

Théâtre de l'œil

# SUR 3 PATTES

# 3-LEGGED TALE

SIMON BOUDREULT  
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## Study Guide

# SUR 3 PATTES

## 3-LEGGED TALE



Photo: Léon Gniwesch

To learn about the company's artistic approach and the creative process for this 24<sup>th</sup> production, we invite you to watch the enclosed DVD which features an interview with the two authors as well as the company's artistic director, André Laliberté.

We invite you to discover the imaginary world that nourished the co-authors during the creation of this production. A joining of two visions

which gives life to a multitude of visual *tableaux*.

Théâtre de l'Œil hopes this promotional material will give you the desire to learn more about our company and our work. We look forward to the chance of meeting your public over the next seasons.

Watch the interview on Internet via the following link.

<http://www.youtube.com/watch?v=ONP5CDfkMmQ>

The interview is in French. You can activate the English subtitles by clicking the CC button at the bottom of the You Tube screen.

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# Théâtre de l'Œil

Founded in Montreal in 1973, Théâtre de l'Œil is dedicated to the creation and performance of puppet shows. Both entertaining and full of meaning, its productions bear witness to the company's spirit of innovation and the conviction that visual language can touch an audience and stir the imagination.

In our Montreal workshops, more than twenty original productions have been created which, like the hundreds of dedicated artisans who have worked with us, have contributed to the blossoming of Quebec culture throughout the world. By discovering Théâtre de l'Œil, thousands of spectators have also encountered new faces of a large family whose origins go back to the beginning of time: the grand family of puppetry.

*Sur 3 pattes / 3-Legged Tale*, the 24<sup>th</sup> production by Théâtre de l'Œil, premiered in Montreal in autumn 2010.

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## André Laliberté

### Artistic Director

**André Laliberté**, who has directed more than fifteen shows for the company, is the artistic consultant for *Sur 3 pattes / 3-Legged Tale*, the "exterior eye" who

misses nothing. His vast experience in puppetry makes him an authority in the field, respected by creator-designers, who refer to him as a sage.



Photo: Théâtre de l'Œil

**André talks to us about the show and about puppetry:** "*Sur 3 pattes / 3-Legged Tale* is a show without words," explains André, "a choice by the designers, Simon Boudreault and Richard Lacroix. This is straightforward for Richard, a man of images, but for Simon, a man of words, it has been quite a challenge! We have already made one [no-words show: *Le Porteur / The Star Keeper*]; let's say that it's a way of exploring this theatre form once more... if one can call it a theatre form! It brings poetry to life with more imagery: what we cannot say must be made comprehensible by the images. As such, we are closer to puppetry. When the puppet becomes too talkative, we lose interest.

# Simon Boudreault

## Co-Author and Stage Director



Photo: Sylvain Légaré

Not only is **Simon Boudreault** a playwright and stage director, he is also a formidable cook, and his *Sauce brune* delighted Montreal audiences at L'Espace Libre in 2009. He has performed as an actor for Théâtre Le Clou in *Assoiffés* by Wajdi Mouawad, in *L'Énéide* by Olivier Kemeid and in many other productions for the last 10 years. A well-known improviser, he is an actor and script editor for the television show *Dieu Merci* on the TVA television network. In addition, he is the father of Simoniaques Théâtre, founded in 2005 (*Andromak*, *Hercule*, *Gloucester*), and the father of Délia, a little bundle of joy born in 2007.

A close partner of Théâtre de l'Œil since 1999, he was a puppeteer for the production *Le jardin de Babel* and travelled throughout Quebec and in Switzerland with *Un Autre Monde / A New World*. He also wrote the script for *La Félicité / Dear Fizzy*, a show created by 3 pairs of hands. So, it seemed obvious for him to continue with *Sur 3 pattes / 3-Legged Tale*. In 2010-2011, in addition to *Sur 3 pattes / 3-Legged Tale*, at Théâtre d'Aujourd'hui in Montreal Simon directed another production he has written: *Soupers*. It is still there that he will present *D pour Dieu?* in April and May 2012.

