



**Classroom Guide for
AMAZING FACES**
Written by **Lee Bennett Hopkins**
Illustrated by **Chris Soentpiet**

Reading Level

*Reading Level: Grade 3
Interest Level: Grades 1–8
Guided Reading Level: P

*Reading level based on the Spache Readability Formula

Themes

Cultural Diversity, Universal Experiences, Families, Pride, Identity, Feelings and Emotions, Social Issues, United States, Poetry, Multiethnic Interest

Synopsis

In this contemporary yet timeless collection, acclaimed anthologist Lee Bennett Hopkins brings together sixteen selections that reveal through poetic word imagery the common universal emotions and feelings we all have, whether they be happy, excited, wishful, proud, sad, or lonely. The poems as a whole reflect the great variety of people in our society, bringing children of today into focus as they meet with childhood experiences and also interact with adults in their world.

The moving and insightful verses—more than half of which were commissioned specifically for this collection—were created by many well-known writers, including Joseph Bruchac, Rebecca Kai Dotlich, Nikki Grimes, Lee Bennett Hopkins, Carole Boston Weatherford, Jane Yolen, Pat Mora, and Janet S. Wong. Glowing illustrations by Chris Soentpiet infuse the poems with life, exquisite settings, and atmosphere. Readers of all ages will want to feast their eyes on these captivating poems and images again and again.

BACKGROUND

Behind the poems: Lee & Low Books interviewed several of the poets who contributed to *Amazing Faces* for the stories behind their poems. Read more from Jane Yolen on “Karate Kid,” Rebecca Kai Dotlich on “Amazing Face,” Mary Cronin on “Firefighter Face,” Pat Mora on “High in the Sky,” Janet Wong on “Living Above Good Fortune,” Carole Boston Weatherford on “Which Way to Dreamland?” and Jude Mandell on “I’m the One.” Check out their [responses](#)¹ at [The Open Book blog](#).²

¹ <http://blog.leeandlow.com/2010/05/25/amazing-stories/>

² <http://blog.leeandlow.com/>

Diversity in the United States: According to the Pew Research Center report (2014), [The Next America](#), demographics in the United States are changing dramatically.³ In 1960, the population of the United States was 85% white; by 2060, it will be 43% white: “We were once a black and white country. Now, we’re [rainbow](#).”⁴ Our intricate new racial tapestry is being woven by the more than 40 million immigrants who have arrived since 1965, about half of them Hispanics and nearly three-in-ten [are] Asians.” As reported by Education Week on the [changing demographics of America’s schools](#), “For the 2014–2015 school year, America’s public schools achieved a demographic milestone: For the first time, a majority of students in K–12 schools is children of color. The overall number of Latino, African American, and Asian students in public K–12 schools surpassed the number of white students.”⁵

Universality of Facial Expressions: Facial expressions are a type of body language and an important type of nonverbal communication. Reading facial expressions can help people gauge someone’s emotions. A [Live Science article](#) explains that categorizing “facial expressions of emotion may be useful in studying human brain and social communication.”⁶ Are facial expressions universal or culturally specific? Charles Darwin (1872) was the first to suggest that emotions are universal and not particular to a culture. According to the American Psychological Association in “[Reading Facial Expressions of Emotion](#),” many studies have concluded that indeed the same facial expressions of emotions appear in distinct and disparate cultures.⁷ “There is strong evidence for the universal facial expressions of seven emotions—anger, contempt, disgust, fear, joy, sadness, and surprise.” Students can see how strong they are in “reading” facial expressions with University of Berkeley’s GreaterGood [Emotional Intelligence quiz](#),⁸ or scroll over popular emotions to see MIT’s [Kismet’s face](#) change.⁹

BEFORE READING

Prereading Focus Questions

(Reading Standards, Craft & Structure, Strand 5 and Integration of Knowledge & Ideas, Strand 7)

Before introducing this book to students, you may wish to develop background knowledge and promote anticipation by posing questions such as the following:

1. Take a look at the front and back covers. Take a picture walk. Ask students to make a prediction. Do you think this book will be fiction or nonfiction? What makes you think so? What clues do the author and illustrator give to help you know whether this book will be fiction or nonfiction?
2. What do you know about poetry? What are the typical text features of poetry? Are all poems written in the same format? Do all poems have to rhyme? What are some things that you might not find in poetry?
3. Why do you think some authors write books using poetry? How do you think their reasons differ from authors who write prose?
4. What do you know about feelings? Describe some different kinds of emotions, or feelings, people have. What kinds of things can change our feelings? Describe a time you felt lonely, proud, excited, shy, relieved, brave, or safe.

