

**Lesson Title:**

Point of View

**Grade Level:**

6

**Lesson Objectives:**

- Students will understand point of view in a literary text.
- Students will identify point of view in literary texts and explain how the author develops the point of view of the narrator or speaker.

**Learning Modalities Targeted:** Visual Auditory Kinesthetic/Tactile**Warm-Up:**

- Describe the following scenario: An argument breaks out in the cafeteria over an umpire's call at a baseball game from the previous afternoon. At the table are the two boys who are arguing, a close friend of one of the boys who is not participating in the argument, and a mindreading stranger. Imagine that one of the boys arguing, the friend, and the mindreading stranger were to give you his or her version of what happened. What do you think you would learn?

**Materials Needed:** notebooks, pencil/pens, display device, Point of View Display Pages, Independent Practice worksheet, On Your Own activity, Show What You Know passage, highlighters, art supplies, novels written in various points of view

**Procedure:**

1. Explain that each of the people in the Warm-Up scenario would have his or her own perspective or point of view about the argument.
2. Ask what students would learn if they were to hear the version of events as told by one of

the boys who was a part of the argument. (They would hear about his thoughts and feelings.) In a story, this would be known as first person point of view.

3. Ask what they would learn if they were to hear the version of events from the friend of one of the participants. (They would hear a version that favors the thoughts and feeling of his friend. They might learn some background as to why the participant reacts the way he does.) Point out that this version is similar to a third person limited point of view, where someone who is not a character in the story focuses on the thoughts and feelings of a single character.
4. Ask what they would learn if they were to hear the version of events as told by the mindreading stranger at the table. (This point of view would take into account all of the details of what was going on and would focus on each of the characters involved.) Point out that this is similar to a third person omniscient point of view, where the narrator is not a character in the story, but instead an objective observer of what is going on.
5. Display page 1, and read the adaptation from *The Voyages of Dr. Doolittle* aloud. Ask the following questions:
  - Who is talking? (Dr. Doolittle, or a man)
  - What is he talking about? (He is reminiscing about when he was nine and a half and wanted to go to sea.)
  - What point of view is this selection told from? (first person point of view; as needed, explain how pronouns help identify point of view)
  - Besides the use of pronouns, how is the point of view developed? (by giving details of the childhood memory and what the narrator wanted)
6. Display and read page 2 (adaptation of *Little Men*) and ask these questions:
  - Who is talking? (the narrator)
  - What is he talking about? (a young boy looking at a house)
  - What do we learn? (what the boy is thinking and feeling as he approaches)
  - What point of view is this selection told from? (third person limited point of view)
  - Besides the use of pronouns, how is the point of view developed? (by describing the setting and the boy's desire)

7. Display and read page 3 (a second adaptation of *Little Men*) and ask the same questions:

- Who is talking? (the narrator)
- What is he talking about? (four boys planting a garden)
- What point of view is this selection told from? (third person omniscient; as needed, point out that the reader knows everyone's thoughts and feelings)
- Besides the use of pronouns, how is the point of view developed? (by describing how Emil and Franz felt husking their corn and how they felt about Uncle Bhaer)

**Independent Practice:**

- Distribute the Independent Practice worksheet and have students complete it.

**Closing Activity:**

- Review student answers to the Independent Practice as a class.

**Advanced Learner Option**

**Procedure:**

1. Distribute and display the On Your Own assignment.
2. Have students complete the assignment in their notebooks.

### Struggling Learner Option

**Procedure:**

1. Distribute copies of the Show What You Know passage. Read the passage aloud with expression, as the dialect of Huck Finn can be difficult.
2. Have students highlight pronouns that identify the point of view (*I, me*; first person).
3. Point out the narrator's feelings as he describes events. Huck is remembering events and describing—from his point of view—why his life with the widow was uncomfortable.
4. Have students discuss what they have learned about Huck's character in these paragraphs. His point of view is developed as he describes what he thinks and feels about Tom Sawyer, clothes, the widow, her food, her blessing, etc.

