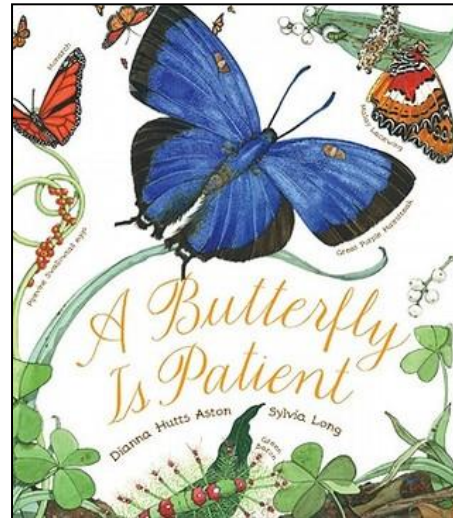
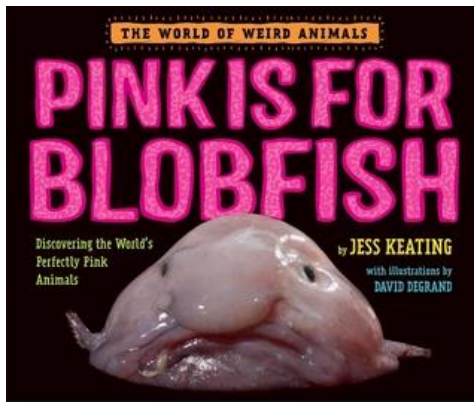


### Exploring Voice in Nonfiction: An Activity

After reading aloud a few pages of *Pink Is for Blobfish: Discovering the World's Perfectly Pink Animals* by Jess Keating, invite a few student volunteers to describe the book's voice. They might choose words like "lively," "playful," or "humorous." They also might notice that it seems like the author is speaking directly to them.



Next, read aloud a few pages of *A Butterfly Is Patient* by Dianna Hutts Aston. Divide the class into small groups and encourage the teams to compare the voices of the two books. They should notice that *A Butterfly Is Patient* features a more wondrous, lyrical voice.

Using a document camera, project the "Pretty in Pink!" sidebar on page 3 of *Pink Is for Blobfish: Discovering the World's Perfectly Pink Animals* on your classroom interactive whiteboard. After giving students time to turn and talk about the author's sentence lengths, word choices, and punctuation decisions, record their ideas about how these elements affect the voice of the passage. Did they notice the alliteration in the first line or the exclamation point at the end? What do they notice about the wording of the last sentence?

Now project the smaller, secondary text on page 3 of *A Butterfly Is Patient* on your classroom interactive whiteboard and listen in as your students analyze how the author, Dianna Hutts Aston, crafted the voice. If students struggle with this task, ask the following question to guide their thinking:

- Does it seem like the author is talking directly to readers?
- Is Dianna Hutts Aston creating an image in the reader's mind?
- How are the sentence structure and punctuation of this passage different from the "Pretty in Pink!" sidebar?

Next, divide the class into small groups, and invite each team to create a Venn diagram that lists text characteristics of a lively voice versus a lyrical voice. Allow time for the teams to share their Venn diagrams with the rest of the class.

Finally, invite students to look back at nonfiction they wrote earlier in the year. Do any of these pieces have a distinct voice? If so, how would they describe it? If not, what kind of voice do they think the writing should have? Encourage small groups of students to brainstorm ways they could revise their writing to give it a stronger voice.

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