**Simon talks to us about the forest:** *"The Quebec forest occupies more than 50% of our territory, but we see so little of it. It symbolises our link to nature which inhabits us, it is part of us. A forest from which we are disconnected, well rooted in our cities. The unknown forest which frightens us. The forest, as seen by the Aborigines, that welcomes us and that we cannot possess. The show deals with the perpetual change that animates the forest: death giving life, day following night. We wanted to place an intruder in this forest, who discovers it like a newborn baby. He represents our modern and civilized society plunged into the untamed woods."*

**... and about writing a show without words:** *"To write a show without words, a working method must first be invented. Writing down the stage directing, describing the actions, setting up the environment... this is descriptive writing, a bit like stage directions. Collaborating with Richard was very enriching -- he "visualises" writing; we worked a lot with maquettes."*

# Richard Lacroix

Co-Author and Scenographer



Photo: Léon Gniwesch

While **Richard Lacroix** is Théâtre de l'Œil's favourite scenographer since 1985, this does not prevent him from collaborating with choreographers and renowned directors. For example, André Brassard, Martine Beaulne and Sylvain Émard greatly enjoy working with him, and they have done so dozens of times. They are not the only ones: during his career of over twenty years, Richard Lacroix has designed sets, costumes, props and puppets for Quebec's smallest and largest stages. For young audiences, for example, he designed the scenography for such shows as *Le Porteur / The Star Keeper* and *La migration des oiseaux invisibles* which have traveled the world. More recently, he created the set for *Le Déni* by Arnold Wesker at La Compagnie Jean Duceppe in Montreal, and, no less impressive, the scenography for the show by Cirque du Soleil, presented at the closing of Quebec City's 400<sup>th</sup> anniversary in 2008. In 2010-2011, Richard Lacroix designed, among other things, the scenography for *Hamlet* presented at Théâtre du Nouveau Monde in Montreal. Always in demand, he regularly designs sets for the institutional theatres of Montreal, like the scenography of *Dans l'ombre d'Hemingway* presented in Fall 2011 at Théâtre Jean-Duceppe (Place des Arts, Montreal).

**Richard talks to us about the character of Philomène:** " *Philomène is a character from my childhood, an aboriginal woman I frequented for a long time, who spoke neither English nor French. In the show, she has become a Nature-Goddess. She gives life, symbolised by butterflies, and she gives death, by pulling the leaves off of trees. The forest is continuity, transformation. The notion of grief does not exist in the forest. The seed does not die to become a flower, it transforms itself.*"

**...and a singular method to recreate video:** "For this show, we reinvented video! *Video is simulated by puppetry; it's much more interesting than using real video. Having the character of Camera enables us to show both a wide shot of the moon and a close-up of an ant. Camera is both a microscope and a telescope. The light and shadow puppets and the acetates reproduce the techniques of cinema and create the link between the eye and the camera.*"



Image: Richard Lacroix

# Michel F. Côté

## Sound Design



A music composer for the theatre, **Michel F. Côté** is associated with renowned names in the arts: Robert Lepage, Wajdi Mouawad, Brigitte Haentjens and Martin Faucher for theatre, Sylvain Émard, Louise Bédard, José Navas and Catherine Tardif for dance. A percussionist and an active member of numerous what he calls “timeless but unstable ensembles”, he creates albums like “throwing a bottle in the ocean”.

Composing for young audiences is a first. A first that he takes on with great pleasure, tainted by a minor concern: should the structure be predominantly musical or rhythmic?

**Michel F. explains to us how he composed the music:** “I wanted to give each character a musical universe, with sounds, a group of instruments, to recreate natural environments from which the musical themes will emerge, to make the music stand out. It is clear that it evokes, it leads directly to the action. Here, the music takes on greater importance than usual; it is literally a narrative melody.”

The image of a composer lucubrating his scales in a corner is not really an accurate picture of Michel F. Côté. He works with a community of musicians: “The musicians’ contribution surpasses that of the performer; working with musicians is very stimulating. Synthesized music does not have the richness of the human touch, of the performance of the musicians, the texture or the warmth”. For *Sur 3 pattes / 3-Legged Tale*, he was assisted by Bernard Falaise on guitar “and all other string instruments which resemble a guitar”, Jean Derome on wind and noise instruments, Pierre-Yves Martel on the Viola da gamba, from soprano to bass, Philippe Lauzier on clarinet and François Martel on the theremine, an instrument that responds to the position of the hands and the corresponding electromagnetic fluctuation.

