

presents

Ferdinand the Bull
by Munroe Leaf



Table of Contents

Theatre Etiquettep 2

Story of Ferdinand the Bull.....p 3

Discussion Questions.....p 3

About the Authorp 4

Annotated List of Related Books.....p 4 – 6

Lesson Plansp 7 – 20

 Language Artsp 7 – 11

 Social Studiesp 12 – 16

 Musicp 17

 Artp 17 - 20



BULL-E-TON! BULL-E-TON! BULL-E-TON!

(THEATER ETIQUETTE)

Just a reminder to be on your best behavior while you're at this theatre performance.

Here are a couple of helpful hints to make your theater visit successful and satisfying for everyone.

1. Watching a theatre production is different from watching television or going to the movies. In theaters, the actors can hear you almost as well as you hear them. So be very *quiet* during their performance. Don't worry! It *is* ok to laugh, clap, and respond to the performers when it is appropriate.
2. Use the restroom *before* the performance so you don't miss anything or disturb anyone. If necessary, students may go in small groups with teacher's permission. Younger students must be supervised.
3. While you can usually have popcorn at a movie, the theater is a special place. *Food, gum, candy, and drinks are not allowed, as well as, radios, cameras, tape/video recorders or cell phones/pagers.*
4. Following the performance, your school will be dismissed by a member of the CSB/SJU Fine Arts Programming staff.

These rules will make it easier for everyone in the audience to experience the *MAGIC* of live theatre!

Enjoy the show!!!



The Story of Ferdinand, the Bull

Author: Munroe Leaf

Illustrator: Robert Lawson

Publisher: NY: Puffin Books

Date: 1936/1964 printing

Setting: the Spanish countryside

Characters : Ferdinand, the Bull, his mother, and the men who come in search of bulls for bullfighting

Plot: For a bull, Ferdinand has an unusual disposition. He prefers peacefully admiring flowers to bucking aggressively like the other young bulls. One day, a group of men come looking for aggressive young bulls for the bullfight. Coincidentally, Ferdinand is stung by a bee. His lively reaction to the bee sting is perceived by the men as an indication that Ferdinand will be effective in the bullfighting ring. When he is brought to the arena, however, Ferdinand is true to himself. He calmly sits and admires the flowers worn by the women in the audience. All ends well when Ferdinand is returned to the cork tree and the flowers in his idyllic pasture.

Theme : Being yourself works out for the best.

DISCUSSION QUESTIONS

After reading the book and watching the performance, some questions to think about afterwards.

1. What was it that attracted Ferdinand to sitting under the cork tree?
2. Why did Ferdinand's mother want him to play with the other bulls?
3. Why do you think the men selected Ferdinand for the bullfight?
4. Do you think Ferdinand would have fought in the bullring if he had not been distracted by the flowers the women wore? Why?
5. Why do you think the illustrator drew all the pictures in the book in pen and ink?
6. How did the book's illustrator show you that Ferdinand's mother cared about him? How did the author do the same thing?
7. How do you think Ferdinand's mother changed in this story? What do you think caused the changes?
8. In one of the book's illustrations, Lawson depicts a cork tree adorned with clusters of corks. Why did the illustrator make that choice?

Other Books by Munroe Leaf

Wee Gillis. 1938.
Robert Francis Weatherbee. 1935.
Ferdinandus Taurus. 1962.
Aesop's Fables. 1941.
Who Cares? I Do. 1971.

Other Books written and/or illustrated by Robert Lawson

Wee Gillis. By Munro Leaf. 1938.
Adam of the Road. By Elizabeth J. Gray. 1942.
Aesop's Fables. By Munro Leaf. 1941.
Ben and Me. 1939.
Four and Twenty Blackbirds. 1937.
The Tough Winter. 1954.
The Hurdy-gurdy Man. 1979.
Mr. Revere [Paul] and I. 1953.
Rabbit Hill. 1944.
Robbut, A Tale of Tails. 1948.
They Were Strong and Good. 1940.

Annotated list of related books

PRIMARY LEVEL

Flanagan, Alice K. *The Zunis.* History and Culture of Mexico. Wonderful illustrations that include authentic photographs and drawings.

Ets, Marie Hall and Labastida, Aurora. *Nine Days to Christmas* .
Different Christmas traditions that Hispanic cultures partake in, including a Christmas posada party.

Fine, Anne. (Illustrator Penny Dale). *The Jamie and Angus Stories.* Six tales for emergent readers. About the adventures of Jamie, a resourceful preschooler, and Angus, his stuffed Highland bull.

