Perhaps the only thing that Maurice Richard, widely considered to be the fifth-best hockey player in the history of the National Hockey League behind Wayne Gretzky, Bobby Orr, Mario Lemieux, and Gordie Howe, loved more than hockey was his family. To say that he is fondly remembered today by members of his family as well as by sportswriters, fellow players, and fans is a huge understatement. Because of his fearlessness on the ice as well as his determination to win and his graciousness off the ice to the people of Quebec, most especially the children, Richard will always be a hockey hero and legend. His story is simple but rich in meaning that extends beyond the ice and beyond national borders. More importantly, his story has survived all the transformations that have occurred in the NHL from the Montreal Canadiens originally being the representatives of the French-Canadian people to the changing face of the NHL in the age of expansion teams, free agency, and high-priced players coming from around the globe.

Probably one of the most memorable events in Richard’s storied career is the March 17, 1955 Riot, a riot that can be viewed as a touchstone that led to Quebec’s Révolution Tranquille/Quiet Revolution in which the province of Quebec would claim greater autonomy in education, health, social services, culture, sport, and leisure. The riot was brought on by the fact that Richard had been suspended by Clarence Campbell, league president, for having fought in a game between the Montreal Canadiens and the Boston Bruins. The suspension cost Richard the Scoring Championship of 1955. French-Canadians have never forgiven Campbell for attacking
their beloved hero.\textsuperscript{1} Thus, as a simple testament of how significant a figure Richard is to all Canadians, both Francophone and Anglophone, let us begin with the following poem by Graham MacDonald that encapsulates the unmatched intensity of Richard’s play and the fervor of his fans as well as sums up succinctly the completely unexpected fall-out from Campbell’s decision to suspend Richard:

\textit{The Richard Rior}\textsuperscript{2}

Rocket Richard a one man wrecking crew,  
A man on the hunt,  
To score to win,  
Nothing else would do.

He would go to the net,  
Sometimes with opponents on his back,  
Eyes as black as coal,  
Like a hungry beast, he wouldn’t quit,  
Until he scored a goal.

The “Rocket” was a clean player,  
But if provoked would go insane.  
He’d go into a rage, like an animal caged,  
Obsessed with winning the game.

What provoked the Richard Riots?  
French peasants against the English landlords?  
The establishment that ruled the land.  
Was it this that set off the events?  
The riots by bloodthirsty hockey fans.

In 1955, Richard received $250 in fines,  
The largest in the league by far.  
Game misconducts, fights, penalties,  
They just mounted up for the star.

He grabbed a referee in the hotel,  
Then a stick to Bob Bailey’s face.  
He face-washed referee Storey with his glove,  
Another undisciplined case.

The final straw was Boston’s Laycoe,
Gave Richard a stick to the eye,
Richard broke three sticks on his head,
God! Someone is going to die.

He was suspended,
His hearing, March 16, 1955.
He’d meet President Clarence Campbell,
The trial of the hockey wars.

The Sun Life Building, the sixth floor,
The corridors were filled.
Adoring girls, reporters, photographers,
The mighty Richard excited and thrilled.

Three hours later the verdict,
The sentencing finally came.
Richard was suspended from playing,
Remaining league and playoff games.

The decision rocked Montreal,
Quebecois and Francophone all around.
The paper the next day had a cartoon,
Campbell’s head on a platter, blood dripping down.

The next night Montreal and Detroit,
Were playing for a playoff berth.
Would Campbell go to the game?
In French Canada the most hated man on earth.

First period eleven minutes Detroit scored,
Canadiens were two goals behind.
Clarence Campbell enters the rink,
He couldn’t have chosen a worst time.

Soon rotten fruit, eggs, bottles, cans,
And, pickled pig feet,
Were hurled at the President of the NHL,
Hurled at Campbell’s seat.

The crowd wanted revenge, then the bomb,
Yellow fumes filled the rink,
Crying, coughing, shrieking,
God! What a wretched stink.

Sixteen thousand terrified fans ran,
As the Forum filled with gas.
March 17, 1955, a sad moment in hockey,
One that will endure and last.

The angry mob spilled onto the streets,
Pent up hatred avenging Richard,
Like a pack of wolves on the hunt,
Destroying in the name of their star.

Fifteen blocks on St. Catherine’s Street,
Stores damaged as the crowd passed by.
Kill Campbell, Kill Campbell, Kill Campbell,
Became their rallying cry.