³ <http://www.pewresearch.org/next-america/>

⁴ <http://www.pewresearch.org/next-america/#The-New-US>

⁵ <http://www.edweek.org/ew/projects/changing-demographics.html>

⁶ <http://www.livescience.com/44494-human-facial-expressions-compound-emotions.html>

⁷ <http://www.apa.org/science/about/psa/2011/05/facial-expressions.aspx>

⁸ http://greatergood.berkeley.edu/ei_quiz

⁹ <http://www.ai.mit.edu/projects/sociable/facial-expression.html>

5. How does a person's face change to reflect different feelings? What makes a face look happy, sad, scared, and so on?
6. What does the word *empathy* mean? What does it mean for a person to show understanding toward someone else? What are some ways a person can show empathy in their family, school, and community? Why is empathy an important skill to learn and use?
7. Why do you think I chose this book for us to read today?

Exploring the Book

(Reading Standards, Key Ideas & Details, Strand 1, Craft & Structure, Strand 5, and Integration of Knowledge & Ideas, Strand 7)

Read and talk about the title of the book. Ask students what they think the title, *Amazing Faces*, means. Then ask them what they think this book will most likely be about and who the book might be about. What emotions and experiences might be talked about in the text? What do you think might happen? What information do you think you might learn? What makes them think that?

Take students on a book walk and draw attention to the following parts of the book: front and back covers, endpapers, dedications and acknowledgments, title page, and illustrations. As you show each of the illustrations, ask students to predict what emotion the poem will most likely be about and what about the character's face reveals this emotion.

Setting a Purpose for Reading

(Reading Standards, Key Ideas & Details, Strands 1–3)

Have students read to find out about:

- the types of emotions humans experience.
- how all humans have similar emotions regardless of background.
- how our faces can express, or show, how we are feeling.
- the diversity of the United States.
- the range and features of poetic formats.
- to what the book title, *Amazing Faces*, refers.

Encourage students to consider why the editor and poet, Lee Bennett Hopkins, would want to share these poems with young people and why the participating writers would want to contribute their poems to this anthology for young people.

VOCABULARY

(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

The story contains several content-specific and academic words that may be unfamiliar to students. Based on students' prior knowledge, review some or all of the vocabulary below. Encourage a variety of strategies to support students' vocabulary acquisition: look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, create a specific action for each word, list synonyms and antonyms, and write a meaningful sentence that demonstrates the definition of the word.

CONTENT SPECIFIC

carousel	lullaby	Chinatown	dreamland	crustacean	boyish
vapor	antiques	stratosphere			

ACADEMIC

amazing	alone	thoughts	scamper	erase	sadness
commands	instant	shimmering	tourists	fortune	heartbreaking
grin	exhales	strength	triumphant	pride	distant
legends	aglow	courage	profile	mischief	beautiful

If your class has Spanish-speaking students, encourage them to volunteer to read aloud the poem “Me x 2” with a partner who reads the English version first. In doing so, these students can feel proud of sharing the role of teacher to their peers. Students may also discuss how the meanings of the words compare between the English and Spanish versions of the poem.

AFTER READING**Discussion Questions**

After students have read the book, use these or similar questions to generate discussion, enhance comprehension, and develop appreciation for the content. Encourage students to refer to passages and/or illustrations in the book to support their responses. **To build skills in close reading of a text, students should cite evidence with their answers.**

Literal Comprehension

(Reading Standards, Key Ideas & Details, Strands 1–3)

1. Which poem uses rhyme? What is the rhyme pattern (every two lines, every other line, etc.)?
2. Which poems use repetition? How is repetition used in each? How does repetition affect the meaning and feeling you get from each poem?
3. For each poem, what is the poem about? What is the main point/message of the poem?
4. Several of the poems are told with first person narration. Do all these poems have the same narrator? Why do you think so? What clues indicate who the narrator is of each poem?
5. In “Me x 2,” why can the little girl do everything twice compared to most people? What are the advantages of speaking and knowing two languages?
6. In “Miss Stone,” why does the main character wish there was no recess? What might make her feel better about having recess?
7. In “I’m the One,” what is the cause of the main character’s sadness? What could erase or remove that sadness?
8. What is the central idea of the entire collection of poems in *Amazing Faces*?

