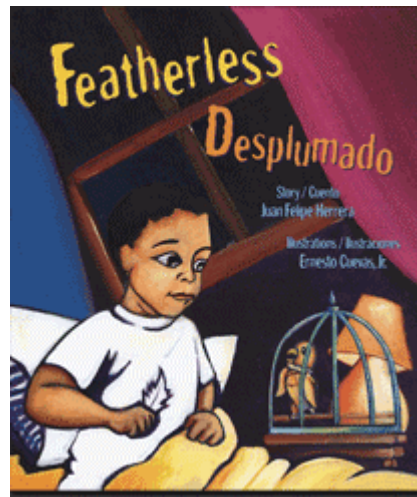


Featherless/Desplumado

Written by **Juan Felipe Herrera**
Illustrated by **Ernesto Cuevas, Jr.**



WHAT'S IT ALL ABOUT?

In *Featherless/Desplumado*, we meet Tomasito, a boy who just can't seem to fit in. First of all, he's new at school and hasn't yet made friends. And then there's his wheelchair. Tomasito has *spina bifida*, a condition that affects his spinal cord and backbone and makes it impossible for him to walk. All he wants is to be able to be part of his friends' activities. Luckily for him, Tomasito's father and classmates are dedicated to helping him figure out that he can do almost anything he wants, including play soccer. With the help of a featherless bird, Tomasito learns that there's more than one way to fly.

Juan Felipe Herrera's expressive prose brings Tomasito's story to exhilarating life, while Ernesto Cuevas, Jr.'s illustrations brilliantly demonstrate the power of the imagination. Together, they illustrate, in more ways than one, the challenges of being an outsider. *Featherless/Desplumado* explains that moving is tough for everyone, but it's especially challenging for Tomasito. As students read the story, they will learn about the physical and emotional challenges facing differently-abled children. Regardless of their own abilities, students will recognize and identify with Tomasito's struggles and his growing belief in his ability to reach any goal, on or off the soccer field.

One child in a thousand is born with *spina bifida*, a condition that is statistically more common in the Latino community. Most of the activities described in this guide are designed to expose children to the challenges facing the differently-abled. However, you may have differently-abled children in your classrooms that already know these challenges all too well. In either situation, be sure to lead these activities in a manner that is sensitive to the needs and emotions of your students and that demonstrates respect, rather than pity, for every individual regardless of ability.

COMMUNITY: Mexican American; Differently-abled

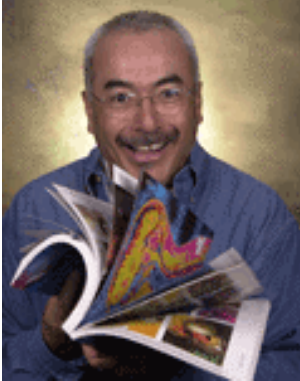
THEMATIC UNITS

Ability and Disability: differently-abled people; physical abilities; sports and athletes

Overcoming Obstacles: fighting fears; self-confidence; resourcefulness and solving problems; father-son relationships

Newcomers: moving to a new school; making friends; creating community

ABOUT THE AUTHOR



Juan Felipe Herrera is a nationally recognized poet and author. His family members were farm workers. His love for language and writing began the moment his mother sang *corridos* to him when he was a child. As an adult, he has received degrees from UCLA, Stanford, and the Iowa Writer’s Workshop. Searching for new avenues to reach diverse audiences, he has founded bilingual theater groups as well as music and poetry troupes, and toured the Southwest and Mexico with much acclaim. His first book for children, *Calling the Doves*, received the prestigious Ezra Jack Keats Award honoring the most promising new author for children. He also received the Latino Hall of Fame Poetry Award for 2000 and 2002.

Imagination, poetry, culture, and good-hearted humor are some of the key ingredients in Juan Felipe’s literary repertoire. He says, “Comedy is the most elastic form of knowledge.” As a creative writing teacher, his goal is to awaken students’ appreciation of their own voice, cultural life, and personal expression. In addition to teaching full-time at the California State University, Fresno, Juan Felipe also travels throughout the United States, conducting book readings and theater and writing workshops for students of all ages. Creative writing, multimedia, theater games, and topics on culture and change are typical features in his workshops. He lives in Fresno, California, with his wife, Margarita Luna Robles, who is also a writer, and their children, Robert and Marlene.