When it was over it looked like a war,
Like the bombs that tore through London.
Injured citizens and police, buildings destroyed,
Millions of dollars of damage before it was done.

Richard went on the radio and said,
“I want to do what’s best for our team.
Please no further harm – Next year
We’ll pursue our Stanley Cup dream.”

Were the Richard Riots set off by the
Revolution for the Quebec Francophone?
They had tolerated the English establishment,
But attack Richard, you attack their hearts and homes.

Did this lead to the Quiet Revolution,
Biculturalism – the rise of the FLQ?
Was this a sign to the federalists,
That the old rule would no longer do?

But only in Canada the message is clear,
You can attack institutions, political sides.
But if you attack our hockey heroes,
Repercussions are far reaching and wide.

When read aloud, MacDonald’s poem aptly and vividly captures the intensity with which
Richard played hockey. Moreover, in reading the poem, as one line of the poems builds upon the
other, the reader is able to appreciate how fiercely politics from off the ice were often played out
on the ice. Richard carried the burden of these politics throughout his career and did so with
tremendous humility. It is exactly because of his humility and his dedication to his craft that he became and remains so beloved a hero. Consequently, even though Richard did not consider himself to be a hero, his story can be explored from a wide variety of vantage points and can serve as an educational model for an equally large number of disciplines.

One such discipline is French and Francophone Studies. Since 1996, the United States National Standards for Foreign Language Education, or the Five “C”s, as they are more commonly known (Communication, Cultures, Connections, Comparisons, and Communities), have represented a consensus among educators, business leaders, government, and the community on the definition and role of foreign language instruction in American education. As such, they have provided a framework upon which foreign language specialist have developed curricular units. A perfect example for the French classroom is Le Chandail de hockey/The Hockey Sweater. This enduring story by Roch Carrier, a highly celebrated French-Canadian author, is an ideal method of introducing American students to Richard, the duality of Canadian culture, as well as to the special importance of hockey and team loyalty to all Canadians.

Carrier’s Le Chandail de hockey/The Hockey Sweater is set in 1946 in Sainte-Justine, a small rural town in Quebec. In this treasured story that quickly became a classic, Carrier recounts a highly traumatic childhood event: as a young Montreal Canadian’s fan, he was forced to wear a Toronto Maple Leafs sweater instead of that of the beloved Montreal Canadian’s hero, Maurice “Rocket” Richard. For Carrier and his boyhood friends, life revolved around ice hockey. They worshiped Richard and they all wore his sweater with the famous number “9”:

Tous, nous portions le même costume que lui, ce costume rouge, blanc, bleu des Canadiens de Montréal, la meilleure équipe de hockey au monde. Tous, nous peignions nos cheveux à la manière de Maurice Richard. Pour les tenir en place, nous utilisions une sorte de colle, beaucoup de colle. Nous lacions nos patins à la
manière de Maurice Richard. Nous mettions le ruban gommé sur nos bâtons à la même manière de Maurice Richard. Nous découpons dans les journaux toutes ses photographies. Vraiment nous savions tout à son sujet.1

We all wore the same uniform as Maurice Richard, the red, white and blue uniform of the Montreal Canadiens, the best hockey team in the world. We all combed our hair like Maurice Richard, and to keep it in place we used a kind of glue – a great deal of glue. We laced our skates like Maurice Richard, we taped our sticks like Maurice Richard. We cut his pictures out of all the newspapers. Truly, we knew everything there was to know about him.4

Similar to the rhythmic beat of MacDonald’s poem, the repetition of “à la manière de Maurice Richard/like Maurice Richard” emphasizes the depth of adoration Richard’s fans had for him. Furthermore, for all French Canadians, young and old alike, ice hockey was a religion alongside Catholicism: Sunday was reserved for mass and Saturday evening, “Hockey Night,” for listening to the Montreal Canadiens games on the radio. When the young Carrier outgrew his Richard sweater, his mother, ordered a “replacement” from the Eaton’s catalog. As his mother did not understand a single word of English, let alone read, write or speak it, did not like the Eaton’s catalog order forms because they were written in English. So his mother sent a letter in French to “Mr. Eaton” to place an order for the replacement sweater. Much to young Carrier’s dismay, when the Eaton’s package arrived, it contained a Toronto Maple Leafs’ sweater. His mother refused to return it for fear of insulting Monsieur Eaton. To add insult to injury, when Carrier headed to the ice to join his friends for their daily game, he was ostracized because of his sweater, so beloved was Richard of the Montreal Canadiens and so hated were the Toronto Maple Leafs:

À la troisième période, je n’avais pas encore joué. Un des joueurs de défense reçut un coup de bâton sur le nez, il saignait. Je sautai sur la glace: mon heure était venue!
L’arbitre siffla; il m’infligea une punition. J’avais sauté sur la glace quand il y avait encore cinq joueurs. C’en était trop! C’était injuste!
By the third period I still had not played.

