

TEACHER'S GUIDE



Amazing Faces

edited by Lee Bennett Hopkins
illustrated by Chris Soentpiet

About the Book

Genre: Poetry

***Reading Level:** Grade 3

Interest Level: Grades 1–8

Guided Reading: P

**Accelerated Reader® Level/
Points:** N/A

Lexile™: NP

* Reading level based on the Spache Readability Formula

Themes: Cultural Diversity, Universal Experiences, Families, Pride, Identity, Feelings and Emotions, Social Issues, Similarities and Differences, Optimism and Enthusiasm, Pride, Confidence, Dreams & Aspirations, Childhood Experiences and Memories, United States, Poetry, Multiethnic Interest

SYNOPSIS

Amazing, your face.

Amazing.

In this contemporary yet timeless collection, acclaimed anthologist Lee Bennett Hopkins brings together sixteen evocative 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. Girls and boys, women and men invite us to experience their world, understand their lives, and find the connections that bring us together.

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 S. 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 at The Open Book blog (<http://blog.leeandlow.com/2010/05/25/amazing-stories/>).

Diversity in the United States: According to the Pew Research Center report (2014), The Next America, demographics in the United States are changing dramatically. 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. 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.” Read the full report here: www.pewresearch.org/next-america/. 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.” Read the full report here: www.edweek.org/ew/projects/changing-demographics.html.

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” (www.livescience.com/44494-human-facial-expressions-compound-emotions.html). 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. “There is strong evidence for the universal facial expressions of seven emotions—anger, contempt, disgust, fear, joy, sadness, and surprise” (www.apa.org/science/about/psa/2011/05/facial-expressions.aspx). Students can see how strong they are in “reading” facial expressions with University of Berkeley’s GreaterGood Emotional Intelligence quiz (http://greatergood.berkeley.edu/ei_quiz), or scroll over popular emotions to see Massachusetts Institute of Technology’s Kismet’s face change (www.ai.mit.edu/projects/sociable/facial-expression.html).



VOCABULARY

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

The story contains several content-specific and academic words and phrases 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

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 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 authors 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 rhyme? What are some things that you might not find in poetry?
3. Why do you think some authors write books in verse? 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, relived, brave, or safe.
5. How does a person's face change to reflect how he or she feels? What makes a face look happy, sad, scared, and so on? Why is it important for us to show how we feel?
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 you 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 acknowledgements, 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:

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

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

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 poems use 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 message of the poem? What is the emotion this poem is illustrating?
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,” how can the 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 girl 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 child’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 and Ideas, Strand 7)

1. Which poem do you identify with the most? Why?
2. For each poem, what emotion would you label as the title? If you had to pick one emotion, or feeling, that the poem describes, what would it be? What clues in the poem help you make your choice?
3. Why do you think “amazing” is a good word to describe our faces?
4. How do you feel while reading each poem? Do you think that is how the poet wants to react? 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?



★ “Soentpiet’s astonishing watercolors unify the book’s theme. . . His paintings are lifelike, full of shadows and depth, astonishingly precise.” –*Publishers Weekly*, starred review

“This appealing package of poetry and ideas will be enjoyed by children, parents, and teachers. There are many bits to savor.”
–*School Library Journal*

“. . . The 16 poems in this anthology celebrate the rich diversity of American kids. . . . A great collection for sharing at home and in the classroom.”
–*Booklist*

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 chooses the title *Amazing Faces* for the overall collection of poems? Why do you think he chooses 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. Why is it important for our faces to reveal how we feel? How does this affect how we interact with other people?
9. In the poem, “Me x 2,” poet Jane Medina presents her poem first in English and then in Spanish. Why do you think the inclusion of the Spanish version is appropriate for the overall message and meaning of the poem?
10. 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?
11. 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?

12. After reading all sixteen poems, think about why editor Lee Bennett Hopkins includes them together as a collection. What do they all have in common? How do they complement and build off 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 and why? How is this poem an effective or meaningful example of empathy?
3. In the poem “My Hero,” the girl 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?

- Each April is National Poetry Month. What features or themes of *Amazing Faces* make this book a leading example for a National Poetry Month read aloud?

ELL/ESL Teaching Strategies

(*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.