ABOUT THE ARTIST



Ernesto Cuevas, Jr. is a painter, illustrator, and muralist. He grew to love the arts through his experiences in the fields with his parents, who, like Juan Felipe Herrera's, were migrant farm workers. Ernesto holds a bachelor's degree in fine art from Dartmouth College and is also the founder of RedCielo LLC, a graphic design firm based in Atlanta, Georgia. In addition to being a successful artist and graphic designer, Ernesto enjoys doing work for many organizations throughout his community. He is the former Director of Cultural Events at the Georgia Hispanic Network, and he frequently volunteers at his local Boys & Girls Club of America, where he also donates his artwork.

The influence of his Chicano heritage is evident in Ernesto's art. He uses bold lines and vibrant colors to depict the characters and their landscape. To create the paintings for *Featherless/Desplumado* Ernesto drew from his many childhood experiences and tapped his closest inspiration — his son, Roberto — as the model for the story's main character. *Featherless/Desplumado* is Ernesto's first book for children. He lives in Powder Springs, Georgia.

Our thanks to the Irwin Home Equity Foundation for their support in the production of this Teacher's Guide.

GETTING THE CLASSROOM READY

Famous Faces



Poster or model of the human body and the central nervous system; books on ability and disability; photographs of differently-abled individuals and athletes of all kinds (see [Resources](#) for websites to draw from)

- In a corner of your room, display resources related to physical disability in general and *spina bifida* in particular. Share a poster or model of the human body that illustrates the nervous system, and highlight the impacts of *spina bifida*. Gather books that discuss ability and disability, including resources explaining the causes of *spina bifida* and other paralyzing conditions.
- Post photographs of differently-abled people, including famous individuals (such as Frida Kahlo, Franklin Delano Roosevelt, Helen Keller, Stevie Wonder, or Louis Braille) and less well-known people going about their lives. If possible, bring in a wheelchair, a book in Braille, or a poster of the American Sign Language alphabet that students can examine.
- Near your display on ability, create a linked photo gallery of athletes, including those who are differently-abled. Include images of the Olympics and the Special Olympics being sure to include photographs of both men and women. Present information on wheelchair soccer and basketball leagues. Show the class images of athletes with prosthetics or missing limbs who have participated in marathons, bicycle races, or other large competitions.

GETTING READY FOR READING

Understanding Ability

Students undergo a temporary disability and reflect on their experience as a class. They analyze the different ideas in the terms disabled and differently-abled. Together, they identify some of the challenges that differently-abled people face and the strategies they use to overcome them.



30 minutes



Partners; whole class



Masking tape; popsicle sticks; self-closing plastic bags; and assorted small items, such as rubber bands, paper clips, coins, and erasers; pens or pencils; paper

1. Tell class members that they are going to try an experiment. In pairs, have students help each other tape a popsicle stick between the index finger and thumb of their writing hands, so that they are immobile. You might need to help the second partner in each pair complete the taping.
2. Place assorted small items on a table and scatter them around. Put a self-closing plastic bag next to these items.
3. Once all the students have taped the popsicle sticks to their fingers and thumbs, ask them to work with their partners to pick up all the small items and place them in the plastic bags. Then, ask them to seal the bags, and reflect on the ease or difficulty they experience in doing so. Next, ask students to tie their shoes.
4. Then, ask students to take out a writing utensil and a piece of paper. With their hands still taped, tell students to write the title of the book, the author, and the illustrator on the piece of paper. Then, ask students to make a list of words that describe their feelings during the experiment.
5. Next, tell students that they may remove the tape and popsicle sticks. Ask them to write down a list of words that describe how they feel now.
6. Ask students to share some of the words on their two lists. Why did they feel those emotions in the two situations? What was challenging or frustrating to them when their hands were taped? What strategies did they use to overcome these challenges?

What resources did they have? Remind students that they were only in this situation for a very limited period of time and that their disability was a minor one. How would they feel if they had to live with these challenges? What challenges might they face and what fears might they have? What strategies might a differently-abled person develop to overcome these challenges?

7. Read aloud a dictionary definition of disability: “something that disables or disqualifies a person, a physical incapacity caused by injury or disease, etc.” Discuss with your class the difference between calling someone “disabled” and calling him or her “differently-abled.” What do the different terms emphasize? Which word better describes the experience that students just had while writing? How might that change if that was a condition they lived with every day? Which would they rather be called, “disabled” or “differently-abled”? Why?
8. Tell students that the title of the book that they copied down tells the story of a differently-abled boy. Ask them to keep the emotions they felt during the experiment in mind as they read the story.