Laden, Nina. *When Pigasso Met Mootisse.* Loud, bright pictures about two rival artists, a pig and a bull. The parody about Picasso and Matisse will most likely be missed by young readers.

Schnetzler, Pattie L. (Illustrator Rick Sealock). *Widdermaker.*

“*Widdermaker* is a side splitting, knee slapping ride through the great geographic wonders of the west as Cowpoke Pete pursues the notorious Widdermaker, the meanest orneriest bull you can imagine.” (from Amazon.com, Reviewer, Peggy Tibbetts, Silt, CO).

Lindgren, Astrid. (Illustrator Marit Tornqvist). *The Day Adam Got Mad*. Adam, the prize bull, becomes enraged and breaks out of the barn. The neighbor boy, Karl, calms him down. Illustrated in lovely watercolors.

Johnston, Tony. (Illustrator R. W. Alley). *The Bull and the Fire Truck*. Bernardo the bull learns to attack all things red after he is transported to his new home in a red truck. This lively story is resolved when everything red is painted another color.

Arrington, Frances. (Illustrator Aileen Arrington). *Stella’s Bull*. Though she has never seen him, Mary Wilson is terrified of Stella’s Bull. A depression-era story softly illustrated in colored pencil.

Braun, Lutz. (Illustrator Stephen Moore). *Faster than the Bull*. “Thirteen-year-old Gonzalo Sanchez pursues his dream to become the winner of the traditional Running of the Bulls in Spain” (Horn Book, 1993).

Speed, Toby. (Illustrator Barry Root). *Two Cool Cows*. Another cow-jumped-over-the-moon-story.

Paterson, Katherine. (Illustrator Jane C. Brown). *The Smallest Cow in the World*. This is a story about a farm boy named Marvin who is really attached to a cow. When his family moves away from the farm, Marvin imagines that Rosie, the cow, is still with him.

Chase, Edith Newlin. *New Baby Calf*. Buttercup the cow has a new baby calf. With lots of love and mother’s milk, the calf grows up to be happy and healthy in a barn with other animals.

Miranda, Anne. *Alphabet Fiesta: An English/Spanish Alphabet Story*. Zelda Debra’s friends plan to bring really special gifts for her surprise birthday party. The illustrations were done by grade-school children living in Spain.

Vicente, Luis San Vicente. *Festival of the Bones/El Festival de Las Calaveras*. A book celebrating a Mexican festival called Day of the Dead. A respected artist, Vicente accentuates the holiday’s merriment with skeletons who dance in top hats and ride bicycles amid a surreal world.

INTERMEDIATE LEVEL

Rivas, Maite Suarez. *Latino Read-Aloud Stories*. This is a unique collection that introduces children to the exciting, heroic, and imaginative traditions of Latino culture.

Loya, Olga and Lizardi-Rivera, Carmen. *Momentos Magicos/Magic Moments*. Written in both English and Spanish. Includes 15 traditional tales from Latin America arranged in four sections: Scary Stories, Trickster Tales, Strong Women, and Myths.

Huck, Charlotte. (Illustrator Anita Lobel). *The Black Bull of Norway: A Scottish Tale*. A Scottish version of “Beauty and the Beast” with the beast as a bull.

Smith, Linda (Illustrator Kathryn Brown). *When Moon Fell Down*. A co-jumped-over-the-moon story in poetry form with creative dream-land ideas. Moon visits earth to play with cow.

Martin, Bill and Archambault, John. (Illustrator Ted Rand). *White Dynamite and Curly Kidd*. A bronco-busting, rhyming-good-ride.

Cronin, Doreen. (Illustrator Betsy Lewin). *Click, Clack, Moo: Cows that Type*. Farmer Brown’s cows use an old typewriter to write him notes demanding better working conditions. Later they go on strike and then support the striking hens. A duck is the mediator.

Johnson, Paul Brett. *The Cow Who Wouldn’t Come Down*. Farmer Rosemary must convince her flying cow to come down to earth so she can be milked. But how can she lure Rosemary down when Rosemary is having so much fun?

Wojciechowska, Maia. *Shadow of a Bull*. At age 12, Manolo must decide whether to succumb to community pressure to become a bullfighter like his legendary father. But Manolo wants to pursue his own dream of becoming a doctor.

Barchas, Sarah (Ed.) (Illustrator Elizabeth Gething). *The Giant & the Rabbit: Six Bilingual Folktales from Hispanic Culture*. Six folktales reflecting the richness and diversity of Hispanic culture are shared bilingually by storyteller Sarah Barchas. The package includes a guidebook that can be used in classrooms or with ESL students.