- Assign ELL students to partner-read the book 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 the poem, “Yo x 2,” the Spanish version of the poem, “Me x 2.”
- Have each student write three questions about the text. Then let students pair up and discuss the answers to the questions.
- Depending on students’ level of English proficiency, after the first reading:
 - Review the illustrations in order and have student summarize what is happening on each page, first orally, then in writing.
 - Have students work in pairs to retell either the plot of the book or key details. Then ask students to write a short summary, synopsis, or opinion about what they have read.
- Have students give a short talk about which poem and message they identify with most and reminds them of a moment in their lives.
- The story contains some content-specific 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: Student 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 may also be used for extension activities, for advanced readers, and for building a home-school connection.

Social Studies/Mathematics

(*Reading Standards, Integration of Knowledge & Ideas, Strand 7*)
(*Writing Standards, Research to Build & Present Knowledge, Strands 7–9*)
(*Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2*)

- Encourage students to study the demographics of their community or state. 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 (<http://factfinder.census.gov/faces/nav/jsp/pages/index.xhtml>). How does this information compare to the demographics of your school? Encourage students to present this data in a bar graph or pie chart.
- 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 (www.pewresearch.org/next-america/#Americas-Racial-Tapestry-Is-Changing).



How many people in the U.S. will be people of color by 2020? Study the EdWeek timeline to see how demographics have changed over time (www.edweek.org/ew/section/multimedia/timeline-demographic-changes-in-schools.html). What is one 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

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

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

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

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* anthology. 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 anthology. 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 a poem is 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 great 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,**

Awards and Honors

Best Children's Books of the Year, Bank Street College of Education

Texas Bluebonnet Award Masterlist, Texas Library Association (TLA)

Great Lakes Great Books Award Nominee, Michigan Reading Association

Reading Program, United Methodist Women

repetition, and alliteration. Review or teach each of these literary devices and its purpose. In the chart, have students find and record an example of each that they find in *Amazing Faces*. For definitions of the literary devices, start with <http://literarydevices.net/> and www.poets.org/poetsorg/onteaching/poetry-glossary.

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 www.poetryfoundation.org/.
5. Encourage students to 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, characters, and text structure compare to the author's poem in *Amazing Faces*?
 - For "Which Way to Dreamland" by Carole Boston Weatherford, try *Juneteenth Jamboree* (www.leeandlow.com/books/2417) or *Jazz Baby* (www.leeandlow.com/books/2410).
 - For "Miss Stone" by Nikki Grimes, try *Poems in the Attic* (www.leeandlow.com/books/2881).



- For “High in the Sky” by Pat Mora, try *Yum! ¡Mmmm! ¡Qué Rico! Americas' Sproutings* (www.leeandlow.com/books/2477), *Confetti: Poems for Children* (www.leeandlow.com/books/2378), *Love to Mamá: A Tribute to Mothers* (www.leeandlow.com/books/2424), *Water Rolls, Water Rises / El agua rueda, el agua sube* (www.leeandlow.com/books/2865), or *Gracias • Thanks* (www.leeandlow.com/books/2711).
 - For “Aunt Molly Sky” by Joseph Bruchac, try *Crazy Horse’s Vision* (www.leeandlow.com/books/2380), *Jim Thorpe’s Bright Path* (www.leeandlow.com/books/2411), or *Buffalo Song* (www.leeandlow.com/books/2511).
6. See if your town, or one nearby, participates in the Poetry in Motion® project which places poetry in transit systems throughout the United States (www.poetrysociety.org/psa/poetry/poetry_in_motion/). Explore the Atlas to find a city near your school and discover which poems are used (www.poetrysociety.org/psa/poetry/poetry_in_motion/atlas/). Have students select one of the poems featured and talk about what they think the poem means, its central idea, and why it might have been selected for the project and this city.
 7. Have students consider what the world would be like if we could not use facial expressions to express how we feel. In a story, have students write about what a world with no facial expressions would be like. How would we communicate with one another about our feelings? What impact would having no facial expressions have on our sense of community, if any?
 8. Check out the Library of Congress Poet Laureate (www.loc.gov/poetry/). Find out if he or she has children’s poems. Many poet laureates create new ways to bring poetry to children, including the Poetry 180 Project (www.loc.gov/poetry/180/).

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 facial 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 discuss the purpose of each. For older students, identify some of the muscles on the face that are used in making facial expressions and discuss how they change for different expressions. With mirrors (if possible), have students practice different facial expressions to see how their faces change.

