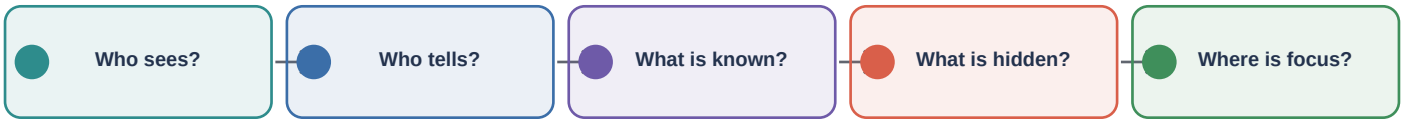
Point of View, Narration, and Film/Stage Perspective

English 10 Term 1 - Unit 2 Literary Form and Craft

This reviewer explains how point of view, narration, and perspective shape what readers or viewers know. It also explains how groups can use narrator, camera, stage focus, and audience knowledge when adapting a selected text.

Target Competencies

ENG-G10-T1-U002-C017: Identify and explain point of view and narrative techniques.
ENG-G10-T1-U004-C006: Use film or performance choices to present an adapted literary text.
Adaptation bridge: Decide who tells the story, what the audience sees, and when the audience discovers key information.



Perspective controls how the audience receives the story.

Main Idea

Point of view controls the position from which a story is told c

Adaptation Link

In drama or film, point of view becomes narrator, voice-over, camera angle information.

1. What Is Point of View?

Point of view is the position from which the story is told.

Point of view answers the question: **Who is telling or seeing the story?** It affects what the reader knows, what remains hidden, and how the reader feels about the characters.

A story can change meaning when it is told from a different position. The same event may feel honest, suspicious, sad, funny, or confusing depending on who tells it and what that speaker knows.

Point of View	Simple Meaning	What It Can Do
First person	A character tells the story using I, me, my, or we.	Feels personal, but may be limited or biased.
Second person	The speaker addresses the reader or listener as you.	Feels direct, but is less common in stories.
Third person limited	A narrator tells the story but mainly follows one character.	Shows one character closely while hiding other minds.
Third person omniscient	A narrator can know many characters' thoughts and events.	Can show a wide view of the story world.

Important Reminder

Point of view is not only about pronouns. It is also about knowledge, focus, distance, bias, and what the audience is allowed to discover.

2. Narrator and Speaker

The narrator is the voice that tells the story.

The narrator is the voice that presents the events of a story. The speaker is the voice that speaks in a poem, speech, or dramatic line. In many lessons, both terms ask us to notice the voice, position, and attitude behind the words.

Author

The real person who wrote the text. The author is outside the

Narrator

The voice inside the story that tells what happened. The narrator may be r

A narrator may shape the story by choosing what to describe, what to skip, what to explain, and what to hide. For adaptation, the group must decide whether to keep this narrator, remove the narrator, or turn narration into dialogue and action.

Simple Example

Narration: 'I knew he was lying, but I smiled anyway.'
This first-person narrator gives private knowledge. In performance, the group may show this through voice-over, facial expression, or a short aside to the audience.

3. Reliability, Bias, and Limited Knowledge

Not every narrator gives the whole truth.

A narrator may be reliable or unreliable. A reliable narrator can generally be trusted. An unreliable narrator may misunderstand events, hide information, exaggerate, or tell the story from a biased position.

Narrator Quality	Meaning	Clues to Notice
Reliable	The narrator gives information that seems steady and supported.	Details match events; other characters confirm important facts.
Unreliable	The narrator may be mistaken, dishonest, confused, or biased.	Contradictions, excuses, strange gaps, or details that do not match actions.
Limited	The narrator knows only part of the story.	The audience learns only what one character sees or understands.
Biased	The narrator favors one side or judges others strongly.	Loaded words, unfair descriptions, or one-sided explanations.

Adaptation Question

Should the audience trust the narrator immediately, or should the performance make them doubt what is being told?

4. Narrative Techniques

Narrative techniques are ways of telling the story.

Narrative techniques are the methods used to present events and information. These techniques guide the reader's attention and can also guide a group's film or stage choices.

Technique	Simple Meaning	Adaptation Use
Flashback	A scene returns to an earlier event.	Show a memory or past cause of the conflict.
Foreshadowing	A clue suggests what may happen later.	Repeat a sound, object, or line before the reveal.
Suspense	The audience waits for what will happen next.	Hide information, slow the pace, or use silence.
Dramatic irony	The audience knows something a character does not.	Let viewers see a clue that one character misses.
Voice-over	A voice speaks over a scene.	Keep important narration without stopping the action.
Aside	A character briefly speaks to the audience.	Reveal private thoughts in live performance.

