with attention challenges who need a higher level of stimuli in order to focus.

# CHRIS GRIFFITH

Chris Griffith is a co-founder and Creative Director of Z Puppets Rosenschnoz.

Griffith won a 2009 IVEY award for his puppet designs, and is the editor and creator of *The Puppet Cookbook: a handbook for educators on how to make puppets*, published by In the Heart of the Beast Puppet & Mask Theatre.

Also a teaching artist with the Children's Theater Company, Griffith has received an award from the National Endowment for the Arts for designing innovative arts curriculum for students with disabilities.



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