



TEACHER GUIDE

GRADES 6-8

COMPREHENSIVE CURRICULUM BASED LESSON PLANS

Shadow of a Bull

Maia Wojciechowska

READ, WRITE, THINK, DISCUSS AND CONNECT

Shadow of a Bull

Maia Wojciechowska

TEACHER GUIDE

NOTE:

The trade book edition of the novel used to prepare this guide is found in the Novel Units catalog and on the Novel Units website. Using other editions may have varied page references.

Please note: We have assigned Interest Levels based on our knowledge of the themes and ideas of the books included in the Novel Units sets, however, please assess the appropriateness of this novel or trade book for the age level and maturity of your students prior to reading with them. You know your students best!

ISBN 978-1-50204-165-4

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Skills and Strategies

Thinking

Brainstorming, comparing
and contrasting, analyzing
details

Comprehension

Predicting, sequencing,
cause/effect, comparison-
contrast

Writing

Letters, description, poetry

Vocabulary

Antonyms/synonyms, word
mapping, analogies

Listening/Speaking

Discussion, role play,
dramatizing

Literary Elements

Figurative language, story
elements, dialogue,
characterization

Summary

Manolo Olivar is the son of a great bullfighter. Without inquiring as to his own plans and wishes, his hometown expects Manolo to follow in his slain father's footsteps. Knowing himself to be a coward, each day that brings him closer to being twelve, the age at which his father first fought a bull, he is filled with doubt and fear. *Shadow of a Bull*, a Newbery Award Winner, tells how Manolo faces his fear as he decides what he must do with his life.

About the Author

Maia Wojciechowska was born August 7, 1927, in Warsaw Poland. She came to the United States in 1942. She married Sheldon Rodman, a writer, in 1950. Divorced in 1957, she married Richard Larkin in 1970. They were divorced in 1981. She has two daughters, Oriana and Leonora. Maia attended schools in Poland, France, and England. She attended Immaculate Heart College, Hollywood, California, 1945-46.

She has worked at a variety of jobs, one year having 72 of them! Among those jobs, she has been an undercover detective, restaurant hostess, masseuse, professional tennis player and instructor, ghost writer, translator for Radio Free Europe, literary agent, editor, publicity manager, and writer. She won the John Newbery Award Medal in 1965 for *Shadow of a Bull*.

"I always had a problem in school. I hated the way things were taught and how kids were all grouped together to the detriment of their individuality. Our educational system has bogged down completely, and it is a very strong and determined child who can survive the assaults on his intelligence, the assaults that start at the kindergarten level and continue through college. There has never been a love affair between me and education."

"At age fifty I finally grew out of my protracted and strangely arrested childhood when I was kicked out of yet another school while on a federal grant. (While growing up in France I was dismissed from some seventeen schools in one year alone.)"

Her first book for children was published in 1952. She sets high standards for writing children's books. "It is too easy to sell to juvenile publishers. There are too few good writers writing for children."

Of *Shadow of a Bull* she has said, "I love all of Spain, but I love the southern part, Andalusia, in a very personal way. It is the people that make Andalusia special. Yet the people are far from handsome; they are rather small, shabby and look alike, until you see their eyes and discover that each one is a Hamlet or a Lear, a Juliet or a Medea. It is because there are no ordinary people in Andalusia that I have come to love this part of Spain so much. Yes, Manolo was a boy there once, and he lived. The upper part of his face looked like Manolete's when he was that age. I grew afraid for the boy because I thought that everyone was looking for a new hero. It was through this fear that I first thought of the boy as a character for a short story. *Shadow* is mostly about pride, and being locked in. (Pride, in Spain, encompasses honor, dignity, and self-esteem.) That sort of pride makes life harder than it needs to be, but without pride, life is less. About being locked in. Sometimes one lives in a prison without a

key, without hope of a pardon. Sometimes one never gets out. And sometimes, when one gets out, it is at a cost in pride, and sometimes at a cost in success. It all depends on who built the prison. If you've built the prison yourself, you should never pay in pride. If others have built it, I hope you'll pay them in success. So, you see, *Shadow of a Bull* is not a book about bullfighting after all."