EXPLORING THE BOOK

Diving In



30 minutes



Large or small group

Introduce the book to students in a large or small group. The focus of this first reading should be reading for pleasure — encouraging students to enjoy the beauty of the book and understand the story it tells. In order to foster this enjoyment, try some of the following activities:

- Discuss the cover, the title, and the illustrations. Ask class members what they think it means to be “featherless.” Using the title page, ask students to predict what they think the book will be about. What might the cage, the feathers, and the soccer ball represent?
- Encourage students to further explore the book actively by taking a “picture walk” through the book, thinking about the story as it is told in the illustrations.
- Read the story aloud to the group, modeling reading with fluency and expression, or have students read the book on their own, in pairs or in small groups. Pause every few pages to check for comprehension, asking students to make inferences and predictions.

FIRST TIME AROUND: VOCABULARY DEVELOPMENT

Word Soccer

Students identify unfamiliar words and play a game that practices their use.



45 minutes



Individual and partners

CA Reading Standard 1.4: Students use knowledge of antonyms, synonyms, homophones, and homographs to determine the meaning of words.

CA Reading Standard 1.6: Students use sentence and word context to find the meaning of unknown words.

CA Reading Standard 1.7: Students use a dictionary to learn the meaning and other features of unknown words.

CA Reading Standard 1.8: Students use knowledge of prefixes and suffixes to determine the meaning of words.



Word Soccer Word List and Word Soccer game board (see end of guide); game pieces (such as checkers); pens or pencils

1. Tell students to identify eight unfamiliar words in the story (either from the English or Spanish text). Students may identify such words as *peers*, *pebble*, *spinal cord*, or *chairlift*. Ask them to write down these words in the blanks on their Word Soccer Word List form where it says: “Word: _____”.
2. Next, ask students to use what they know to make guesses about the words. What might they mean? Remind them to use all the strategies they have to guess the words’ definitions, including similar words; word roots, prefixes, and suffixes; and context clues.
3. Now it is time for students to check their guesses. Have them look up their words in the class dictionary and copy down the correct definition. If there are multiple definitions, help students use the sentence context to identify the definition most appropriate to this use of the word. Finally, have students write down their own, new sentences using these words.

4. Once students have completed their word lists, they're ready to play. In pairs, students start their game pieces at opposite sides of the soccer field (or game board). First students exchange their personalized lists with their partners. Students place their markers in front of the goal on their own side of the paper. Now, in order to advance down the board, students must correctly define the word their partners choose from the list. Each correct definition moves them one step closer to their opponent's goal. In order to score at the end, the student must correctly define a word on their *opponent's* list.

SECOND TIME AROUND: READING COMPREHENSION

Building Character

Using Venn diagrams, students compare Tomasito to other characters in the book, including *Featherless* and the Fresno Flyers. When they have finished, they connect the book to their own lives, comparing Tomasito to themselves.



30 minutes



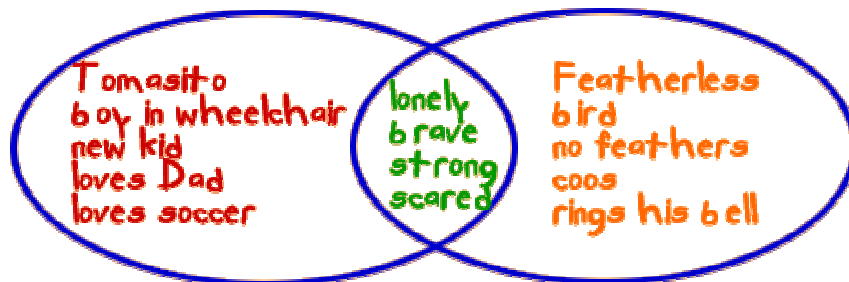
Whole class and individual

CA Reading Standard 2.2: Students ask questions and support answers by connecting prior knowledge with literal information found in, and inferred from, the text.