Use the InnerBody Explorer for a 3-D display of the head and neck with muscles and bones:

www.innerbody.com/anatomy/muscular/head-neck.

Art

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

1. 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 sketch and the 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 study their own faces in a mirror and



sketch their faces under different lighting conditions (soft light, bright light, light from above, light from below, and so on). 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?

Home-School Connection

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)
(Reading Standards, Integration of Knowledge & Ideas, Strand 7)
(Writing Standards, Text Types & Purposes, Strands 1 and 2, Production & Distribution of Writing, Strand 4, and Research to Build & Present Knowledge, Strand 7)

1. Have students interview a parent or caregiver about his or 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 class.
3. Encourage parents to start a nightly poem reading at home. Two literature consultants with the Poetry Foundation suggest essential children’s poetry collections:
www.poetryfoundation.org/resources/children/articles/detail/68630.
4. Create a family poetry night! Invite parents and caregivers to join you with their children at a local poetry event. Poets.org offers the Poetry Near You database (www.poets.org/poetsorg/poetry-near-you) to find local events and be sure to reach out to public librarians for poetry programming.
5. 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 engage with poets. Check out “Dear Poet Project”: www.poets.org/national-poetry-month/dear-poet-project. In their letters, students

may wish to 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.

Additional titles to teach about poetry:

Amazing Places edited by Lee Bennett Hopkins, illustrated by Christy Hale and Chris Soentpiet
www.leeandlow.com/books/2908

I and I Bob Marley written by Tony Medina, illustrated by Jesse Joshua Watson
www.leeandlow.com/books/2702

Lend a Hand: Poems About Giving written by John Frank, illustrated by London Ladd
www.leeandlow.com/books/2849

In Daddy’s Arms I Am Tall: African Americans Celebrating Fathers written by various poets, illustrated by Javaka Steptoe
www.leeandlow.com/books/2408

Water Rolls, Water Rises / El agua rueda, el agua sube written by Pat Mora, illustrated by Meilo So
www.leeandlow.com/books/2865

A Full Moon is Rising written by Marilyn Singer, illustrated by Julia Cairns
www.leeandlow.com/books/2741

i see the rhythm written by Toyomi Igus, illustrated by Michele Wood
www.leeandlow.com/books/2787

Young Cornrows Callin’ Out the Moon written by Ruth Forman, illustrated by Cbabi Bayoc
www.leeandlow.com/books/2905

Chess Rumble written by Greg Neri, illustrated by Jesse Joshua Watson
www.leeandlow.com/books/2374



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' 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 poetry book or anthology for children and/or young adults." He lives in Florida. Visit him online at leebennetthopkins.com/.

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.

ABOUT LEE & LOW BOOKS

LEE & LOW BOOKS is the largest children's book publisher specializing in diversity and multiculturalism. Our motto, "about everyone, for everyone," is as urgent today as it was when we started in 1991. It is the company's goal to meet the need for stories that children of color can identify with and that all children can enjoy. The right book can foster empathy, dispel stereotypes, prompt discussion about race and ethnicity, and inspire children to imagine not only a world that includes them, but also a world where they are the heroes of their own stories. Discover more at leeandlow.com.

ORDERING INFORMATION

On the Web:

www.leeandlow.com/contact/ordering (general order information)

www.leeandlow.com/books/2713 (secure online ordering)

By Phone: 212-779-4400 ext. 25

By Fax: 212-683-1894

By Mail: Lee & Low Books, 95 Madison Avenue, New York, NY 10016

Book Information for *Amazing Faces*



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*Reading Level: Grade 3

*Reading level based on the Spache Readability Formula

Interest Level: Grades 1-8

Guided Reading Level: P

Accelerated Reader® Level/Points: N/A

Lexile™: NP

THEMES: Cultural Diversity, Universal Experiences, Families, Pride, Identity, Feelings and Emotions, Social Issues, Similarities and Differences, Optimism and Enthusiasm, Pride, Confidence, Dreams & Aspirations, Childhood Experiences and Memories, United States, Poetry, Multiethnic Interest

RESOURCES ON THE WEB:

Learn more about

Amazing Faces at:

<https://www.leeandlow.com/books/2713>

All guided reading level placements may vary and are subject to revision. Teachers may adjust the assigned levels in accordance with their own evaluations.