Introductory Information and Activities

Note: Please be selective, and use discretion when choosing the activities that you will do with the unit. It is not intended that everything be done, but that discretionary choices made are most appropriate for your use and group of students. A wide range has been provided, so that individuals as well as groups may benefit from these selections.

Initiating Activities

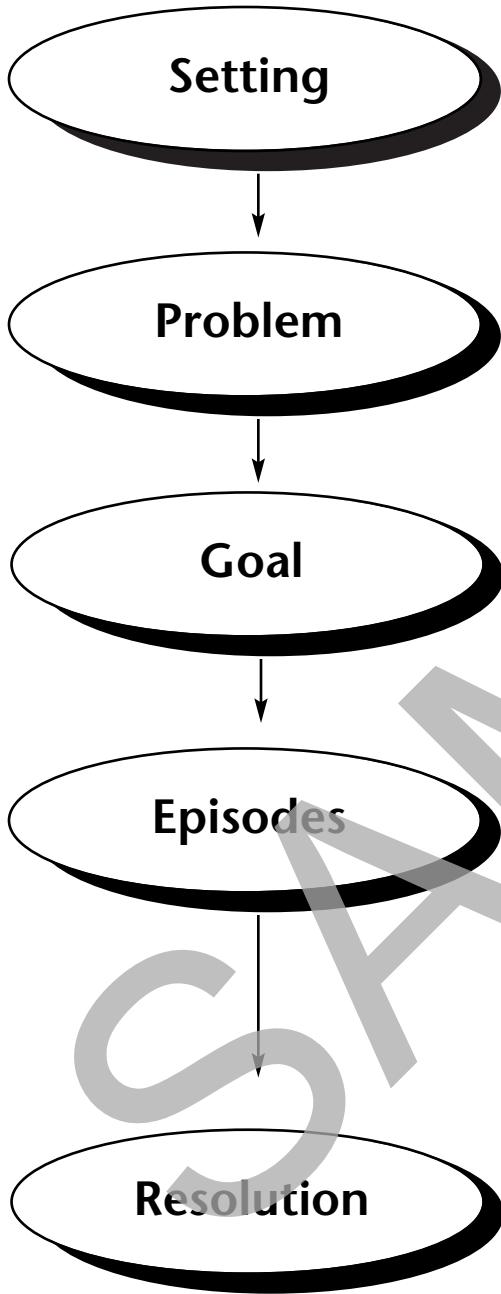
1. Secure a tape or recording of the opera *Carmen* by Bizet. Play as background music for this activity and others. (Leopold Stokowski Conducts Bizet, *Carmen Suites*, Columbia Record M34503, AL34503.)
2. Get posters of Spain from travel agents, and/or write to an embassy or consulate for information. (See addresses at the back of this unit.) Display these around the room. Also display any Spanish artifacts that you are able to acquire for use at this time.
3. Do a KWL with the students, to find out how much knowledge they have of Spain. Use a large sheet of butcher paper, or something similar, and divide it into three sections. (See illustration.) Record information received from the students. Any incorrect information recorded in the K section will be crossed off as the correct information is acquired.

What I Know	What I Would Like To Know	What I Learned

Bulletin Board Ideas

1. Cover the bulletin board with plain background paper. Put a large world map and a map of Spain on the bulletin board. Mark the country of Spain on the world map in some way to highlight it. Add to the board some of the Spanish vocabulary words from the Supplementary Activity "Make It Count."