These techniques should support the main conflict and meaning. A technique is useful only when it helps the audience understand the story better.

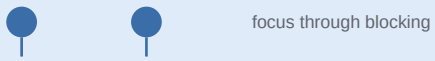
5. Film and Stage Perspective

Performance must choose what the audience sees.

In a written story, words control attention. In film or stage performance, the group must control attention through the body, voice, space, camera, sound, and timing.

Stage Perspective

Audience sees the whole stage picture.



Film Perspective

Camera chooses what the audience sees.

Mode	How Perspective Works	Example Choice
Stage	The audience can often see the whole performance space.	Use blocking, distance, and body direction to guide focus.
Short film	The camera chooses exactly what the audience sees.	Use close-up, wide shot, angle, or cut to guide focus.
Staged reading	Voice and limited movement carry the meaning.	Use narrator, pauses, facial expression, and clear line delivery.
Storyboard pitch	Drawn or described frames show perspective.	Use frame size, arrows, captions, and scene order.

6. Camera Choices for Short Film

Camera work can become point of view.

A camera does more than record actors. It can guide the audience's eyes, hide information, reveal a clue, or make the audience feel close to a character.

Camera Choice	Effect	When to Use It
Close-up	Shows face, object, or small detail clearly.	Use for important emotion, clue, gift, letter, or object.
Wide shot	Shows place and distance between characters.	Use to show setting, isolation, or group arrangement.
Over-the-shoulder	Shows one character facing another.	Use for dialogue or confrontation.
Point-of-view shot	Shows what a character sees.	Use when the audience should experience the character's view.
Low angle	Can make a character look powerful or threatening.	Use carefully when power matters.
High angle	Can make a character look weak, trapped, or observed.	Use carefully when vulnerability matters.

Practical Reminder

A simple stable shot is better than a complicated shot that makes the story hard to follow.

7. Stage Focus and Blocking

Stage choices can also control perspective.

In live performance, the audience may see several people at once. The group must help the audience know where to look. This is done through blocking, body position, voice, silence, light, and movement.

Blocking means the planned movement and position of actors on stage. Good blocking shows relationships, conflict, power, fear, distance, and attention.

Ways to Guide Stage Focus

Let one actor move while others stay still.
Place the important speaker forward.
Have characters turn toward a key object.
Use silence before an important line.

Ways to Show Relationship

Close distance can show trust, pressure, or care.
Wide distance can show fear, conflict, or separation.
A character facing away may suggest avoidance.

Evidence Rule

A blocking choice should be supported by the text. For example: We placed the character far from the group because the text shows that this character feels excluded.

8. Choosing a Perspective for Adaptation

Groups must decide how the audience will receive the story.

Before presenting an adaptation, a group should decide how perspective will work. This keeps the performance clear and prevents random camera or stage choices.

Useful planning questions:

- Who knows the truth in the story?
- Who does not know the truth yet?
- Should the audience know more than the characters?
- Should a narrator explain some events?
- Should the camera or stage focus hide something first?
- Which object, face, or action should receive attention?
- What should be revealed early, and what should be revealed later?

Production Choice Sentence

We will show the story from _____'s perspective because the text shows _____. This helps the audience understand _____.

9. Key Terms to Remember

Use these terms in scripts, storyboards, rehearsals, and rationale.

Term	Short Meaning
Point of View	The position from which a story is told or seen.
Narrator	The voice that tells the story.
Speaker	The voice speaking in a poem, speech, or dramatic line.
First Person	A character tells the story using I, me, my, or we.
Third Person Limited	A narrator tells the story while mainly following one character.
Third Person Omniscient	A narrator can know many characters and events.
Reliable Narrator	A narrator whose information can generally be trusted.
Unreliable Narrator	A narrator whose words may be mistaken, biased, incomplete, or dishonest.
Perspective	The chosen angle, focus, or position from which the audience receives the story.
Blocking	The planned position and movement of actors on stage.
Camera Angle	The camera's position and view of the scene.

Final Reference Sentence

Our adaptation uses _____ perspective. This choice matters because the audience needs to understand _____, and the text supports this through _____.

This reviewer prepares the group for narration planning, camera or stage focus, rehearsal, and the adaptation rationale.