Ryan, Pam Munoz. *Esperanza Rising*. Esperanza and her mother are forced to leave their life of wealth and privilege in Mexico to go work in the labor camps of Southern California, where they must adapt to the harsh circumstances facing Mexican farm workers on the eve of the Great Depression.



LESSON PLANS

Language Arts

A Li- BULL -ry of Poems

Primary Level:

Bulls by *Katie Krause & Lauren Chupita*
(A variant of “Giraffes” by Mary Ann Hoberman)

**This poem works well as a choral reading with assigned parts. Children could also be asked to think of additional rhyming couplets to add to the poem.

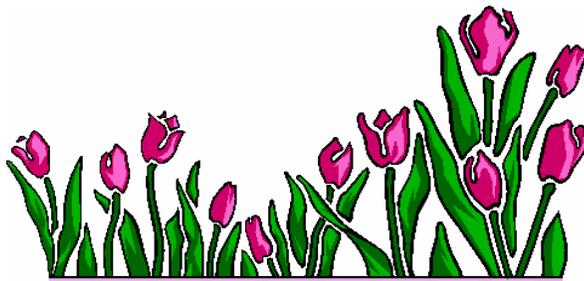
Bulls.

I like them.

Ask me why.

Because they like to run and play
Because they gambol all the day
Because they munch on grass and flowers
Because they entertain for hours.
Because their bodies are so big and wide,
Because they run but just can't hide.
Because they like to be so rowdy,
Because they play when days are cloudy.
Because they can be pretty loud,
Because *el toro* is so proud.
Because. That's why

I like bulls.



“The Bulls Go running 2 by 2” lyrics by Kristen Warner
(Sung to the tune of “The Ants go Marching”)

The bulls go running two by two,
Hoorah, hoorah
The bulls go running two by two,
Hoorah, hoorah,
The bulls go running two by two,
...The baby one stopped to say, “atchoo!”...
And they all went running down,
To the field,
To feast
On the grain.

Verse #2: “...the mama ambled down to the zoo...”
Verse #3: “...the sister’s horns just grew and grew...”
Verse #4: “...the brother’s hoof was stuck in glue...”
Verse #5: “...the daddy stopped to moo and moo...”
Verse #6: “...the grandpa hugged a kangaroo...”
Verse #7: “...the grandma stopped—she had the flu...”



“Five Little Bulls” by Kate Muchlinski

(patterned after “Five Little Monkeys Jumping on the Bed”)

**This song can be used as an introduction to the story of *Ferdinand, the Bull*. It can also be used as an opportunity to practice simple subtraction.

Five little bulls, bumping heads.
Bumped too hard, one bruised red.

Four little bulls, bumping heads.
Bumped too hard, one flew in the shed.

Three little bulls, bumping heads.
Bumped too hard, one sent to bed.

Two little bulls, bumping heads.
Bumped too hard, off one fled.

One little bull, couldn’t bump heads.
Got so sad, moped by the hedge.

Intermediate Level:

Ferdinand and the Matador *A poem in two voices by Tina Lynch and Chris Edwards*
(It is written in the style of Paul Fleischmann's *Joyful Noise* poems.) **This poem works effectively as a two-part choral reading. Half of the class might read Ferdinand's part on the left hand side while the other half might *simultaneously* read the *matador's* part.

<u><i>Ferdinand</i></u>	<u><i>Matador</i></u>
Being a bull is a joy.	Being a <i>matador</i> is a thrill.
And I'll tell you why. I can spend countless hours peering at the sky.	And I'll tell you why. Because I strike fear in a bull's eye.
I can lounge under a tree, take time just for me.	I am the greatest you see! with me they all agree.
<i>Hay de mi!</i> I just sat on a bee!	This bull that I see
Now why does the <i>matador</i> look like that at me?!	Will win me a trophy!



A Bull-erick *a limerick by Jill Lorenzini*
(A variant on Arnold Lobel's *Pigericks*)

There once was a bull named Ferd
Who thought he resembled a bird.
He would tweet day and night
And try to take flight,
Lacking wings, he looked very absurd.



Ferdinand *an original poem by Jill Lorenzini*

Horns like an overgrown cow,
Much larger, by far, than the sow,
With a great ring in his nose,
He sniffs at a rose,
This beast before whom the matador bows.
What creature is this?
You've got only one guess – don't miss!
Not a bird, a fish, or a horse...
Why, it's Ferdinand, the Bull, of course!