# Gilles Perron

## Lighting Design



Photo: Théâtre de l'Œil

From little jobs to small contracts, **Gilles Perron** began in theatre, working for companies in the Gaspé Peninsula before seeking professional training in theatre production at the CEGEP of Saint-Hyacinthe. Working as a props person, scenographer or technical director for various productions in theatre (Théâtre du Nouveau Monde, Théâtre du Rideau Vert, Théâtre Denise-Pelletier), film and television, he met with Théâtre de l'Œil in 1997 and has never left. Able to build or repair the sets, puppets and props of the productions, he is also the touring coordinator (he has toured the globe!) and designed the lighting for *Dear Fizzy*, for the revival of *A New World* and for

*Holy Cow! 3-Legged Tale* is his fourth lighting design for Théâtre de l'Œil.

**Gilles lights our lanterns:** "With puppetry, the lighting design is somewhat unusual. The focus is on the set and the puppets, which are very powerful and often very colourful. The lighting just serves to highlight the performance. Since the set remains the same, it is colour that can suggest changes in place, time and that will create an atmosphere. Not to mention that we have to respect a few theatrical conventions. For example, to indicate night-time, we use cool colours; otherwise it will not be believable for the spectator. However, we can also simulate night-time with green hues..."

# THE SHOW

## Introduction

To attend a puppet show – and which *has no words* – requires a bit of concentration and preparation. As an introduction, to ensure that this activity will be successful and enriching, we offer you this study guide to provide you with some tools and to help you understand the preliminary research and themes explored in this show.

We also offer you exercises to do in class with your students, that will enable them to have a greater appreciation of the show.

Before seeing the show, we recommend you present the information about Théâtre de l'Œil (p. 3), read the show synopsis to the children (p. 8), talk to them about purpose of the show (p. 10) and the context of its creation (pp. 4 to 7) and finally, lead the introductory activities designed for the students (pp.13, 14 and 15). You could also explore in greater detail the medium of puppetry through its history and short glossary (pp. 10 and 11).

After the performance, we propose activities that explore the children's appreciation of the show (pp.15 and 16).

## Synopsis

At the heart of the forest, a dump. A cemetery of inanimate objects teeming with life... A squirrel digs in the garbage and finds a camera on a tripod. It just takes a butterfly alighting inside the camera body for it to spring suddenly to life. A three-legged cyclops that is both a microscope and a telescope, Camera discovers with its new eye an environment in movement.

At the heart of the forest, we come across all kinds of creatures: a pilfering squirrel, an old ailing bear, Philomène, a Grandmother of Nature full of wisdom and possibilities, butterflies, a young Doe with gentle eyes, an ant who travels by balloon, and baby birds...

In this forest, we are witness to the eternal cycle of the seasons. We see the moon rising and leaves falling.

*Sur 3 pattes / 3-Legged Tale* is a story without words, a poetic reflection on the cycle of life, of time that passes and that changes us, on life which is in constant rebirth, like grass that grows again after a field fire or flowers that appear after the snow.

# A Few Characters



## Camera

The main character, an intruder in the forest. Through its lens, we see the teeming life of the woods.



## Stamoé

A curious and possessive squirrel.



## Philomène

An ancient inhabitant of the forest, she lives in harmony with nature.



## Papa Buck

An impetuous but friendly moose.



## Bichette

The young and playful daughter of Papa Buck.



## Old Bear

A bear at the end of its life. During its last few breaths, a moth emerges from its ear.



## Caliban

At night, the forest becomes Caliban, a frightening creature of the shadows.