Extension/Higher Level Thinking

(Reading Standards, Key Ideas & Details, Strands 2 and 3, Craft & Structure, Strands 4–6, and Integration of Knowledge & Ideas, Strand 7)

1. Which poem do you identify with the most? Why?
2. For each poem, what emotion would mention in new title? If you had to pick one emotion, or feeling, that the poem describes, what would it be? What clues in the poem helped you make your choice?
3. Why do you think “amazing” is a good word to describe our faces?
4. How did you feel while reading each poem? Do you think that is how the poet wanted to make you feel? Why or why not? Is there a time that something similar happened to you? How did you feel then?
5. Compare the poems, “Miss Stone” and “I’m the One.” How are they similar? How are they different? How is loneliness described in each poem? What message(s) do they share about loneliness and friendship?

6. Editor Lee Bennett Hopkins titles the collection *Amazing Faces* and organizes the collection so that the first poem is "Amazing Face." Why do you think he chose the title *Amazing Faces* for the overall collection of poems? Why do you think he chose the poem, "Amazing Face," as the first poem? How does this poem set the tone for the rest of the collection?
7. Each poem explores different emotions people feel. How are faces connected to emotions? How can faces reveal how someone is feeling? How do our faces change when we are excited or angry?
8. In the poem, "Me x 2," poet Jane Medina presents her poem first in English and then again in Spanish. Why do you think the Spanish version is appropriate for the overall message and meaning of the poem?
9. In "Hamburger Heaven," the poem is formatted so that the reader reads the lines left to right rather than just top to bottom as in the other poems. Why is this structure fitting for the content of the poem? How does this structure contribute to the meaning of the poem?
10. How does the illustrator, Chris Soentpiet, draw the viewer's eye to the main character in each illustration? How does the strong light source on each face highlight or affect the mood of the image?
11. After reading all sixteen poems, think about why editor Lee Bennett Hopkins includes them together as a collection. What do they all the poems have in common? How do they complement one another? What lesson do you think he wants readers to learn from these snapshots and experiences?

Reader's Response

(Writing Standards, Text Types & Purposes, Strands 1 and 2 and Production & Distribution of Writing, Strand 4)
(Language Standards, Conventions of Standard English, Strands 1 and 2 and Knowledge of Language, Strand 3)

Use the following questions and writing activities to help students practice active reading and personalize their responses to the book. Suggest that students respond in reader's response journals, essays, or oral discussion. You may also want to set aside time for students to share and discuss their written work.

1. With which poem (and illustration) do you most closely identify? What about the narrator, action, feeling, or situation resonates with you? Why do you think this is an important example or message to share with others about feelings?
2. If you could pick only one poem to give someone to teach them about feelings, which poem would you choose? Why? How is this poem an effective or meaningful example of empathy?
3. In the poem "My Hero," the main character describes her brother as her hero. He is her role model. What is a role model? Describe the responsibilities of a role model. Who in your life is your role model or for whom are you a role model? Why do you admire this person or why do you think someone admires you? What has your role model taught you or what have you learned in being a role model for someone else?
4. National Poetry Month is celebrated each April. What features or themes of *Amazing Faces* make this book a leading example for a National Poetry Month read aloud?

ELL Teaching Activities

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strands 4–6)

(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

These strategies might be helpful to use with students who are English Language Learners.

