

# Study Guide

# Table of Contents

Théâtre de l'Œil	2
ANDRÉ LALIBERTÉ, Artistic Director and General Manager	2
SIMON BOUDREAU, Co-Author and Stage Director	3
RICHARD LACROIX, Co-Author and Scenographer	4
MICHEL F. CÔTÉ, Sound Design	5
GILLES PERRON, Lighting Design	6
Some history...	7
The show—Introduction	9
The Set is Like a Large Puppet	10
A Few Types of Puppets	11
Activities Before the Show	12
Activities After the Show	17
Synopsis	18
The Characters	19
Suggested Reading	21
Suggested Websites	22

# 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-six 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.

---

## 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.

**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! 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

In addition to being a playwright and stage director, Simon Boudreault is an actor and a well-known improviser, having collaborated with the Ligue Nationale d'Improvisation for close to ten years. He has won numerous theatre awards. In 2005, he founded Simoniaques Théâtre and produced a number of memorable shows (*Andromak*, *Hercule*, *Gloucester*, *Sauce brune*). In 2012, he was a finalist for the Governor General's Award with *D pour Dieu?* His work with Théâtre de l'Œil dates back to 1999, with *Le jardin de Babel*, in which he played the role of Babel (with a good deal of conviction!). He travelled throughout

Europe with *Un Autre Monde / A New World* and wrote the script for *La Félicité / Dear Fizzy* in 2002, a lively show created after wide-ranging discussions with André Laliberté and Marie-Pierre Simard. The obvious pleasure he takes in writing for young audiences prompted him to start afresh with **3-Legged Tale**.

**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 symbolizes 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 for his work consists in 'visualizing' writing; we therefore worked a lot with maquettes."*

# Richard Lacroix

## Co-Author and Scenographer



While Richard Lacroix is Théâtre de l'Œil's favourite scenographer, this does not prevent him from collaborating with renowned Quebec-based directors and choreographers such as André Brassard, Martine Beaulne and Sylvain Émard, to name but a few. A great among greats, Richard even worked on the staging for the Cirque du Soleil production that capped off Quebec City's 400<sup>th</sup> anniversary celebrations in 2008! Focusing on young audiences, he designed the sets for shows such as *Le Porteur / The Star Keeper* (Théâtre de l'Œil) and *La migration des oiseaux invisibles* (Mathieu, François et les autres...), which have travelled the world. Two years after *3-Legged Tale* was first produced, his close ties with author and stage director Simon Boudreault led him to work on the set design of Boudreault's play "*D pour Dieu ?*", which was a Governor General's Award finalist in 2012.

**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—symbolized by butterflies—and 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."*

# Michel F. Côté

## Sound Design



Although he has worked on theatre projects with Robert Lepage and Wajdi Mouawad and on dance projects with Sylvain Émard, *3-Legged Tale* represents Michel F. Côté's first opportunity to work on sound design for a play geared towards young audiences.

In developing the musical universe that brings the play to life and gives it colour, Michel F. Côté surrounded himself with a community of musicians: **Bernard Falaise** on guitar and "any other string instruments that resemble a guitar"; **Jean Derome** on wind instruments and sound effects;

**Pierre-Yves Martel** on viola da gamba ; **Philippe Lauzier** on clarinet ; and **François Martel** on theremin, an instrument that responds to hand position and the corresponding electromagnetic fluctuations. Michel F. Côté comments: "In a play without words, the music takes on even greater importance; it is literally a narrative melody". He explains how he developed the show's sound environment: "I wanted to give each character a specific musical setting, with sounds and a group of instruments used to recreate natural environments from which themes would emerge and bring out the music (...). At times, the musicians' contributions rival those of the performers; working with these musicians is very exciting! Synthesized music does not have the richness that human touch provides, nor is it shaped by the musicians' own interpretation. It doesn't have the same texture or warmth."

### **The role of music in a play without words, according to Michel F. Côté:**

"The music must be clear and evocative. It should lead directly to the action."

# Gilles Perron

## Lighting Design



After working as a prop person, scenographer and technical director for theatre, film and TV productions, including at Théâtre du Nouveau Monde, Théâtre du Rideau Vert, Théâtre Denise-Pelletier in Montreal, Gilles Perron joined Théâtre de l'Œil in 1997. Drawing on his ability to build and repair sets, puppets and props, he also served as tour coordinator and did lighting design for various productions. *3-Legged Tale* marks his fourth collaboration with Théâtre de l'Œil as lighting designer.

**Gilles sheds some light on the situation:** “In puppet theatre, the lighting design is somewhat unusual. The set and puppets are often very powerful and colourful. The lighting simply serves to highlight the performance. The colours might suggest changes in place and time in order to create a particular atmosphere. Not to mention the fact that we have to conform to a number of theatrical conventions. For example, to indicate night-time, we use ‘cool’ colours. However, we could also use green!”





## Some History...

It is said that the origins of puppetry are lost somewhere near the dawn of time. All civilizations 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 the 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, *Karagoos*. He represented the ordinary man, the "good guy"—not very lucky, but with a heart of gold, full of resources 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 "lumberjacks" (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.

# THE SHOW

## Introduction

Theâtre de l'Œil invites you to discover an original form of theatre based on images. As its name suggests, our theatre has always placed great importance on the visual dimension of the works we create. Fittingly, we decided to develop a new show in which this dimension is even more pronounced. Needless to say, this particular process requires some preparation; it was for that reason this booklet was written.