An Untitled Poem By Jose Zorilla in English translation by Thomas Walsh
 **Suggestions for use: Focus on the descriptive language and/or the brutality of the bull fight and it's almost incomprehensible entertainment value. Circle the descriptive words that evoke the brutality of the bull fight. Discuss the poet's choice of words and its effect. Do the descriptive words accurately depict the brutal and violent nature of the bull fight?

Pawing the earth, and snorting in his rage
 The Bull is tossing up the torrid sand;
 The while the horseman's eye serene and bland
 Seeks out a point for his red lance to gauge.
 Steadied to take the charge, the fight to wage,
 The *picador* holds his impatient stand;
 His face, for all it's blackness, whiter fanned
 To anger as the bull obstructs the stage.
 He hesitates; the Spaniard jeers at him;
 He shakes his horned front, he tears the earth,
 Heaving great breaths and straining every limb;
 The taunter urges him to prove his worth;
 Sudden he charges, fails, and bellows grim,
 His shoulder bleeding, the great crowd in mirth!



Word play/invention using bull in initial, medial, or final word position

Students can be invited to **write jokes and riddles.

Examples:

- “What do you call a bull that can't be stopped?”
Answer: Unstopp-a-BULL
- “What's a bull's favorite kind of meat?”
Answer: BULL-ogna

Students can be asked to create a “BULL-e-TON BOARD**” of words or expressions with “BULL” in them (in either the initial, medial or final position). Students might substitute a picture of a bull's head for the “bull” syllable in each word. As an alternative, they might develop a “**BULL-ictionary**” using the same types of words. They might define their dictionary entries and/or illustrate them. Examples:



-ish on America
 e-BULL-ient
 BULL- fight
 BULL-dog



a- (able)
 BULL-et
 BULL-e-tin
 BULL-ock



misera-
 BULL-izard
 trou-BULL
 BULL-istic

****BULL Bingo:** Using the terms on the BULL-e-*TON* board or from the BULL-ictionary (above), students can play BULL Bingo. Each student is given a BULL Bingo card. Using words from the BULL-e-*TON* Board or the BULL-ictionary, students record a word of their choice in each of the card spaces with the exception of the center free space. From this point, the game is played like traditional bingo. Bingo can also be played with the Spanish Vocabulary listed below.

***Spanish Language Vocabulary**

<i>English</i>	<i>Español</i>
bull	<i>toro</i>
bullfighter	<i>torero</i>
bullfight	<i>corrida de toros</i>
stadium	<i>estadio</i>
red	<i>rojo</i>
lazy	<i>perezoso</i>
strong	<i>fuerte</i>
sleeping	<i>durmiendo</i>
tree	<i>árbol</i>
flowers	<i>flor</i>
run	<i>correr</i>
fight	<i>pelear</i>
Spain	<i>España</i>
my name is.....	<i>Me llamo es...</i>
hello	<i>hola</i>
how are you?	<i>¿Como estas?</i>
good, thanks	<i>bien, gracias</i>
and you?	<i>¿Y tú?</i>



SOCIAL STUDIES

SELF-CONCEPT:

****Self and Other Perceptions in a Venn Diagram**

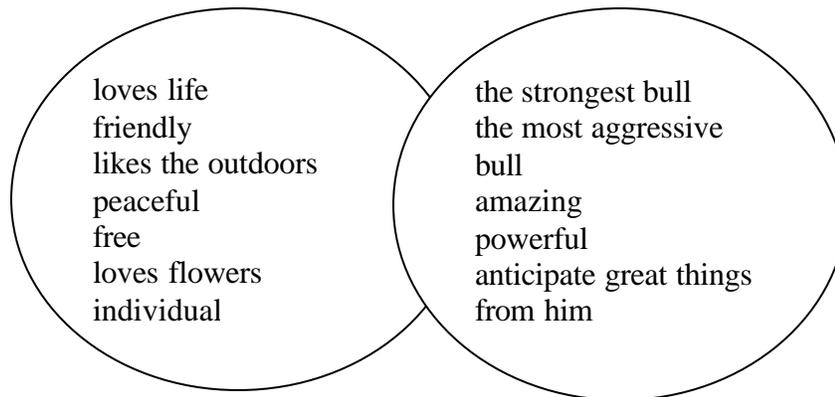
One of the critical aspects of this story is that Ferdinand does not capitulate to the erroneous perceptions that the men have of him. He holds firm to his identity. His self-perceptions are unwavering. In order to address this aspect of the story, have the students work in small groups to identify how Ferdinand saw himself. Then repeat the process (or have ½ of the class work on each part) to identify how the men viewed Ferdinand. Have the students develop a Venn diagram that illustrates the contrast as well as any possible overlap between Ferdinand's self-perception and the men's perceptions of Ferdinand.



e.g.