Photos: Léon Gniwesch  
Drawings and Scale Model: Richard Lacroix

## The Forest...

The forest occupies 53,8% of the Canadian territory (397,3 million hectares of forest, other wooded land and other land with tree cover, Natural Resources Canada). Depending on whether we live in the city or in the country, we are more or less dependent on or disconnected from it. For the show's authors, the forest is seen as a place of transformation and perpetual rebirth, where life reclaims its rights. In the forest, leaves fall in the autumn and reappear in the spring. As they wither, plants sow their seeds which grow back anew. Animals succumb each day to the jaws of those who are nourished by them in order to live. Insects spread pollen, required by flowers to reproduce, before perishing... under a fly swatter! As an intruder, the human being attempts to find its place in the forest, sometimes believing itself to be better than nature by posing as a conqueror instead of an animal on two legs...

## ...and Puppetry

It is said that the origins of puppetry are lost somewhere near the dawn of time. All civilisations have used puppets and when they first appeared, they always had a sacred purpose: they were used to represent divinities or the great mysteries of life. In the Americas, a parallel can be drawn between sorcerers' wands and puppets. Even today, puppets retain their role as intercessors between man and the mysteries that surpass him. In Indonesia, for example, the puppetry repertoire is based exclusively on sacred Hindu texts.

In some countries, puppetry has become a very refined art form. One only has to think of Japanese Bunraku theatre, which has an epic or romantic repertoire and very sophisticated coded traditions.

In other regions, puppetry was transformed into popular art. A hero appeared in many European countries at about the same time with whom people could identify. In France, he was called *Guignol*; in England, *Punch*; in Russia, *Petrouchka*; in Germany, *Kasperl*; and in Greece, *Karagooz*. He represented the ordinary man, the "good guy" – not very lucky, but with a heart of gold, full of resource and *joie de vivre*.

While they were likely carried in the suitcases of some of the first settlers who had come to "civilize" New France, puppets were, however, most discreet at the beginning of our young history. We know of Père Marseille who, in the 1740s, had a puppet theatre in Quebec City. All that is known of him is summarized in a few lines signed by Philippe Aubert de Gaspé. We know, nonetheless, that he ran his theatre for almost 50 years and that the latter outlived him for another fifty before sinking into oblivion.

It is also said that, in order to pass the time during our long winters, farmers built puppets and used them to perform in front of their neighbours. However, nothing was saved by our ancestors other than a few vague memories. There

were also “limberjacks” (or jig dolls or dancing dolls), little human-like figurines carved out of wood that were made to dance on a small board to the frenzied rhythms of a musical “reel”.

It is not until the 1950s that puppets in Quebec resurfaced to conquer their public. It was such people as Charles Daudelin, Micheline Legendre, Maleen Burke, Félix Mirbt and Pierre Régimbald who gave them new life. For the last thirty years, numerous troupes have joined these predecessors to carry out highly diversified research. The work by these companies is now recognized as much locally as around the world.

The work of individuals is also becoming increasingly professional. Through the Association québécoise des marionnettistes (AQM, the Quebec puppeteer association which was founded in 1981), puppeteers from the four corners of the province can meet together and share their knowledge and ideas. The association organizes master classes from here and abroad, training workshops on general artistic practice or puppet building. These many factors contribute to the evolution of the discipline... In addition, since 2008 the Université du Québec à Montréal (UQAM) offers a specialized advanced diploma program (DESS) in contemporary puppet theatre.

## A Few Types of Puppets Used in the Show

**Rod Puppet:** Supported from below with the help of a central rod attached to the head, it is equipped with additional rods for manipulating the limbs. Its ancestor, the “marotte”, only has a central rod and can be compared to a jester’s stick. (Philomène, Stamoé)

**Flat Puppet:** The flat puppet is inspired by shadow puppets by its two-dimensional form. It consists of a coloured silhouette, cut out of cardboard, plastic or a thin piece of wood that is manipulated in front of the audience, without requiring a screen or a light. (Papa Buck, Bichette)

**Shadow Puppet:** A silhouette cut out of cardboard or plastic. Traditionally, it was made of animal hide or parchment. Each character is manipulated from behind a screen and is lit by a light that is positioned above the manipulator and pointed toward the screen. (The ants, the moon)

**Puppet Theatre:** The delimited space in which the puppets are manipulated and which traditionally hides the puppeteers. Originally, it designated the area where hand puppets were manipulated. Today, it denotes the general performance area for the puppets and does not necessarily conceal the puppeteers.