Then one of the defensemen was hit on the nose with a stick and it started to bleed. I jumped onto the ice. My moment had come!

The referee blew his whistle and gave me a penalty. He said there were already five players on the ice. That was too much! It was too unfair! “This is persecution!” I shouted. “It’s just because of my blue sweater!”

I crashed my stick against the ice so hard it broke.6

Young Carrier was then reprimanded by the referee, a priest, and sent to church to pray, where, in praying, he asked to have his dreaded Maple Leaf sweater be eaten by moths. At the end of his heartfelt prayer, he imagines himself shaking hands with Richard.

A true testament to the popularity and longevity of Le Chandail de hockey/The Hockey Sweater and Richard is the fact that the back of the Canadian five-dollar bill features a winter scene with children playing outdoor hockey, all of them wearing Richard’s number “9.” More importantly, an extract of the story of Carrier’s story is presented in both French and English, Canada’s two official languages. On a deeper level, Le Chandail de hockey/The Hockey Sweater can be viewed as an allegory for the linguistic and cultural tensions that existed between the majority Francophones and the minority Anglophones living in the province of Quebec preceding its “Révolution Tranquille” or Quiet Revolution. The fact that the story figures prominently on Canadian currency reinforces the significance of Richard and this period in Canadian history.

A further manifestation of Le Chandail de hockey/The Hockey Sweater is the two educational CD-ROMs for learning French and English as second languages based on Carrier’s
story. Using Sheldon Cohen’s award-winning ten-minute animated film based on *Le Chandail de hockey/The Hockey Sweater* that was first produced by the Office National du Film du Canada/National Film Board of Canada (ONF/NFB) in 1980, les Éditions 3D in 2006, supported by the Canadian Studies Program, the National Literacy Secretariat, Alberta Education (ACCESS Program) and the National Film Board of Canada, developed these two interactive CD-ROMS with the intent of connecting with young Canadians and new Canadians through reading and the sport of ice hockey. For American teachers of French, the French version is ideal for teaching Canadian literature and culture in the French classroom at a variety of instructional levels, especially as both versions of the story are narrated by Carrier himself. 

*Le Chandail de hockey/The Hockey Sweater* CD-ROMs were conceived by three French professors: Donna Mydlarski, University of Calgary; Dana Paramkas, University of Guelph; and Andre Bougaieff, Université du Québec à Trois-Rivières. The primary objective of the *Le Chandail de hockey* CD-ROM is to expose learners to the French language and Canadian culture via authentic materials. At the center of the CD-ROM is Cohen’s film. Following the structure of an actual hockey game, the users of the CD-ROM proceed through the program. Each period (“Période”), or study guide section, is divided into three levels: peewee (beginner), junior (intermediate), and professional (advanced), with activities corresponding to each level. The first “période” emphasizes listening skills. Users of the CD-ROM are able to watch the animated version of *Le Chandail de hockey* in its entirety or in parts and test their listening comprehension. The second “période” assesses both listening and reading skills (while watching the film, users are also able to read the transcript on the left hand side of the screen) and contains a greater variety of task-based activities. The third “période” is the section where users are given an in-depth exposure to Canadian culture as it is sub-divided into five sections: hockey; a song
about Richard; stars of the game; original pages from the fall/winter 1946-1047 Eaton’s clothing catalog\(^{10}\); and supplementary Canadian Heritage notes. What is particularly special to the third “période” is in the sub-section on hockey: users are able to access fourteen pages of notes on the history and culture of ice hockey in Canada (for example, *Saturday Hockey Night in Canada* and *the Canadian National Hockey League*). Also supporting the ONF/NFB film in “Rencontres,” the cultural enrichment area, are interviews with Carrier and with Quebec folk artist Marcel Dargis, gallery of works by Dargis celebrating the love of hockey by small towns in the province of Quebec, and two-sided “hockey cards.” In “Zone,” the task-based learning area, the CD-ROM user finds computer-based interactive activities and a multimedia dictionary. Specifically, the computer-based interactive with reading and listening activities, all with correction feature, include the following: vocabulary exercises: match visuals/words to definitions; comprehension questions (given orally); casse-tête de phrases (unscrambling sentences); and, cloze dictation.\(^{11}\)