FERDINAND'S
SELF- PERCEPTIONS

THE MEN'S PERCEPTIONS
OF FERDINAND



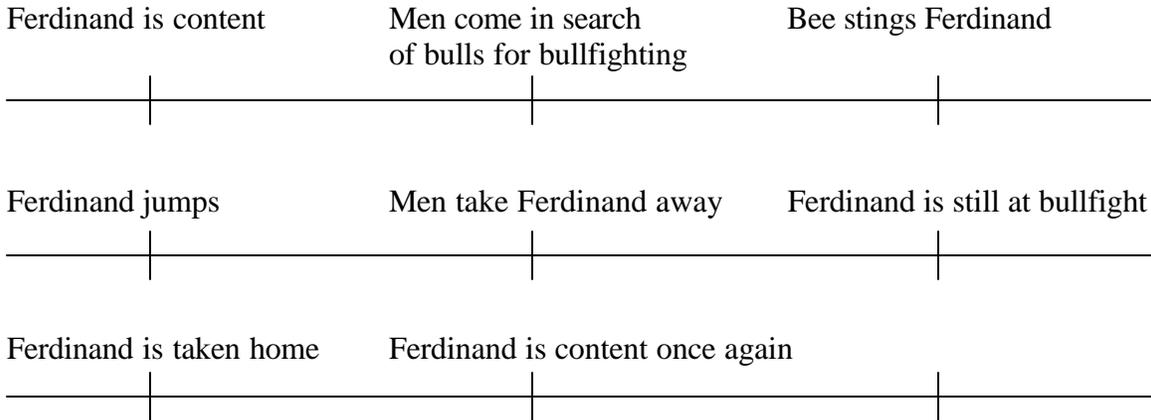
****All of Me: Children's Own Self-Perceptions**

Remind students that Ferdinand seems to know who he is and what he likes. Now invite the students to use art to represent what *they* are like and what they enjoy as individuals. Students can use photos from home, magazine clippings of their favorite foods or sports/activities they enjoy, and/or they can draw their favorite items on their paper or poster board. Students may like to contrast their self-perceptions with Ferdinand's.

*****My Time Line***

Ferdinand goes through a variety of experiences. The children can be asked to plot those experiences on a timeline. Children might then interview family members to learn about important events that have happened in their families and produce a time line of their own or their family's special events. Children can add dates or ages to the events they plot on their personal time lines.

e.g. Ferdinand's Time Line



MAPS, GLOBES, CLIMATE

*****Weather Forecasting***

Have children research weather features for each season in Minnesota and in Spain (and possibly Mexico). Have children graph these to show the comparisons. On the basis of the data they gather, give students the opportunity to invent a videotaped weather forecast for one or all of those geographic areas. Finally, invite students to go on-line to check the accuracy of their predictions. A good internet site to consult is www.weatherunderground.com. There you can enter a city, country, state, or zip code. In the seasonal weather window, you will find charts with weather related information and graphs of average temperatures and precipitation. You can also find daily weather reports and forecasts.

*****Topography Map Construction***

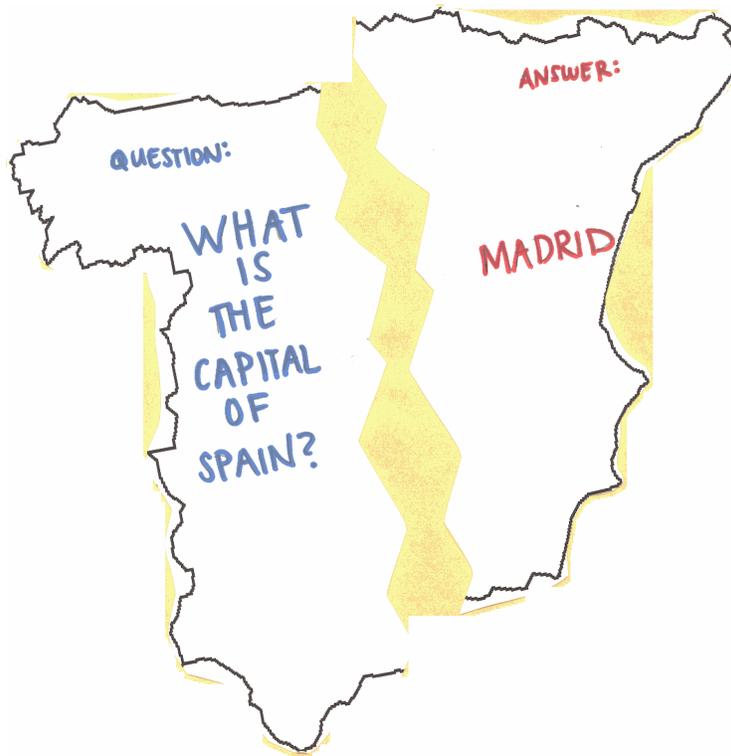
Research the topography of Spain. Using styrofoam, create the major elevations they discovered in their research of Spain. Once constructed, the whole project can be covered in paper mache, dried, and labeled. Finally, students may want to label the Pyrenees, the major rivers (Rhone, Ebro), large adjacent bodies of water (Mediterranean Sea, Bay of Biscay, Atlantic Ocean, and Straits of Gibraltar), as well as some of the major cities (Madrid, Barcelona, Sevilla, Granada, etc.).