## The Set is like a Large Puppet

In the show *Sur 3 pattes / 3-Legged Tale* the puppet theatre is manipulated by the puppeteers as if it were also a puppet. A complex system of hooks, pulleys and rails is located at the back of the set which enables the puppeteers to modify various elements. This makes it possible to change location or season or to signify the passage from day to night in the twinkling of an eye. Some characters, like Caliban, are actually integrated into the set structure! The authors' intention, in fact, was to make the forest (the place where the action happens, therefore the set) the central character of the show!

As a general rule, in theatre – and even more so in puppetry – the set serves to create an illusion and to reveal a few surprises. A secret compartment ensures that something will appear, a trapdoor facilitates a disappearance, a rail makes a chase scene possible... Cleverly designed by the scenographer and then camouflaged or revealed by the lighting designer, these elements contribute to making "theatre magic"! In order not to spoil the illusion and so that they will blend into the set, the puppeteers wear a hood and are dressed in black.



Photos: Léon Gniwesch



# ACTIVITIES

## BEFORE THE SHOW

### Using the Title of the Show:

#### 3-Legged Tale

- 1) What does the title make you think of? (*The story of an imaginary creature, an amputated animal, a human being with a cane...*)
- 2) Draw a poster of the show without forgetting the basic information: the title of the play, the names of the authors and the company, the place where the show will be performed, show times...
- 3) Compare it with the actual poster of the show (see the cover page of this study guide): what are the similarities, what are the differences?...

### Using Puppetry:

#### Make Your Own Shadow Puppets

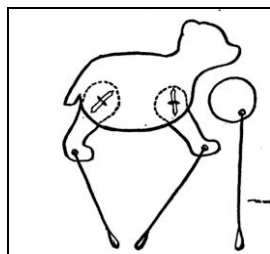
**Shadow Puppetry:** this technique is fascinating and yet it is one of the easiest to create because it just requires a few materials that are inexpensive and easy to find.

**The Screen:** Can be made from a sheet that is hung from a frame or a doorframe or which is attached to two broom handles hung from the ceiling. Then you need to set up a strong light in the upper area of the screen, at about a distance of 30 cm (12 inches), and that's all there is to it. You can also just project a shadow onto a wall.

**The Shadow Figures:** Cut them out of thick cardboard. Cut them into sections and then assemble them with split-pin paper fasteners. For colour shadows, leave empty spaces inside the silhouette which will then be covered with transparent or translucent materials: silk paper, thin cloth, mica or coloured acetate. Shadow figures can also be created with your fingers.

Shadow figures are manipulated with the help of small rods that are attached to the figure so that they can be manipulated from below or perpendicularly back from the screen. With this type of puppet, it is easy to make a large number of characters and sets.

You can also use an overhead projector by manipulating the shadow figures on the projector's horizontal glass plate. Or even use the overhead projector to project a background while manipulating shadow figures directly against the screen.



Illustrations: 101 Hand Puppets: A Beginners Guide to puppeteering, Richard Cummings

## Using Communication without Words:

In *3-Legged Tale*, the story is told without the help of words....

- 1) How can we express ourselves other than by speaking? *By dancing, by miming, by writing, by drawing...*
- 2) Try to express an idea without the help of words: *I am angry! I am happy! I am hot! I am afraid! I cannot wait! I need to go to the bathroom! Leave me alone! etc.*

## Idioms:

A few expressions related to the characters in the show

- 1) **To have butterflies in your stomach:** *to be nervous or anxious, before giving a speech in front of an audience, for example*
- 2) **Ants in your pants:** *to be excited or anxious about something and cannot keep still, to be fidgety*
- 3) **Hungry as a bear:** *to be very hungry!*
- 4) **Barking up the wrong tree:** *to completely misunderstand or to be completely wrong about something*
- 5) **Neck of the woods:** *the area or neighbourhood where someone lives*

## Songs That Feature Trees:

### Tree Hugger

(Kimya Dawson & Antsy Pants)