1. Assign ELL students to partner-read the story with strong English readers/speakers. Students can alternate reading between pages, repeat passages after one another, or listen to the more fluent reader. Students who speak Spanish can help with the pronunciations of the words in “Yo x 2,” the Spanish version of the poem “Me x 2.”
2. Have each student write three questions about the story. Then let students pair up and discuss the answers to the questions.
3. Depending on students' level of English proficiency, after the first reading:
 - Review the illustrations in order and have students summarize what is happening on each page, first orally, then in writing.
 - Have students work in pairs to retell either the plot of the story or key details. Then ask students to write a short summary, synopsis, or opinion about what they have read.
4. Have students give a short talk about which poem and message they identify with most and reminds them of a moment in their lives.
5. The book contains some content-specific and academic words that may be unfamiliar to students. Based on students' prior knowledge, review some or all of the vocabulary. Expose English Language Learners to multiple vocabulary strategies. Have students make predictions about word meanings, look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, list synonyms and antonyms, create an action for each word, and write a meaningful sentence that demonstrates the definition of the word.

INTERDISCIPLINARY ACTIVITIES

(Introduction to the Standards, page 7: Students who are college and career ready must be able to build strong content knowledge, value evidence, and use technology and digital media strategically and capably)

Use some of the following activities to help students integrate their reading experiences with other curriculum areas. These can also be used for extension activities, for advanced readers, and for building a home-school connection.

Social Studies/Math

(Reading Standards, Integration of Knowledge & Ideas, Strand 7)

(Writings Standards, Research to Build & Present Knowledge, Strands 7 and 9)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

1. Encourage students to study the demographics of their community. What kind of diversity is around them? With students, check out the Census FactFinder's [Community Facts](#) where you can type in a town or zip code to get information about gender, age, and race, as well as poverty and education levels.¹⁰ How does this information compare to the demographics of your school? Encourage students to present this data in bar graph or pie chart.
2. Have students study the Pew Research Center report (2014), [The Next America](#), specifically looking at the graph called “Changing Face of America” in “The New Us” chapter.¹¹ How many people in the US will be people of color by 2020? Look at the [EdWeek timeline](#) to see how demographics have changed over time.¹² What is one

¹⁰ <http://factfinder.census.gov/faces/nav/jsf/pages/index.xhtml>

¹¹ <http://www.pewresearch.org/next-america/#Americas-Racial-Tapestry-Is-Changing>

¹² <http://www.edweek.org/ew/section/multimedia/timeline-demographic-changes-in-schools.html>

of the causes of demographic changes in classrooms in the United States? Discuss what might be some benefits to having a more racially and ethnically diverse population. Discuss also what may be some challenges.

English Language Arts

(Writing Standards, Text Types & Purposes, Strands 1–2 and Production & Distribution of Writing, Strand 4, and Research to Build & Present Knowledge, Strand 7–9)

(Language Standards, Conventions of Standard English, Strand 1)

(Reading Standards, Craft & Structure, Strands 4 and 5 and Integration of Knowledge & Ideas, Strands 7 and 9)

1. On poster paper or a whiteboard, make a class list of the feelings and emotions expressed in the poems. Encourage students to add other feelings and emotions to the list as well. Then challenge students to write their own poems to add to the *Amazing Faces* collection. In their poems, students should try to convey one or more of the feelings and emotions on the list. What situations would make someone feel the emotion they have chosen? Consider creating a class book with all the students' poems to present to their families, the school library, or a younger grade.
2. Have students analyze the different poetic formats used throughout the book. What features make these poems, in fact, poems? How are the poems different from one another? What does the collection demonstrate about the diversity within the poetry format? In a paragraph, have students describe what makes a poem and how someone can identify they are reading a poem. In an additional paragraph, have students argue which poem they like the most based on its particular features.
3. The poems in this book offer a good opportunity to teach about/review different poetic devices. Ask students to make a chart with a column for the following literary techniques: **simile**, **metaphor**, **personification**, **imagery**, **rhyme**, **onomatopoeia**, **repetition**, and **alliteration**. Review or teach what each of these literary devices is and its purpose. In the chart, have students find and record an example of each that they find in the *Amazing Faces* poems. For definitions of the literary devices, check out Literarydevices.net¹³ or the [Poetry Glossary](http://Poetry.org) from Poets.org.¹⁴
4. Have students in pairs select one of the contributing poets in the book to research further. What other books has this poet written? What types of topics and characters does this poet usually write about? What awards has the poet won for his or her work? From what or whom does the poet draw inspiration for his or her work? Based on their findings, what advice would students give to someone who wants to become a poet or writer? Help students get started with poet bios at [Poetry Foundation](http://Poetry.Foundation).¹⁵
5. Have students read additional books by some of the authors featured in *Amazing Faces*. What is the central idea of the book? Is the book written in verse or prose? How does the topic, character, and text structure compare to the author's poem in *Amazing Faces*?
 - For "Which Way to Dreamland" by Carole Boston Weatherford, try [Juneteenth Jamboree](#)¹⁶ or [Jazz Baby](#).¹⁷
 - For "Miss Stone" by Nikki Grimes, try [Poems in the Attic](#).¹⁸
 - For "High in the Sky" by Pat Mora, try [Yum! ¡MmMm! ¡Qué rico! Americas' Sproutings](#),¹⁹ [Confetti: Poems for Children](#),²⁰ [Love to Mamá: A Tribute to Mothers](#),²¹ [Water Rolls, Water Rises](#),²² or [Gracias • Thanks](#).²³