*****Scavenger Hunt for Geography Information about Spain***

For primary grades, information can be “planted” around the classroom in envelopes. Children are given specific questions and clues to help them find the “planted” answers to those questions. For intermediate-level students, children can simply be given questions and clues, and they can be encouraged to search the internet for appropriate sites that will answer their questions. Children can write the answers they find to the questions on charts shaped like the country, Spain.

Sample Questions:

- What country shares Spain’s Western Border? (Portugal)
- What is the capital of Spain? (Madrid)
- The southern tip of Spain reaches what ocean? (Atlantic)
- Besides Madrid, can you name one additional large city in Spain. (e.g. Barcelona, Seville, Granada, Segovia)
- What language is mainly spoken in Spain? (Spanish)
- What country shares Spain’s northern border? (France)
- The U.S. is divided into 50 states. Spain is divided into....? 17 provinces or regions.



NATURAL RESOURCES

****Cork**

In the Ferdinand story, the illustrator humorously drew clusters of wine corks hanging from the cork tree where Ferdinand enjoyed playing. Have students research the cork tree and its positive features as a natural renewable resource that has many uses. The internet is useful for this. Simply conduct a search using “cork tree” or “cork” on one of the major search engines. Then composite cork board slabs could be purchased and used to form the covers of the cork books children will write and illustrate about cork trees. Their books can include internet photos of cork trees, the cork stripping process, descriptions of the features of cork as a renewable material, lists of products made of cork, and comparative prices for a few common products made of cork with those made of wood or another substance (e.g. flooring).

BULLFIGHTING in Spain, Portugal, Mexico and France

****Origins and History of Bullfighting**

It is not known for certain when bullfighting began. However there are caves with drawings of men and women fighting bulls that date as far back as 2000 BC. It is thought that the Moors actually introduced Spain to the sport of bullfighting. Today, bullfighting and other kinds of bull contests are seen all over the world including in Spain, Portugal, France, and Latin American countries.



****Bullfighting Vocabulary**

Make a list of Spanish bullfighting terms and their English equivalents. This can be a word wall or a chart or in whatever format is convenient. Depending on children’s reading levels, the teacher may need to read aloud about bullfighting or (some of) the children might do their own research on bullfighting.

e.g. A Limited Bullfighting Vocabulary

<i>toro</i>	<i>bull</i>
<i>toros</i>	<i>bulls</i>
<i>plaza de toros</i>	<i>bullring</i>
<i>matadores</i>	<i>bullfighters</i>
<i>torero</i>	<i>star matador</i>
<i>Movillada</i>	<i>young, amateur matador</i>
<i>trajes de luces</i>	<i>suits of light</i>
<i>corrida</i>	<i>bullfight</i>

<i>picador</i>	<i>man mounted on horse with long lance</i>
<i>pique</i>	<i>long lance</i>
<i>capote</i>	<i>large cape</i>
<i>muleta</i>	<i>smaller cape</i>
<i>paseillo</i>	<i>procession of people involved into the stadium</i>
<i>tercios</i>	<i>3 parts of the bullfight, each signaled by sounding a horn</i>
<i>first tercio</i>	<i>the bullfighter's assistant uses a large rag to test the mood of the bull – then two picadores stick their lances into the bull to weaken it</i>
<i>second tercio</i>	<i>banderilleros put sharp sticks into the bull's back to further weaken it</i>
<i>third tercio</i>	<i>matador's wings his muleta back and forth then sticks his sword into the bull to kill it</i>

****Bullfighting Book**

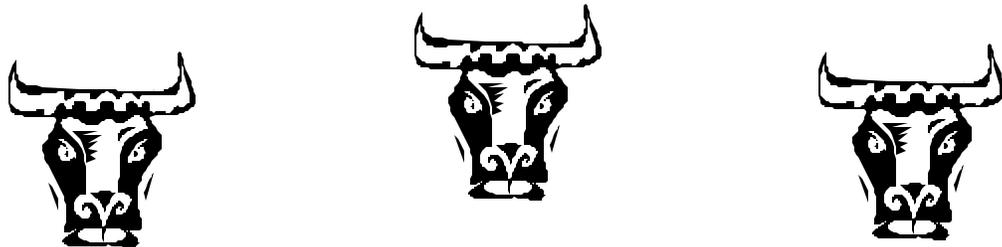
The class might create a book on bullfighting based on their research.