The song on YouTube : <http://www.youtube.com/watch?v=R378SwPH-b0>

The flower said "I wish I was a tree"  
The tree said "I wish I could be a different kind of tree"  
The cat wished that it was a bee  
The turtle wished that it could fly really high into the sky  
Over rooftops and then dive deep into the sea

And in the sea there is a fish  
A fish that has a secret wish  
A wish to be a big cactus with a pink flower on it  
And in the sea there is a fish  
A fish that has a secret wish  
A wish to be a big cactus with a pink flower on it

And the flower would be its offering of love  
To the desert and the deserts so dry and lonely  
That the creatures all appreciate the effort

Et le jackalope a dit  
Je voudrais être un yeti  
Pour voler dans la nuit  
Et m'en aller loin d'ici  
Mais le yeti a dit  
Je voudrais être un monstre marin  
Pour pouvoir rentrer dans la mer  
De tous les requins

And the rattlesnake said "I wish I had hands  
So I could hug you like a man"  
And then the cactus said "but don't you understand?  
My skin is covered with sharp spikes  
That'll stab you like a thousand knives  
A hug would be nice but hug my flower with your eyes"

Till the flower said "I wish I was a tree"  
The tree said "I wish I could be a different kind of tree"  
The cat wished that it was a bee  
The turtle wished that it could fly really high into the sky  
Over the rooftops and then dive deep into the sea

And in the sea there is a fish  
A fish that has a secret wish  
A wish to be a big cactus with a pink flower on it  
And in the sea there is a fish  
A fish that has a secret wish  
A wish to be a big cactus with a pink flower on it

And the flower would be its offering of love to the desert  
And the deserts so dry and lonely  
That the creatures all appreciate the effort

© Kimya Dawson & Antsy Pants

## We Love to Learn About the Forest (Sam Jones)

The song on the web : <http://www.songsforteaching.com/environmentnature/welovetolearnabouttheforest.php>

Our class is going to the forest  
To learn about the things we see  
We see tall trees like the spruce and pine  
And acorns from an oak tree  
A pinecone has some tiny nuts  
That the squirrels all love to eat

We love to learn about the forest  
Everything we see there makes it a beautiful place  
makes it a beautiful place

The forest has different types of mushrooms  
And they might not be good for us  
Our teacher tells us just to be careful  
Because they may be poisonous  
We even plant some little trees  
We can't wait to see them grow up

We love to learn about the forest  
Everything we see there makes it a beautiful place

The forest is a beautiful place

© Sam Jones

## Using the Forest:

Ask the students if they have ever taken a walk in the forest. Lead a discussion about what they experienced there, what they liked, what surprised or frightened them. Is the forest the same during the day and at night? Have them list the living and non-living elements of the forest. What kind of odours do we observe there? Take advantage of the Urban and Nature BioKits from Environment Canada to help guide you during your nature walk.

<http://www.ec.gc.ca/biotrousses-biokits>

# ACTIVITIES

## AFTER THE SHOW

- 1) Have the students tell the story in their own words (verbally for the younger children, in written form for the older students).
- 2) Make a drawing or a comic strip of the show (with or without dialogue).
- 3) Ask the students about their understanding of the show's ending.
- 4) With the help of the fine arts teacher or during the class assigned to this activity, have the students build puppets with recycled materials and then have them perform a scene from the show or create their own scene during their English class.



Illustrations: 101 Hand Puppets: A Beginners Guide to puppeteering, Richard Cummings

“Nothing is created, nothing is destroyed,  
everything is transformed.” (Antoine Lavoisier)

Discuss or review the basics of natural sciences such as:

- the food chain;
- deforestation, reforestation;
- recycling, composting and vermicomposting (worm composting);
- photosynthesis and the notion of the forest as the “lungs of the earth”.

## Suggested Reading

### The Forest

**At Grandpa's Sugar Bush**, Margaret Carney, Janet Wilson, Scholastic, 1997.

**Eye Wonder Forest**, Dorling Kindersley, DK Publishing (Eye Wonder), 2003, ages 5-8, ISBN-10: 078949759X, ISBN-3: 978-0789497598.