¹³ <http://literarydevices.net/>

¹⁴ <http://www.poets.org/poetsorg/onteaching/poetry-glossary>

¹⁵ <http://www.poetryfoundation.org/>

¹⁶ <https://www.leeandlow.com/books/2417>

¹⁷ <https://www.leeandlow.com/books/2410>

¹⁸ <https://www.leeandlow.com/books/2881>

¹⁹ <https://www.leeandlow.com/books/2477>

- For “Aunt Molly Sky” by Joseph Bruchac, try [Crazy Horse's Vision](#),²⁴ [Jim Thorpe's Bright Path](#),²⁵ or [Buffalo Song](#).²⁶
6. See if your town or city, or a city nearby, participates in the [Poetry in Motion®](#) project which places poetry in transit systems throughout the United States.²⁷ Explore the [Atlas](#) to look up a city near your school and discover which poems were used.²⁸ Have students select one of the poems featured and talk about what they think the poem means, its central idea, and why or why not it is appropriate for the city.

Science/Anatomy

(Reading Standards, Integration of Knowledge & Ideas, Strand 7)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

With students, explore the structure and physical features of the face. What happens to the eyes, lips, and other face muscles when we are happy, sad, and angry? How many muscles does the human face have? For younger students, identify the nose, mouth, eyes, and ears and explain the purpose of each. For older students, identify some of the muscles on the face that we use for facial expressions (check out [InnerBody Explorer](#) for a 3-D display of the head and neck with muscles and bones) and discuss how they change for different expressions.²⁹ With mirrors (if possible), have students practice different facial expressions to see how their faces change.

Art

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

1. Try to provide watercolor or tempera paints for students to use. Allow students to study a photograph or clipping of a face and then try to paint it. Alternatively, provide students with mirrors and have them use the mirrors to try and sketch and then paint their own faces.
2. Have students try two different methods of painting with watercolor paints. First, have students paint with watercolors on dry paper (as normal). Then have them try painting with watercolors on a second piece of paper, “painting” it first with water and then painting on the wet paper. Compare the two methods and how the paint behaves on dry versus wet paper.
3. Encourage students to sketch, draw, or collect images from magazines, catalogs, or newspapers that show the ways they feel when they are with their family and when they are at school.
4. Illustrator Chris Soentpiet uses very strong directional light to draw attention to the main characters and facial details in his paintings. Have students look at their faces in a mirror and draw their faces under different lighting conditions. Discuss how the face changes with overhead classroom light versus a flashlight under the chin or a desk lamp pointed toward the side of the face. Which provides the most dramatic, friendly, and scary views? How does lighting change the mood or tone of an image?

²⁰ <https://www.leeandlow.com/books/2378>

²¹ <https://www.leeandlow.com/books/2424>

²² <https://www.leeandlow.com/books/2865>

²³ <https://www.leeandlow.com/books/2711>

²⁴ <https://www.leeandlow.com/books/2380>

²⁵ <https://www.leeandlow.com/books/2411>

²⁶ <https://www.leeandlow.com/books/2511>

²⁷ http://www.poetrysociety.org/psa/poetry/poetry_in_motion/

²⁸ http://www.poetrysociety.org/psa/poetry/poetry_in_motion/atlas/

²⁹ <http://www.innerbody.com/anatomy/muscular/head-neck>

Home-School Connection

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)

(Writing Standards, Text Types & Purposes, Strands 1 and 2, Production & Distribution of Writing, Strand 4, and Research to Build & Present Knowledge, Strand 7)