“Chapters” in their books might include

- Spanish bullfighting vocabulary
- The history of bullfighting and its origins
- The clothing worn by the *matador*
- The series of events that constitute the bullfight
- The kinds of passes the *matador* makes with his red cape
- The average income of a successful *matador*
- The female *matador*
- National variations on bullfighting (e.g. Portugal, France, Mexico, Venezuela, and Columbia)

****Debate**

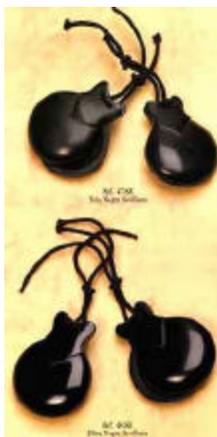
For intermediate classes, a debate might be held about the ethics of the bullfighting tradition.



MUSIC

FLAMENCO

Flamenco music is a Spanish art form with roots in Spain's southern region. It combines acoustic guitar playing, singing, chanting, dancing, castanets, and staccato handclapping. Those performers NOT dancing or playing guitar for a particular selection provide the clapping. They hold their left arm still—about neck high and slightly cupped. The fingers of their right hand slap the left crosswise. Done right, it should produce a sharp, almost piercing sound. The Dancers wait—listening to the guitar, the clapping, and singing to inspire them to dance.



- Download flamenco *music* from www.flamenco-world.com
- Watch the *video*: “Flamenco” – GV1796 F55 F58 1995. (held by College of Saint Benedict, Clemens Library) This video captures children as well as adults doing flamenco dancing.
- *Web sites* on flamenco:
<http://members.shaw.ca/kaml/costumes.htm>
<http://www.flamencoshoes.com/>
<http://www.andalucia.com/flamenco/store/items/castan.htm>
<http://www.guitarraespanola.cjb.net/>



ART

PICASSO

Pablo Picasso was born in Malaga on the southern coast of Spain in 1881. He was exposed to art from a very young age by his father who was a painter and art instructor.

Picasso become one of the most dynamic and influential artists of our century. He achieved success in drawing, printmaking, sculpture, and ceramics as well as in painting.

He experimented with a number of different artistic styles during his long career and is often associated with cubism.

*****Picasso's Blue Period: An experiment***

When Picasso was in his late teens, he produced works that were mainly blue. That period in his career was referred to as his Blue Period. The artist's paintings from this period are sad and dreary not only because of his exclusive use of blue but also because his human subjects do not look up.