**Forest Mammals**, Bobbie Kalman, Glen Loates (illustrations), Crabtree Pub. Co, 1987, ISBN-10: 0865051658, ISBN-13: 978-0865051652.

**A Whiff of Pine, a Hint of Skunk: A Forest of Poems**, Deborah Ruddell, Simon & Schuster / Margaret K. McElderry, 2009, ages 4-8, ISBN-10: 1416942114, ISBN-13: 978-1416942115.

**A Walk In The Boreal Forest**, Rebecca L. Johnson, Lerner Publishing Group, 2002, ISBN-10: 575051567, ISBN-13: 978-1575051567.

**Squirrels: The Animal Answer Guide**, Richard W. Thorington Jr. & Katie E. Ferrell, Hopkins Fulfillment Service, 2006, ISBN-10: 9780801884030, ISBN-13: 978-0801884030.

**If You Give A Moose A Muffin**, Laura Numeroff, HarperCollins Publishers / Balzer & Bray, 1991, ISBN-10: 9780060244057, ISBN-13: 978-0060244057.

### Wood

**Wood and the Environment (Resources)**, Kathryn Whyman, Stargazer Books, 2004, ages 9-12, ISBN-10: 1932799346, ISBN-13: 9781932799347.

**Wood (Science Files Materials)**, Steve Parker, Gareth Stevens Publishing, December 2001, ages 9-12, ISBN-10: 0836830873, ISBN-13: 978-0836830873.

**Coping With Wood Trash (Trash Busters)**, Jamie Daniel, Tony Kenyon & Veronica Bonar, Gareth Stevens Publishing, January 1994, ages 4-8, ISBN-10: 0836810619, ISBN-13: 978-0836810615.

### Trees

**Tree Book (Starting with Nature)**, Pamela Hickman, Heather Collins (illustrations), Kids Can Press, 1999, ages 4-8, ISBN-10: 1550744852, ISBN-13: 978-1550744859.

**Tree**, David Burnie, New York, DK Publishing (Eyewitness Books), 2005, ages 9-12, ISBN-10: 0756610931 or 1405305487, ISBN-13: 978-0756610937 or 978-1405305488.

**Trees**, Allen J. Coombes, DK Publishing (Eyewitness Handbooks), 1992, ISBN-10: 156458075X, ISBN-13: 978-1564580757.

**Trees In Canada**, John Laird Farrar, Fitzhenry & Whiteside, 1995, ISBN-10: 1550411993, ISBN-13: 978-550411997.

**Poetrees**, Douglas Florian (author, illustrator), Beach Lane Books, 2010, ISBN-10: 9781416986720, ISBN-13: 978-1416986720.

**Old Elm Speaks: Tree Poems**, Kristine O'Connell George, Kate Kiesler (illustrations), Sandpiper, 2007, ages 5-9, ISBN-10: 0618752420, ISBN-13: 978-0618752423.

## Puppetry

**Let's Start! Making Finger Puppets**, Todd South & Wayne South, Silver Dolphin, 2003, ages 4-8, ISBN-10: 1571458948, ISBN-13: 978-1571458940 .

**10-Minute Puppets: Funny-and-Easy Puppets to Make Anytime, Anywhere!**, Noel MacNeal, Workman Publishing Company, 2010, ISBN-10: 076115714X, ISBN-13: 978-0761157144.

**The Muppets Make Puppets**, Cheryl Henson, David Cain (illustrations), John E. Barrett (photos), Publisher: Workman Publishing Company, 1994, ISBN-10: 1563057085, ISBN-13: 978-1563057083.

**101 Hand Puppets: A Beginner's Guide to Puppeteering**, Richard Cummings, Dover Publications, 2002, ISBN-10: 0486423158, ISBN-13: 978-0486423159.

**FOR TEACHERS** **Worlds of Shadow: Teaching with Shadow Puppetry**, David Wisniewski & Donna Wisniewski, Teacher Ideas Press (NH), 1996, ISBN-10: 1563084503, ISBN-13: 978-1563084508.