Blackboard and chalk, or chart paper and markers; pen or pencil and paper

1. As a class, brainstorm words and phrases that describe Tomasito. Record these words in a list. Make sure to include words that describe Tomasito in terms beyond those related to his disability (e.g., “smart” or “new to school”). As you brainstorm, encourage students to look for sentences in the book that illustrate their points.
2. Next, take your list and ask the students if those words could describe anybody else in the book. Ask them to think about the bird, Featherless. How is he like Tomasito? How is he different?
3. Draw a Venn diagram. Together, compare Tomasito to Featherless by filling in the circles. Your finished diagram might look something like this:



4. Now that you've completed one Venn diagram, ask students if there's anybody else to whom you could compare Tomasito. Point them to page 26, where Tomasito admits to his father that he wants to be like the other students, and his father tells him that he already *is* like them — he's a Fresno Flyer. Ask your students how Tomasito is like the other Fresno Flyers and how he's different. As a group, create a second Venn diagram illustrating these similarities and differences.
5. Finally, ask students to think about themselves. Ask each student to create a Venn diagram comparing him- or herself to Tomasito, thinking about both the strengths they share and the challenges they face.

AFTERWORDS : LITERARY RESPONSE AND ANALYSIS

“Pop-pop-zaz!”

Students identify and analyze examples of poetic language in **Featherless/Desplumado**. They practice using this language on their own.



45 minutes



Whole class

CA Reading Standard 3.5: Students recognize the similarities of sounds in words and rhythmic patterns (e.g. alliteration, onomatopoeia) in a selection.



Blackboard and chalk, or chart paper and markers

1. Read the story out loud to students once more. Remind the class that this author is a poet. Ask students whether they think that **Featherless/Desplumado** is a story or a poem. Point out that the author pays a lot of attention to how words sound, like all poets do.
2. As you read, ask students to raise their hands and let you know whenever they hear a sentence that strikes them as unusual or poetic. Record these examples on a list.
3. Review your list, then ask students to sort the sentences into several categories: alliteration, onomatopoeia, simile, and metaphor. Remind them of the definitions of each type of poetic techniques. *Alliteration* is the repetition of the same sounds or of the same kinds of sounds, at the beginning of words. *Onomatopoeia* is the use of words to imitate a sound. *Simile* is a figure of speech in which two essentially unlike things are compared, often in a phrase introduced by *like* or *as*. *Metaphor* is a figure of speech in which two unlike things are compared without the words *like* or *as*. Code each sentence according to its type.
4. Ask students why these beautiful sentences matter. What would be another way for Juan Felipe to write the same thing? As a class, brainstorm the most boring ways possible to convey the same information. What difference does it make? What does each type of poetic device add to the story?

5. Remind students that sometimes, metaphors or onomatopoeia can be boring, too. As a group, brainstorm a list of trite examples, such as “buzz” for bee or “beautiful as a flower.” Record this list. Talk about why Juan Felipe’s language is exciting — it surprises the reader with unexpected words and ideas. Take your list of boring clichés and, as a class, make it as surprising and new as your imaginations will allow!

LANGUAGE ARTS

Fear of Flying

*Students identify the use of flight as a symbol in **Featherless/Desplumado**. They then explore the meaning of the symbol in their own lives and write personal narratives based on their reflections.*



30 minutes a day
for one week



Whole class, partners, and individual

CA Writing Standard 1.0: Students write clear and coherent sentences and paragraphs that develop a central idea. Their writing shows that they consider the audience and purpose. Students progress through the stages of the writing process.



Pens or pencils and paper

Plan

- As a class, return to the end of the story. Tomasito says on page 30, “There’s more than one way to fly!” What does he mean? How does Tomasito fly in the end? Discuss with your students the different ways that people — and birds! — can fly in this story.
- Next, point out to your students that just as Tomasito’s wheelchair makes it harder for him to fly, and Featherless lives in a cage, we all face obstacles that get in our way. One thing that Tomasito needs to learn is that fear, frustration, and other people’s assumptions can be even more disabling than a physical handicap. Ask your students to think about the ways in which they’d like to “fly” but might be hesitant to try. Have them brainstorm a list silently, on paper, for a few minutes.
- Now, ask students to pick from their lists one type of “flying” that is especially important – and difficult – for them. Why is it important? What would it feel like to succeed? How would this “flight” change their lives? Ask students to make notes or an idea web describing their goal. What are the fears or obstacles tying them to the ground? Brainstorm these as well. If necessary, model this process using a student volunteer or basing it on your own experience.