(Reading Standards, Integration of Knowledge & Ideas, Strand 7)

1. Have students interview a parent or guardian about his/her favorite poem. The poem can be in another language (and encourage the adult to translate or print out a translation for the student to bring to class alongside the original poem). What makes this poem special to the parent or guardian?
2. Assign students to select a poem of their choice to memorize and present in class. Allow students one to two weeks to practice at home before presenting the poem in school.
3. Try the pancake cooking activity created by [Reading is Fundamental](#) (RIF)³⁰ in its [Amazing Faces guide for Parents and Families](#).³¹ Students may use chocolate chips, berries, bananas, and whipped cream to come up with their own creative pancake face. Alternatively, use a rice cake as the base and spread peanut butter (spreadable cheese or hummus if nut allergies are a concern) on rice cake. Stick chocolate chips, berries, and bananas on the rice cake to create a fun face to eat.
4. Encourage parents to start a nightly poem reading at home. Two literature consultants with the Poetry Foundation suggest [essential children's poetry collections](#),³² including Lee & Low's [Love to Mama: A Tribute to Mothers](#).³³
5. Create a family night! Ask parents and guardians to join you with their children at a local poetry event to hear poetry. Poets.org offers the [Poetry Near You database](#) to find local events.³⁴
6. With their families, encourage students to write to a poet—either one of the featured poets in *Amazing Faces* or someone from another poetry collection. Poets.org features several resources to help students and families find poets. Check out “[Write a letter to a poet](#)”³⁵ and “[Dear Poet](#).”³⁶ In their letters, students may describe which poem they connected to the most and why, how poetry is meaningful in school today, and any questions they are curious about concerning the poet's life and work.

ABOUT THE EDITOR

Lee Bennett Hopkins, acclaimed poet and writer, has created numerous award-winning poetry anthologies for young readers. He is the recipient of the 2009 NCTE Award for Excellence in Poetry for Children, which honors his body of work. He also founded the Lee Bennett Hopkins Poetry Award (presented annually since 1993) and the Lee Bennett Hopkins/IRA Promising Poet Award (presented every three years since 1995). Hopkins's books have won many accolades, including ALA Notable Books, Notable Social Studies Trade Books for Young People, Children's Choices, *American Bookseller* Pick of the Lists, National Children's Book Week Poet, New York Public Library Best Children's Books, Christopher Award, and Golden Kite Honor. In early 2015, a third award was established in his name: The Lee Bennett Hopkins SCBWI Poetry Award, to “recognize and encourage the publication of an excellent book of poetry or anthology for children and/or young adults.” He lives in Cape Coral, Florida.

³⁰ <http://www.rif.org/>

³¹ <http://www.rif.org/us/literacy-resources/multicultural/amazing-faces.htm>

³² <http://www.poetryfoundation.org/children/essential/ant>

³³ <https://www.leeandlow.com/books/2424>

³⁴ <http://www.poets.org/poetsorg/poetry-near-you>

³⁵ <http://www.poets.org/poetsorg/text/write-letter-poet>

³⁶ <http://www.poets.org/national-poetry-month/dear-poet>

ABOUT THE ILLUSTRATOR

Chris Soentpiet is the illustrator of several highly-praised picture books. He has won many awards for his work, including the NAACP Image Award, Society of Illustrators Original Art Show Gold Medal, ALA Notable Books, IRA Children's Book of the Year, Jane Addams Book Award, Parents' Choice Award, and Notable Books for a Global Society. Soentpiet has also received a Gold Medal from the Society of Illustrators, an honor bestowed on an artist by fellow illustrators. He lives in the New York City area.

Awards and honors *Amazing Faces* has received include:

- Best Children's Books of the Year, Bank Street College
- Texas Bluebonnet Award Masterlist, Texas Library Association (TLA)
- Great Lakes Great Books Award Nominee, Michigan Reading Association
- Starred review, *Publishers Weekly*

Book Information

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RESOURCES ON THE WEB:

Learn more about *Amazing Faces* at: <https://www.leeandlow.com/books/2713>

ORDER INFORMATION**On the Web:**

<https://www.leeandlow.com/contact/ordering> (general order information)

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