The unique ability of Carrier’s *Le Chandail de hockey/The Hockey Sweater* to depict Canadian cultural duality is evident in that excerpts of it often appear in introductory and intermediate French-language textbooks in the United States (in often the only chapter on Quebec). In Canada, Richard is such a widely recognized and appreciated ice hockey hero that it is truly telling that two interactive CD-ROMs for teaching French and English as second languages were developed based on Carrier’s story. However, for Americans, even more noteworthy is the fact that of the seven short films in *À l’écran: Short French Films and Activities Manual with DVD*, a slim booklet published by Heinle Cengage Learning\(^{12}\) intended to be packaged with intermediate and post-intermediate French language textbooks with the goal of providing American students with opportunities to interact in meaningful contexts with the
French language and Francophone cultures, *Le Chandail de hockey* is one of only two films from Canada\(^{13}\) (the other five being from France) and the only animated film of all seven films.

What works well is to discuss with students that *Le Chandail de hockey/The Hockey Sweater* is an autobiographical story and that it originally was part of a short story collection entitled *Les enfants du bonhomme dans la lune.*\(^{14}\) Moreover, Carrier’s best-known novel *La Guerre, Yes Sir!* (1968) is a World War I tale of French-English relations and via a comparative analysis of *Le Chandail de hockey/The Hockey Sweater* with the other stories in *Les enfants du bonhomme dans la lune* as well with *La Guerre, Yes Sir!*, students gain a deeper understanding of Canada’s cultural duality. In addition, a quick on-line search of *Le Chandail de hockey/The Hockey Sweater* reveals a performance of it by the Toronto Symphony Orchestra and on You Tube, numerous modern renditions of the story that continue to pay tremendous homage to Richard are easily found. For example, there is one You Tube video done by Asian-Canadians who play street hockey and who all wear the Richard number “9” sweater. Yet another depicts “Roch III,” who inspired by his grandfather’s story, recounts with almost the exact same narration as Carrier’s and with a voice eerily similar to that of Carrier when Carrier speaks in English with his French-Canadian accent, his frustration of ordering Richard’s number “9” sweater on eBay from “Mr. Modu19” in Nigeria only to be disappointed when the box arrives and it contains a Toronto Maple Leaf’s number “13” sweater. However, “Roch III”’s story does end differently because after breaking his stick on the ice, the other players flee in fright when Hall of Famer Mats Sundin, the former Toronto Maple Leaf captain who wore number “13” and who hails from Stockholm, Sweden, arrives to help defend his shirt. Thereafter, “Roch III,” shaves his head bald like Sundin, laces his skates like Sundin, and tapes his stick like Sundin.
Another natural pedagogical transition from the advanced levels of the Mydlarski, Paramskas, and Bougaieff CD-ROM is to Charles Binamé’s 2005 feature-length film, *Maurice Richard*. Starring the exceedingly handsome Roy Dupuis in the title role (who had previously played Richard in two Canadian television series), the film adeptly portrays Quebecois society from 1930 to 1960 with a particular emphasis on the political situation between the French and the English Canadians. To guide students properly through the understanding of the more complicated issues presented in the film, an excellent free downloadable pedagogical resource, complete with multiple activities ranging in difficulty from vocabulary-building to research comprehension questions, is the “Vues de la Francophonie” website, [http://www.arts.yorku.ca/french/tempmap](http://www.arts.yorku.ca/french/tempmap), developed by Marilyn Lambert-Drache, York University, and Loretta Hyrat, McGill University.

As a follow-up to the Lambert-Drache and Hyrat on-line lesson plans, I place my students into small working groups of three to four people and ask them to create one of their own activities so as to assess their understanding of the impact of the Richard Riots on the Révolution Tranquille/Quiet Revolution. One such student-created activity from the 2013 Spring Semester is based on the “Texte de la décision du président Campbell/Text of President Campbell’s decision,” an authentic document found on the “ARCHIVÉE – Regard sur le hockey/ARCHIVED – Backcheck: a Hockey Retrospective” section of the Bibliothèque et Archives Canada/Library and Archives Canada website. Key to student understanding is the section on Laycoe’s testimony and how it was interpreted by Campbell and his investigative committee:
Laycoe témoigne

Laycoe a témoigné que lors du premier contact entre lui et Richard, à la ligne bleue, alors que le jeu était en cours, il reçut, du joueur des Canadiens, un violent coup de bâton sur ses verres, et qu'immédiatement et instinctivement, il remit le coup.