To begin with, you'll find a summary of our **theatre's history**, together with a short **presentation of the designers** who contributed to *3-Legged Tale*.

Then you'll find an **overview of how puppets have been used around the world throughout the ages**, along with a few notes on the **stage design and the types of puppets used in this show**.

We then suggest some **pre- and post-show activities** designed to give *3-Legged Tale* an extended life in your classes. Those are followed by a plot **summary** and a short **description of the characters**, in case your students would like to go back over certain details.

The main goal of this booklet is to help you get the most out of the work we created. It's not supposed to be a chore like homework! Theatre, particularly in the way we are promoting it here, is above all **pleasure and poetry**. We sincerely hope you will have as much fun watching it as we did creating it for you.

Enjoy the show!

## 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

## 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.

**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.

**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.

**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.

# 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 ... then compare it with the actual poster of the show: what are the similarities, what are the differences?

### 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 nonliving 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>.

## Using Puppetry...

### Make your own Shadow Puppets!

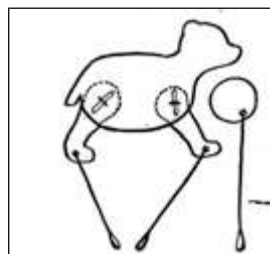
**Shadow Puppetry:** this technique is fascinating and yet it is one of the easiest to create because it just requires a few materials that are inexpensive and easy to find.

**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? Ex: *By dancing, by miming, by writing, by drawing...*

2) Try to express an idea without the help of words! Here's a suggestion of themes to explore:

*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!*

*A visit to the dentist...*

*Being lost in a snow storm...*

*Etc., 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

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**

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

## We Love to Learn About the Forest

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**

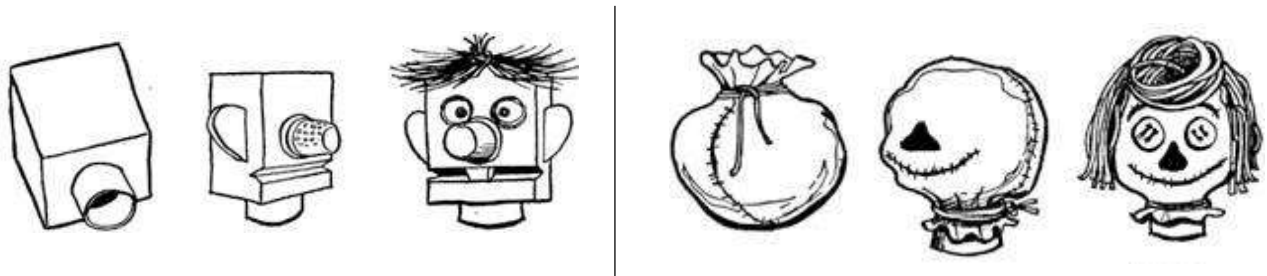
**The song on the web:**

<http://www.songsforteaching.com/environmentnature/welovetolearnabouttheforest.php>

# 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 notions of natural sciences indirectly addressed in the show. Here are a few suggestions:

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

## 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.

# A Few Characters

(...)



## Bichette

The young and playful daughter of Papa Buck.



## Old Bear

A moth emerges from its ear as he gives his last breath.



## Caliban

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

\*Drawings and maquettes : Richard Lacroix

Photos : Léon Gniwesch

\*\*\*

## 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-13: 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 1,405,305,487, ISBN-13: 978–0756610937 or 978–1405305488.

**Trees**, Allen J. Coombes, DK Publishing (Eyewitness Handbooks), 1992, ISBN-10: 156458075X, ISBN-13: 978- 1,564,580,757.

**Trees In Canada**, John Laird Farrar, Fitzhenry & Whiteside, 1995, ISBN-10: 1550411993, ISBN-13: 978- - 550,411,997.

**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

**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>

## **Puppetry**

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

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

### **Canadian Museum of History—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>

### **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 organization 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 organization.

<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>



Storyboard	Simon Boudreault Richard Lacroix
Stage Direction	Simon Boudreault
Puppets, Set and Props	Richard Lacroix
Sound Design	Michel F. Côté
Lighting	Gilles Perron
Artistic Consultant	André Laliberté
Casting	Jean Cummings, Stéphane Heine Myriame Larose, Graham Soul
Workshop Supervisor	Richard Lacroix
Production Team	Isabelle Chrétien, Jean Cummings, Éliane Fayad, Jacinthe Plamondon, Loïc Lacroix-Hoy, Gilles Perron, Marie-Pierre Simard
Set construction	Jean-François Touzin inc.
Study Guide	Julie Laviolette, Michelle Chanonat
Interviews with the Creative Team	Michelle Chanonat
Press Kit	Mélissa Basora
Cover Page—Graphic Design	Passerelle bleue
Cover Page—Photo	Léon Gniwesch

---

**Simon Boudreault et André Laliberté** - Artistic Codirectors and General Co-managers  
**Joël Losier** - General Co-manager and Administrative Director  
**Véronique Grondines** - Market Development Manager  
**Gilles Perron** - Technical Director  
**Élodie Ober** - Marketing and Administrative Assistant

7780, av. Henri-Julien, Montréal, QC, H2R 2B7 CANADA Tél. : (514) 278-9188 Fax. : (514) 278-9189

[info@theatredeloil.qc.ca](mailto:info@theatredeloil.qc.ca) | [www.theatredeloil.qc.ca](http://www.theatredeloil.qc.ca)