Draft

- Ask students to write a personal narrative describing the “flight” they’d like to take and the cages holding them in. Encourage them to refer to their list and to use figurative language and poetic devices like those in *Featherless/Desplumado*.

Revise

- Once they have completed their drafts, ask students to share their writing with partners. Remind students that, at this stage in the writing process, they should focus on the clarity of the writing and the impact of specific words or events, rather than on spelling or grammar.
- Encourage students to revise their episodes according to their partner’s feedback. Tell them to reread their drafts to themselves and then to read them out loud to see if there are other changes they wish to make.

Edit

- Ask students to edit their second drafts for publication, checking spelling and punctuation. Read through the drafts and mark errors. Encourage students to use a word wall, a dictionary, or other classroom reference tools as they correct their episodes.

Publish

- Share student work through a bulletin board, read-alouds from an author’s chair, or a class anthology.

OTHER WRITING ACTIVITIES

- ***The Sounds of School:*** Give students a chance to practice using poetic language and alliteration of their own! Ask students to sit quietly and record the sounds they hear around their school: outside at recess, in the cafeteria, or sitting in a classroom. Then, have them use those lists to create a poem that comes alive with alliterations and onomatopoeia.
- ***Sample Sentences:*** Point out to your students that Juan Felipe uses many different types of sentences to make his writing come alive. As a group, discuss four different sentence types: declarative, interrogative, imperative, and exclamatory. Students should find examples of each in *Featherless/Desplumado*. Have them finish by practicing writing each type of sentence on their own.

SOCIAL STUDIES

Ready, Willing, and Able

Students learn about the history of the Disability Rights movement, explore the meaning of civil rights in the context of a school or classroom, and come to understand the role of the government in protecting the rights of all citizens.



45 minutes



Whole class and small groups

CA Social Studies Standard 3.4.2: Students determine the reasons for rules, laws, and the U.S. Constitution and the role of citizenship in the promotion of rules and laws.



The Disability Rights Movement by Deborah Kent (see [Resources](#));
chart paper and markers

1. Ask your students to imagine Tomasito navigating a world without elevators, handicapped-accessible bathrooms, ramps, or graduated curbs for wheelchairs. How would he get around? What would happen to him?
2. Now, define the term *civil rights* for your students as rights that belong to all citizens, such as the right to vote, the right to an education, and the right to have equal access to jobs and housing. The civil rights of all people are supposed to be protected by the government, but, sometimes, groups of people have to fight to have their rights recognized and protected by the law. For example, until the Americans with Disabilities Act was passed, many public buildings were not wheelchair accessible, which meant that people in wheelchairs might not be able to vote or even go to school. Explain that this is what it means to protect people's civil rights — it's not giving a person something extra or even helping him/her out, but providing the person with what is needed in order to participate in society as an equal.
3. Place your students into small groups. Assign each group a physical disability, such as blindness, deafness, or paralysis. Ask students to close their eyes. Using guided imagery, walk class members through a day at school imagining themselves as students with this disability. What would happen when the student entered the classroom? When the student tried to participate in lessons? When it was the class's time for reading, art, or physical education?

4. Ask the small groups to open their eyes and talk with each other about their imagined experiences. What could they do? What challenges did they face? Then, give each group a piece of chart paper and markers. Ask them to brainstorm a list of the things students with these disabilities might need in order to participate in the class.
5. Share your lists. Explain to students that, under the Americans with Disabilities Act, schools have to provide all children with opportunities to learn. That might include providing some of the accommodations that your students have listed. Remind them that this was not always the case; these are civil rights that differently-abled people have struggled for over many years and continue to struggle for now. Tell students that, as citizens, it is their job not only to follow the laws of the government, but also to make sure that the laws are fair. That is what differently-abled people were doing in advocating for their rights, and it's what groups of people have done in fighting for civil rights throughout history.
6. As a class, read selections from *The Disabilities Rights Movement* by Deborah Kent (see [Resources](#)). Discuss the struggles that differently-abled people have faced in securing their civil rights.

OTHER SOCIAL STUDIES ACTIVITIES

No New-School Blues: Remind students that Tomasito is new at his school. Have your class create a brochure or pamphlet welcoming new students to the school and neighborhood. As a group, brainstorm questions and concerns that new students might have upon arrival at the school, such as those Tomasito faced when he moved to Fresno. Research the answers and identify resources that can help new students become more comfortable. Compile your findings into a guide for students who are new to your school.