Story Map



Characters _____

Time and Place _____

Problem _____

Goal _____

Beginning → Development → Outcome

Resolution _____

Chapter 1—Pages 3 through 7

Chapter 2—Pages 8 through 19

Prereading Activity

Introduce the Bullfighting/Spanish vocabulary to the students. You may wish to have the terms from Chapters 1 and 2 displayed, so that the students may have easy reference to them. Going back and forth to the glossary may interrupt the flow of the story and/or cause comprehension difficulties for some students.

Chapter 1 Bullfighting/Spanish Vocabulary

Torero: bullfighter (page 4)

Ganaderias: ranches where the fighting bulls are raised (page 5)

Matador: killer; killer of bulls (page 5)

Chapter 2 Bullfighting/Spanish Vocabulary

Muleta: red flannel cape used in last part of bullfight (page 9)

Traje de luces: suit of lights, worn at formal bullfighter's fights, except benefits (page 10)

Novillada: bullfight with bulls that are under four years of age (page 10)

Corridas: bullfights (page 13)

Tienta: testing of young bulls and heifers (page 13)

Aficionados: dedicated fans of the art of bullfighting (page 18)

Barrera: wooden fence around the arena (page 19)

Vocabulary

resemblance 4

inhabitant 10

gypsy 4

destiny 11

deprived 6

prophecy 14

existence 8

distinguish 19

Vocabulary Activity

Use a vocabulary word to fill in the blank in the sentence.

1. He has a _____ to his father. (*resemblance*)
2. The people were not able to _____ between the boy and his father. (*distinguish*)
3. The boy was _____ of making a choice for himself. (*deprived*)
4. The old _____ made a _____ about the boy. (*gypsy/prophecy*)
5. The boy's _____ was linked to the prophecy. (*destiny*)

Discussion Questions and Activities

1. What are the three important facts of his life that Manolo becomes aware of when he is nine? (*Page 3, He looks like his father, he is a coward, and he is expected to be a bullfighter.*) Manolo is the only one aware of one of these things. Which one is it? (*Page 3, That he is a coward.*)

-
2. What do the townspeople have to say about Manolo? (*Page 4, Everyone says that Manolo looks very much like his father.*)
 3. According to the story, what are the five things that people fear? (*Page 6, People fear war, disease, flood, hunger, and death.*) How do the people in Spain cheat death? (*Page 6, "Death—a fighting bull with horns as weapons—is killed by a bullfighter."*)
 4. What reminders of his father does Manolo have? (*Page 9, Everywhere he turns he finds shrines to the memory of his father. There are pictures of his father in people's homes; posters of his father in every cafe; and a statue of his father is in the main square of town.*)
 5. What destiny was predicted for Juan Olivar? (*Page 12, That he would be Spain's greatest matador.*) Has there been a prediction made for Manolo? (*page 14, no*)
 6. How does Manolo know that he is a coward? (*Pages 15-17, He is afraid to jump from the top of some hay that is in a broken-down wagon. He is afraid to learn how to swim. He cannot ride a bicycle, and does not want to learn how to do it.*)
 7. Who are the six men in black suits and white shirts? (*Page 18, They are aficionados, all of them are followers of Juan Olivar's career.*)

Post-reading Activities

1. Start an attribute web for Manolo Olivar. Add to it as more is learned about him. (See page 10 of this guide.)
2. Role play the people of the town of Arcangel as they talk about Manolo and their expectations of him. As the discussion progresses, have a volunteer be Manolo, and have Manolo, as an overvoice, give his feelings about what is being discussed.
3. Start a story map. (See page 11 of this guide.)
4. Make a prediction as to what will happen at the bullfight. How do you think that Manolo will react when seeing his first bullfight?

Chapter 3—Pages 20 through 25

Chapter 4—Pages 26 through 39

Prereading Activity

Introduce the Bullfighting/Spanish vocabulary to the students. Have the terms from Chapters 3 and 4 displayed, so that the students may have easy reference to them. Leave them up, as well as those from Chapters 1 and 2, as the terms may be repeated elsewhere in the book.