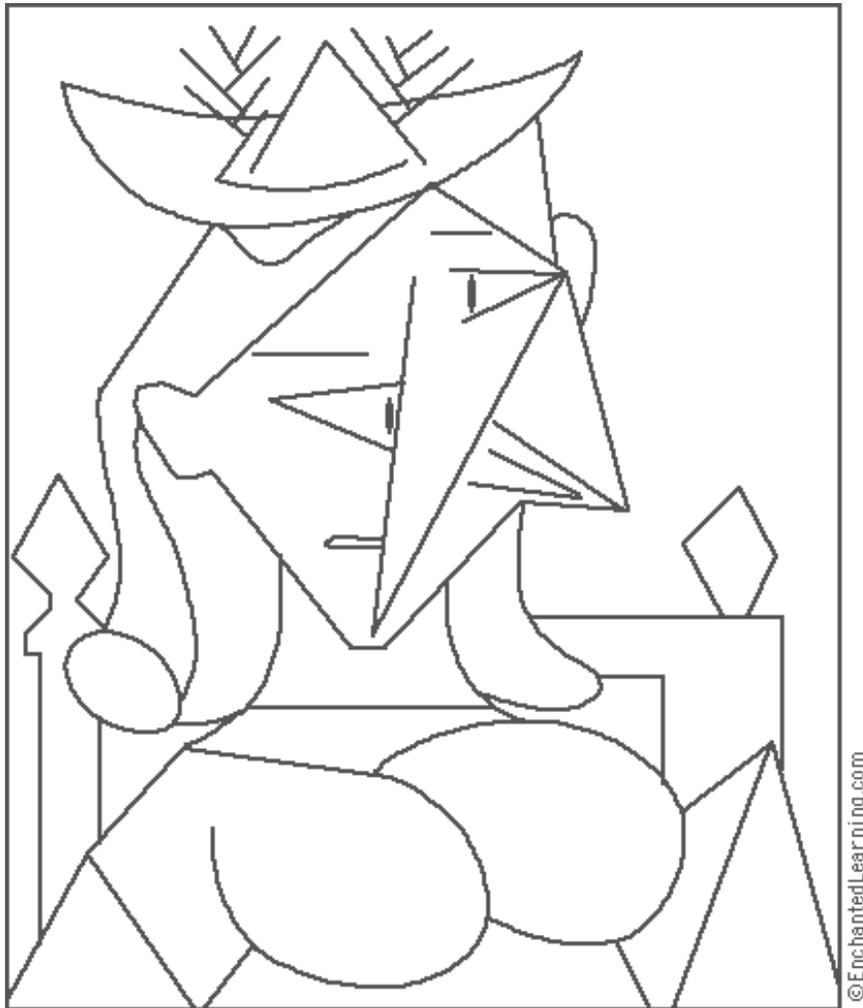
Have the students draw a picture that prominently features people. Have them color it exclusively in blues. Then to illustrate the impact of color, have them do the same drawing in yellows or reds or have them color their picture more realistically. Alternately, the picture copied below can be simply colored in blues and then again in other colors.

www.enchantedlearning.com/artists/picasso/coloring/childdove.shtml



*****Picasso's New Style: Cubism***

Offer a brief introduction to cubism and invite children to color “Woman Sitting with Hat” from www.enchantedlearning.com/artists/picasso/coloring/womsithat.shtml.



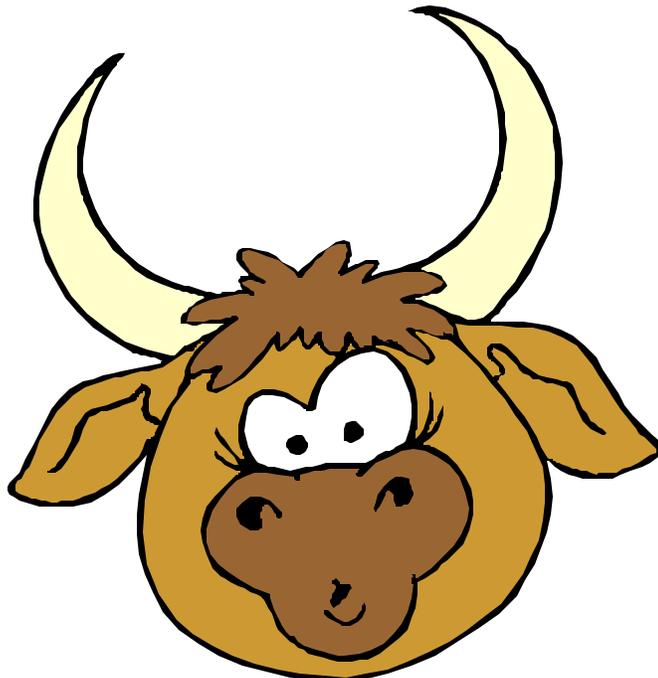
Instructions for creating your own cubist-like art:

1. Draw the front-view shape of a person's head on your paper with a light color.
2. Draw either a right or left profile view (side view) down the middle of the face.
3. Draw the front view of an eye on the front view side.
4. Draw a side view of an eye *on the profile side*.
5. Draw the mouth. Change its normal shape and size. Make one side smiling and one side frowning if you wish!
6. Make a crazy hairstyle.
7. Divide your face into separate shapes, if you want.
8. Using different colors, color in all parts of the face, hair, and background. Experiment boldly!
9. Outline every line with black pastel, markers, or crayons.

****Birthday Party**

Conclude with a belated birthday party for Pablo Picasso. His birthday was October 25, 1881. For his birthday, serve ice cream with chocolate sauce or fruit and cheese. Sing Happy Birthday in Spanish.

*Feliz cumpleaños a ti,
Feliz cumpleaños a ti,
Feliz cumpleaños Picasso,
Feliz cumpleaños a ti.*



*This study guide was written and designed by the
CSB/SJU Education Major students,
under the instruction of Professor Deanna Lamb
at the College of Saint Benedict and Saint John's University.*