Helping Out: Create a class community service project dedicated to supporting the differently-abled. Identify the website of a local organization that serves differently-abled individuals and identify ways that it says community members can help. As a group, choose one way to support the organization, make an action plan, and get to work.

ART

Living Dreams

Students create self-portraits of themselves achieving what they have been told is impossible.



45 minutes



Individual and whole class

CA Arts Standard 2.3: Students paint or draw a landscape, seascape, or cityscape that shows illusion of space.



Oil pastels and construction paper

1. As a class, look at the picture on pages 22 and 23 of *Featherless/Desplumado*. In this image, Tomasito and Featherless are doing the impossible, flying together through a beautiful sky. With your students, discuss how dreams make impossible things, often the things we want most in the world, seem very real.
2. Ask your students to imagine themselves doing something they think is impossible, something that would make them as happy as Tomasito looks in this picture.
3. Ask students to illustrate those dream self-portraits, accomplishing what they never thought was possible, as joyfully as Tomasito dreams of flying.
4. Post these illustrations in a “Gallery of Dreams” on a classroom bulletin board.

OTHER ART ACTIVITIES

- **Alternative Art:** Ask your students to push their boundaries, creating art that is based on physical challenges. Blindfold your students and ask them to draw or paint without seeing. Ask the class: “How does your imagination work differently when you can’t see the paper in front of you?”
- **Soccer Selves:** Tomasito’s soccer ball is like a symbol of who he is. Ask students to create their own symbolic soccer balls. These self-portraits illustrate the many sides

of each individual. In each shape, students draw an aspect of who they are. Alternately, invite students to create their own symbols to represent themselves.

MATH

Taking Sides

Using the shapes on a soccer ball as a place of departure, students practice identifying and classifying polygons.



30 minutes



Whole class, small groups, and individual

CA Math Standard 2.1.: Students identify, describe, and classify polygons (including pentagons, hexagons, and octagons).



A soccer ball or the illustration of a soccer ball in *Featherless/Desplumado*; tiles in the shape of assorted polygons; blackboard and chalk, or chart paper and markers; pens or pencils and paper

1. As a class, review what you know about polygons, starting with three-sided figures. Make a list naming each type of shape, from triangles to octagons.
2. Using a soccer ball (or the illustration of a soccer ball), model the identification of a polygon by counting out the sides of a shape.
3. Distribute an assorted batch of polygon tiles to each small group. Ask students to agree on the classification of each tile.
4. Finally, ask students to draw and title each type of polygon, writing the number of sides below it.

SCIENCE

Birds of a Feather

Students research examples of flightless birds, identifying their characteristics and how they adapt to their environments.



1.5 hours (may be broken up into several sessions)



Small and large groups

CA Science Standard 3.b: Students know examples of diverse life-forms in different environments, such as oceans, deserts, tundra, forests, grasslands, and wetlands.



Computers with Internet access; Birds of a Feather Notes worksheet (see page 22); chart paper and markers

1. Point out to your class that even though Featherless can't fly, we know that he is a bird. Brainstorm with the group what makes a bird a bird. How are they different from people? From other animals?
2. Tell your students that Featherless is not the only bird that can't fly. Ask students if they can think of any others. Create a list, including penguins, domestic turkeys, and ostriches. Tell them it's going to be their job to find out why these birds can't fly.
3. Break students up into small groups, based on their personal interests in the birds you've listed. Assign each group a bird from the list of birds that can't fly. Ask each group to find out as much as they can about why their bird can't fly and how it survives in its environment. Ask them to complete their Birds of a Feather Notes worksheet as a group. Yahooligans! is a great place to start for information.
4. Bring the students back together and ask them to share what they've learned. Chart the class's findings.

OTHER SCIENCE ACTIVITIES

What Is Spina Bifida? As a class, discuss the structure and function of the central nervous system. Go on to research the causes and symptoms of *spina bifida*, using some of the websites listed in the Resources.

Birds of a Feather Notes

Your Bird:

Your Names:

Where your bird lives:

What your bird eats:

How your bird gets around:

Why your bird can't fly:

Other interesting facts about your bird:

RESOURCES

Related Titles from Children's Book Press

By the Same Author

Calling the Doves / El canto de las palomas. Story by Juan Felipe Herrera and pictures by Elly Simmons.