## Suggested Websites

### The Forest

**Tree Canada – Kids! Resources to Teach Children about the Benefits of Trees**

[http://www.treecanada.ca/site/?page=home\\_kids&lang=en](http://www.treecanada.ca/site/?page=home_kids&lang=en)

**Canadian Forestry Association: Canada's Forest Teaching Kits** (in PDF format)

<http://www.canadianforestry.com/kits/index.html>

**Canadian Forestry Association: Kid's Corner** (2 Online Games)

[http://www.canadianforestry.com/html/education/forest\\_kids\\_e.html](http://www.canadianforestry.com/html/education/forest_kids_e.html)

**US Forest Service - Kids Page** (links to various websites) <http://www.fs.fed.us/kids/>

**Discover the Forest** (an interactive website) <http://www.discovertheforest.org/>

**SmokeyBear.com, Get Your Smokey On - Only You Can Prevent Wildfires** (an interactive website)

<http://www.smokeybear.com/kids/default.asp?js=1>

**Society of American Foresters - Forestry Fun for Kids** (links to various websites)

<http://www.safnet.org/education/forestryfun.cfm#e>

## Puppetry

**101 Hand Puppets** An online version of the book by the same name listed above.

<http://www.101handpuppets.com/>

**Canadian Museum of Civilization – Collections: The Art of Puppetry** An extensive online collection of puppets and information about puppetry from Gatineau, Quebec, which also includes a section for teachers.

<http://theatre.civilization.ca/narratives/details.php?language=english>

**Canadian Museum of Civilization – Education: The Art of Puppetry** The education section of the museum website also has information and photos about puppetry.

<http://www.civilization.ca/cmce/education/teacher-resources/oracles/arts-and-crafts/cnebel/the-art-of-puppetry>

**Library and Archives Canada** [www.collectionscanada.ca](http://www.collectionscanada.ca)

**Théâtre de l'Œil** [www.theatredeloel.qc.ca](http://www.theatredeloel.qc.ca)

**UNIMA** Union Internationale de la Marionnette is an international puppetry organisation with chapters all over the world. <http://www.unima.org/>

**UNIMA-Canada** A bilingual website with news and information from the two UNIMA-Canada sections (Quebec and Ontario) of the world UNIMA puppetry organisation. <http://unima-canada.blogspot.com/>

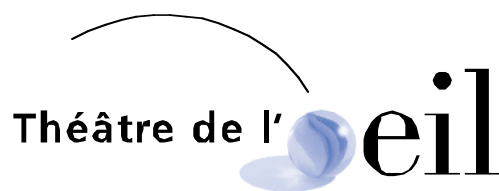
**The Puppetry Home Page** A website with comprehensive information and news about puppetry, run by Sagecraft Productions and Nick Barone Puppets. <http://www.sagecraft.com/puppetry/index.html>

**L'Institut International de la Marionnette** Located in Charleville-Mézières, France, this institute is a centre for creating, researching and learning about puppetry, and houses the **École Nationale Supérieure des Arts de la Marionnette (ESNAM)**, a puppetry school offering a 3-year intensive program in French. (Website in French only.)

<http://www.marionnette.com/>

**Takey's Pages - The World of the Puppetry** Probably the website with most complete listing of online links to puppetry throughout the globe. <http://www.takey.com/FrameTite.html>

Scenario	<b>Simon Boudreault and Richard Lacroix</b>
Stage Direction	<b>Simon Boudreault</b>
Puppets, Set and Props Design	<b>Richard Lacroix</b>
Artistic Consultant	<b>André Laliberté</b>
Sound Design	<b>Michel F. Côté</b>
Lighting	<b>Gilles Perron</b>
Workshop Supervisor	<b>Richard Lacroix</b>
Production Team	<b>Isabelle Chrétien, Jean Cummings Éliane Fayad, Jacinthe Plamondon Loïc Lacroix-Hoy, Gilles Perron Marie-Pierre Simard</b>
Set Structure	<b>Jean-François Touzin inc.</b>
Study Guide	<b>Julie Laviolette Michelle Chanonat</b>
Study Guide Translation	<b>Graham Soul</b>
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