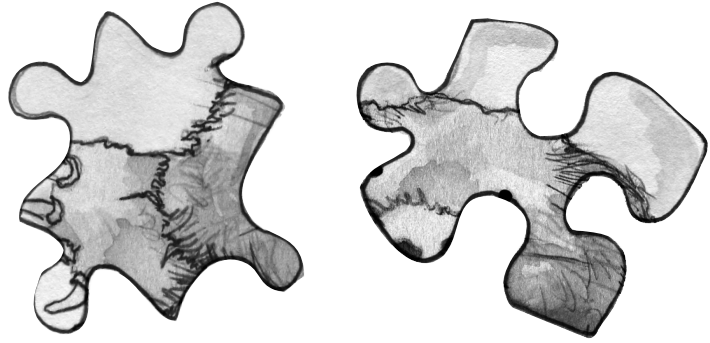


## 4 WRITING TIME

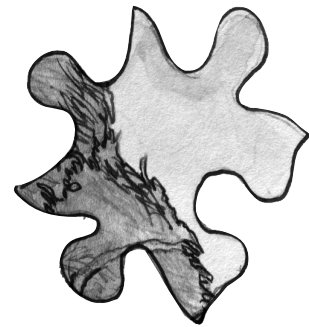
You now have a little cluster of notes, and these notes have probably begun to create an atmosphere or setting, like the setting of a play.



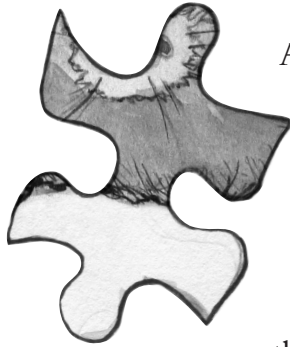
Now decide if you're going to write as an 'I', a 'he' or a 'she'. If you write as 'I', it will be as if your object or animal is speaking directly to the reader or listener. But there might be something exciting about writing as a 'he' or a 'she'. For instance, writing about a female knife (can a knife be male or female?) might add an imaginative dimension to your poem that you hadn't realised was there.

Now begin to arrange your riddle in lines, writing as either 'I', 'he' or 'she'.

All the time, remember to arrange your riddle to hide what your object or animal is, but perhaps to suggest that your object or animal shares certain characteristics with something else. For instance, if both a tiger and a fire roar, perhaps there are other characteristics shared by tigers and fires? Tigers live in forests, where fires can happen, too. So there might be a way to think and write about a tiger as a forest fire...



## 5 REWRITING



Aim to make your riddle between six and ten lines long, depending on how many details you think you need to make the riddle striking, vivid and focused.

## 6 SHARING TIME

You now need to test your riddle, and the best way to do this is to read it out loud to everyone and see if they can guess what your object or animal is.

## 7 TALKING POINTS

Does it matter if no one can solve your riddle?

Do we like riddles that are very difficult to solve?

Or do we like them to be just easy enough to get?

Some poems are riddling, but they're not quite riddles. They don't set us a puzzle to solve, but they can make familiar things seem odd and difficult to recognise: why do you think poets like to write

this kind of poem? And why do you think we enjoy reading or hearing words that make parts of the familiar world odd and momentarily unfamiliar?