Grandma and Me at the Flea / Los meros meros remateros. Story by Juan Felipe Herrera and illustrations by Anita DeLucio-Brock.

The Super Cilantro Girl / La superniña del cilantro. Story by Juan Felipe Herrera and illustrations by Honorio Robledo Tapia.

The Upside Down Boy / El niño de cabeza. Story by Juan Felipe Herrera and illustrations by Elizabeth Gómez.

Moving to a New Community

My Diary from Here to There / Mi diario de aquí hasta allá. Story by Amada Irma Pérez and illustrations by Maya Christina Gonzalez.

Books from Other Publishers

Kent, Deborah. *The Disabilities Rights Movement.* Children's Press, 1996.

Lutkenhoff, Marlene. *Spinabilities: A Young Person's Guide to Spina Bifida.* Woodbine House, 1997.

McMahon, Patricia. *Dancing Wheels.* Houghton Mifflin, 2000.

Rabe, Berniece. *Margaret's Moves.* Scholastic Paperbacks, 1998.

For more books on disability, see the online booklists below.

Websites:

For information on the effects of *spina bifida*, go to the **Spina Bifida Association of America**. The website has a wide range of fact sheets about the condition, advocacy links, and support program information. www.sbaa.org

The **KidsHealth** website has many resources for both children and caregivers. If you search *spina bifida*, you will find articles explaining the condition for adult and young audiences, as well as explanations of wheelchair use and other related issues. www.kidshealth.org

To learn more about some of the challenges facing differently-abled athletes, visit the **Special Olympics** website, which serves athletes with intellectual disabilities, as well as their coaches and families. www.specialolympics.org.

For extensive annotated **booklists** of children's literature featuring differently-abled children, go to www.math.ttu.edu/~dmettler/dlit.html and ericec.org/fact/kidbooks.html.

CONTRIBUTORS

Miguel De Loza is a fifth grade bilingual Language Arts and Social Studies teacher at Garfield Charter School in Menlo Park, CA. Building on the strengths of students' cultures, backgrounds, abilities, and experiences, Garfield Charter School cultivates the values of respect, responsibility, and community involvement. The school's mission is to continue to provide a replicable, sustainable, equitable model for quality education in Spanish and English.

Alexandra Freidus, former Director of Community Partnerships at Children's Book Press, teaches integrated Language Arts and Social Studies to secondary students at Berkeley High School. Alexandra was a consultant for this Teacher's Guide.

Loretta Torres is a second grade bilingual two-way (Spanish Immersion and Spanish as a Second Language) teacher at Fairmount Elementary School in San Francisco, CA. Fairmount views all members of the community as teachers and learners, offering many programs supporting learning for families as well as students.

Christina Velasco is a fourth and fifth grade teacher at Fairmount Elementary School's Spanish immersion program. She is a Bay Area Writing Project teacher consultant and taught a writing course for educators at UC Berkeley in the summer of 2004.

TIPS FROM THE PROS

Please share your own ideas for how to use *Featherless/Desplumado* in the classroom. We'll be pleased to post your work on the website for other teachers to use. Email us your lesson plans at communityprograms@childrensbookpress.org

Word Soccer Word List

Use the spaces below to write down new words that you come across as you read. Write down the sentence the word was used in, as well as the definition. Then try to use the word in a sentence of your own.

Word: _____

Sentence in book: _____

What you think it means: _____

Dictionary definition: _____

Your sentence: _____

Word: _____

Sentence in book: _____

What you think it means: _____

Dictionary definition: _____

Your sentence: _____

Word: _____

Sentence in book: _____

What you think it means: _____

Dictionary definition: _____

Your sentence: _____

Word: _____

Sentence in book: _____

What you think it means: _____

Dictionary definition: _____

Your sentence: _____

Word: _____

Sentence in book: _____

What you think it means: _____

Dictionary definition: _____

Your sentence: _____

Word: _____

Sentence in book: _____

What you think it means: _____

Dictionary definition: _____

Your sentence: _____

Word: _____

Sentence in book: _____

What you think it means: _____

Dictionary definition: _____

Your sentence: _____

Word: _____

Sentence in book: _____

What you think it means: _____

Dictionary definition: _____

Your sentence: _____

Word Soccer

