

- Thomson, Sarah. 2005. *Imagine a Day*. New York: Atheneum.  
A useful book to create an imagine or “What if . . .?” lead.
- Weber, Belinda. 2004. *Animal Disguises*. Boston: Kingfisher.  
Example of a definition lead.
- Wilkes, Angela. 2002. *Rain Forest*. New York: Kingfisher.  
Begins with a question that is answered with a definition.
- Winters, Kay. 2003. *Abe Lincoln: The Boy Who Loved Books*. New York: Simon and Schuster.  
Begins with a detailed description; conclusion is a list of characteristics.
- Yolen, Jane. 1996. *Welcome to the Sea of Sand*. New York: G. P. Putnam’s Sons.  
Opens with a description of setting.

## Chapter 5: Writing to Persuade

- Allen, Judy. 2002. *Are You an Ant?* New York: Kingfisher.  
Provides facts to support arguments about ants.
- Anderson, Laurie Halse. 2002. *Thank You, Sarah: The Woman Who Saved Thanksgiving*. New York: Simon and Schuster.  
Demonstrates the power of writing and having sound reasons or arguments in order to persuade.
- Arnosky, Jim. 2002. *All About Frogs*. New York: Scholastic.  
An example of a voice change from third person to first person to offer a point of view.
- Babbitt, Natalie. 1975. *Tuck Everlasting*. New York: Farrar, Straus and Giroux.  
Can be used to introduce written response from the point of view of a character or the student as a persuasive argument developed from a pro/con chart.
- Blume, Judy. 1972. *Tales of a Fourth Grade Nothing*. New York: Dutton.  
Can be used to help students develop arguments. They can take on the persona of a character and develop pro/con arguments to argue their case.
- . 1980. *Superfudge*. New York: Dutton.  
Can be used to help students develop arguments. They can take on the persona of a character and develop pro/con arguments to argue their case.
- Brenner, Barbara. 1997. *Thinking About Ants*. New York: Mondo.  
Provides facts to support arguments about ants.
- Brown, Marc. 1983. *Arthur’s Thanksgiving*. New York: Little, Brown.  
A good example of the importance of forming your arguments based on what you know about your audience.
- Brown, Ruth. 1991. *The World That Jack Built*. New York: Dutton.  
Simple text and richly detailed drawings work together to convince the reader of the importance of caring for the environment.
- Cherry, Lynne. 1992. *A River Ran Wild*. New York: Harcourt Brace.  
An informational, persuasive piece that offers facts and vivid descriptions; discusses forms of real world persuasion such as petitions, letters, and protests.
- Cronin, Doreen. 2000. *Click, Clack, Moo: Cows That Type*. New York: Simon and Schuster.  
Demonstrates the power of writing.
- Friend, Robyn. 2007. *A Clean Sky: The Global Warming Story*. Marina Del Ray, CA: Cascade Pass.  
Presents a clear point of view with supporting arguments.
- Gehman, Julianne. 2007. *Hummingbirds: Tiny but Mighty*. Akron, PA: Reading Matters.  
States the author’s point of view in the title and in the last sentence of the text.
- George, Jean Craighead. 1995. *Everglades*. New York: HarperCollins .  
Demonstrates use of a questioning technique through a narrative format to persuade the reader.
- Gibbons, Gail. 1992. *Recycle: A Handbook for Kids*. Boston: Little, Brown.  
Uses facts, statistics, features of print, effective repetition, and exclamation marks to convince readers to recycle.
- Graves, Donald. “Summer Squash.” In *Baseball, Snakes, and Summer Squash: Poems About Growing Up*. Honesdale, PA: Boyds Mills.  
Can be used to list pro/con arguments.
- Grimes, Nikki. 2002. *Talkin’ About Bessie: The Story of Aviator Elizabeth Coleman*. New York: Orchard Books.  
Offers many points of view through different voices.
- Hirschi, Ron. 1990. *Spring*. New York: Penguin.  
One in a series of books on the seasons that can be used to list pro/con arguments for each season as the best. Other books in the series are *Winter* (1990), *Fall* (1991), and *Summer* (1991).
- Hoose, Phillip, and Hannah Hoose. 1998. *Hey, Little Ant*. Berkeley, CA: Tricycle.  
Shows different points of view; examples of persuasive arguments.
- James, Simon. 1991. *Dear Mr. Blueberry*. New York: Simon and Schuster.  
Can be used to show how arguments must be supported by fact; demonstrates that persuasive arguments may not always change someone’s mind.