Les arbitres ne mentionnèrent nullement cet incident, et Richard ne sait pas si oui ou non il a alors frappé Laycoe.

On n'a pas nié que tous les coups aient été portés par Richard, tel qu'il a été rapporté par les officiels, mais on a soutenu qu'il ne savait pas ce qu'il faisait à cause de ce coup qu'il avait reçu à la tête.

On a également soutenu que lorsqu'il frappa le juge de lignes à la figure avec ses poings, il le prit pour un des joueurs des Bruins, qui patinait près de l'endroit de la bataille. Cette erreur a été attribuée au coup qu'il avait reçu, et au sang qui s'échappait abondamment de sa blessure.

Geste inconcevable

En tenant compte des effets que ce coup à la tête de Richard aurait pu provoquer et admettant que ce coup ait pu l'inciter à frapper, instinctivement, la personne qui l'avait blessé, il est concevable que ce geste de Richard ait été une réaction vive et instinctive. Il n'est cependant pas concevable qu'il ait persisté à se dégager des prises de Thompson, qu'il ait persisté à ramasser d'autres bâtons, et qu'il ait recommencé deux fois les hostilités.

Il est possible, dans certains cas, dans une mêlée, qu'un joueur prenne accidentellement un officiel pour un joueur adverse, ou qu'il frappe accidentellement un officiel qui se trouverait dans la mêlée, mais la seule personne qui se trouvait près de Richard, dans ses tentatives pour rejoindre Laycoe, était le juge de lignes Thompson. Il n'éprouva aucune difficulté à repérer Laycoe dans ses attaques. De plus, la principale couleur des uniformes des Bruins de Boston est le blanc, tandis que les gilets des officiels sont orange foncé.

Aucune hésitation
I have no hesitation in coming to the conclusion, based on the submitted evidence, that the attack against Laycoe was not only deliberate, but persistent and in opposition to all authority. I
equally conclude that the referee showed evidence of a good decision and applied the rules by imposing a match punishment.

I am equally convinced that Richard did not accidentally hit the linesman Thompson, or in error, as some have asserted.¹⁷

As one further reads the text of Campbell’s decision, one notes that Richard’s prior acts of on-ice violence are referenced. Yet, based on this text only, it is assumed that Campbell was careful in his decision statement not to refer to Richard’s ghost written newspaper sports column about Campbell’s running of the league that were so carefully depicted in Binamé’s feature-length film. It was thus a highlight of working with this specific text on Campbell’s decision with students that my student Lauren V. Rachal asked her classmates to compare and contrast the “Texte de la décision du président Campbell/Text of President Campbell’s decision” with the following political cartoon that highlights the tense relationship that existed between Richard and Campbell well before Richard’s fight with Laycoe¹⁸:
To facilitate class discussion, Rachal prepared questions that asked students to draw conclusions about Richard’s actions prior to his fight with Laycoe and Campbell’s decision:

Questions à propos de la lecture de la Bibliothèque et Archives Canada et du dessin en forme de caricature.

1) Voit-on l’incident décrit dans la lecture dans le film de Charles Binamé?
2) Si oui, de quelle manière est-il représenté?
3) Qui a fait le premier coup: Laycoe ou Richard?
4) Lequel est venu en premier: le dessin ou la punition de Campbell?
5) Comparez ce qu’on peut voir dans le dessin avec tout ce qu’on sait du film et de la lecture. Que pensez-vous de la réaction de Campbell?
6) Le film est réalisé de la perspective d’un Franco-Canadien ainsi que vu à travers les yeux d’un Franco-Canadien. Campbell était un Anglo-Canadien. Est-il possible de connaître la vérité sur la situation à cause de si grandes tensions ethniques?
7) Si l’incident avait lieu aujourd’hui, y compris les blessures et l’incertitude des coups, selon vous, qui se passerait-il?
8) Quel grand événement a suivi cette punition de Richard?
9) Cet événement a-t-il transformé Maurice Richard en un martyr pour la cause des Francophones dans le monde de hockey ainsi que pour tous les Franco-Canadiens?¹⁹

Questions based on the Library and Archives Canada reading and political cartoon:

1) Does one see the incident described in the reading in Charles Binamé’s film?
2) If yes, how is it depicted?
3) Who threw the first punch: Laycoe ou Richard?
4) Which came first: the cartoon or Campbell’s punishment?
5) Compare what one sees in the cartoon with what one knows from the film and the reading. What do you think of Campbell’s reaction?
6) The films is made from the perspective of a French-Canadian and seen through the eyes of a French-Canadian. Campbell was an English-Canadian? Is it possible to know the truth of the situation due to the strained ethnic tensions?
7) If the incident took place today, including the injuries and the incertitude of how the fight took place, in your opinion, what would have been the repercussions?
8) Which huge event followed Richard’s punishment?
9) Did this event transform Richard into a martyr for the cause of Francophones in the world of hockey as well as for all the French-Canadians?²⁰

Building on Rachal’s questions and what we had previously discussed in regards to Richard’s suspension and the ensuing riots, students were able to discern vividly the tensions that existed between French-Canadians and English-Canadians and most importantly, how upset French-Canadians were at the treatment levied on their beloved hero.

In conclusion, Carrier’s story as well as Cohen’s animated versions of it are such an integral part of Canadian hockey culture that even Wayne Gretzky, who considers Richard to be one of the greatest scorers in the history of the game, wrote the following for the animated film’s cover: “J’éprouve aujourd’hui autant de plaisir à regarder Le chandail avec mes enfants que j’en avais eu à leur âge en découvrant cette merveilleuse histoire de hockey. / I enjoy now sitting down with my kids to watch The Sweater as much as I did when I was their age and heard this great hockey story for the first time.” Richard’s image is thus truly one that will endure for many generations to come as readily demonstrated by Binamé’s feature-length film and seared
into everyone’s memory will always be the standing ovation that Richard received on the day in 1996 when the Montreal Forum closed. It is once again Carrier who best expressed the emotions of this historic moment:

… le 11 mars, à la fermeture du Forum de Montréal, lorsqu’il est apparu sur la patinoire, la foule a ovationné monsieur Maurice Richard pendant plus de onze minutes. Tous avaient des larmes aux yeux … Le Rocket a joué son dernier match en 1960. Les trois quarts des gens qui acclamaient l’ancien champion n’étaient pas nés lorsqu’il a marqué son dernier but.21

… March 11th, at the closing of the Montreal Forum, when he appeared on the ice, the crowd gave him a standing ovation for more than eleven minutes. Everyone had tears in their eyes … The Rocket played his last game in 1960. Three-quarters of the people who cheered the former champion were not even born when he scored his last goal.22

ENDNOTES


5Le Chandail de Hockey: 16.

6The Hockey Sweater: 16.


8The tremendous success of Mydlarski’s first educational CD-ROM, La Chaise berçante, was the inspiration for developing the Le Chandail de hockey/The Hockey Sweater CD-ROM.

9Larry Katz, University of Calgary, assisted with the design and copyright of the CD-ROM.
To challenge students’ perceptions of cross-cultural and cross-generational differences, a rewarding and insightful activity is to ask students to research the history of the J.C. Penny and Sears catalogs in the United States as well as to compare shopping via a print catalog versus shopping on-line with such sites as eBay and Amazon.

Catherine G. Caws provides an excellent review of the features of Le Chandail de hockey/The Hockey Sweater CD-ROM in Language Learning and Technology 11.3 (October 2007): 29-37.


The other Canadian short film is Le Temps (2007) by Alan Campos from the O’Sullivan College of Montreal. As this short film is relatively new, very little information is available on-line about it other than a plot summary and the actual film at <cinematchitcha.wordpress.com/2010/05/22/le-temps-alan-campos/>. It is possible that Le Temps was selected to be included in À l’écran for its grammatical possibilities, that is to say, talking about sadness, difficult personal experiences, and how the passage time affects a person, whereas Le Chandail de hockey was selected for its cultural richness.


For complete French version, see http://collectionscanada.ca/hockey/024002-119.01f.php?&id_nbr=140&&PHPSESSID=l8dr6fm05v73lo4oo6u11dc4q7#cont. For the version with the introduction information in English but the text in French, see http://collectionscanada.ca/hockey/024002-119.01-e.php?&id_nbr=140&&PHPSESSID=l8dr6fm05v73lo4oo6u11dc4q7.

My translation.


Questions created by Lauren V. Rachal, Canisius College, Class of 2015.

My translation.


My translation.