### Extension Activities

- Read aloud the first page of various novels written from different points of view. Have students identify the point of view and how the author develops the point of view of the character.
- Distribute copies of the Show What You Know passage. Have art supplies available. Instruct students to create a bookmark for *The Adventures of Huckleberry Finn* in which they write from Tom Sawyer's or Widow Douglas's point of view on why a reader should read this book. Encourage students to elaborate on details given in the story about Tom or Widow Douglas.

### ELL Teaching Tips

- **Key Lesson Language: general** – cafeteria, umpire, baseball, stranger; **academic** – point of view, narrator, author
- **Wall charts** – Create a chart with language structures and samples and post it in the room to provide reminders and support for students. Create a word chart for students to use throughout the lesson. The chart should include examples and descriptions of each point of view discussed in the lesson.
- **Adapted text** – Provide a version of the text for the task with adaptations for lower language levels. For the second Extension Activity, provide an adapted version of the text for students who need extra support. Ensure that the adapted version still relays a clear point of view.

## Point of View Display Pages

# *from* **The Voyages of Dr. Doolittle** by Hugh Lofting

Yes, it was a very pleasant life I lived in those days long ago—though of course I did not think so then. I was nine and a half years old. Like all boys, I wanted to grow up—not knowing how well off I was, with no cares and nothing to worry me. Always I longed for the time when I should be allowed to leave my father's house, to work on one of those brave ships, to sail down the river through the misty marshes to the sea—out into the world to seek my fortune.

# *from* Little Men

by Louisa May Alcott

The boy walked on. Through the soft spring rain that fell on the grass, he saw a large, square house. It was a welcoming-looking house with an old-fashioned porch and wide steps. Lights shone in many windows. He heard the hum of young voices. He felt it was hardly possible that the light and comfort within would be for a homeless boy like him. "I hope the lady will see me," he thought. He gave a timid rap on the door.

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The boys' gardens did well that summer. In September, the little crops were gathered with much joy. Jack and Neil agreed to combine theirs and raise potatoes. They grew twelve bushels and sold them to Uncle Bhaer for a fair price. Emil and Franz devoted themselves to growing corn. They had a jolly time, husking corn in the barn, and then took their corn to the mill. They did not charge Uncle Bhaer for their crop because they were thankful that he had done so much for them.



## Lesson Passages

### ***from The Voyages of Dr. Doolittle***

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## The Adventures of Tom Sawyer

by Mark Twain (Samuel L. Clemens)

At this dark and hopeless moment an inspiration burst upon him! Nothing less than a great, magnificent inspiration.

He took up his brush and went tranquilly to work. Ben Rogers hove in sight presently eating an apple – the very boy, of all boys, whose ridicule he had been dreading.

Ben stared a moment and then said: “Hi- *yi* ! *You’re* up a stump, ain’t you!”

No answer. Tom surveyed his last touch with the eye of an artist, then he gave his brush another gentle sweep and surveyed the result, as before. Ben ranged up alongside of him. Tom’s mouth watered for the apple, but he stuck to his work. Ben said:

“Hello, old chap, you got to work, hey?”

Tom wheeled suddenly and said:

“Why, it’s you, Ben! I warn’t noticing.”

“Say – *I’m* going in a-swimming, *I* am. Don’t you wish you could? But of course you’d druther *work* – wouldn’t you? Course you would!”

Tom contemplated the boy a bit, and said:

“What do you call work?”

“Why, ain’t *that* work?”

Tom resumed his whitewashing, and answered carelessly:

“Well, maybe it is, and maybe it ain’t. All I know, is, it suits Tom Sawyer.”

“Oh come, now, you don’t mean to let on that you *like* it?”

The brush continued to move.

“Like it? Well, I don’t see why I oughtn’t to like it. Does a boy get a chance to whitewash a fence every day?”

That put the thing in a new light. Ben stopped nibbling his apple. Tom swept his brush daintily back and forth – stepped back to note the effect – added a touch here and there – criticized the effect again – Ben watching

every move and getting more and more interested, more and more absorbed. Presently he said:

"Say, Tom, let *me* whitewash a little."

Tom considered, was about to consent; but he altered his mind:

"No – no – I reckon it wouldn't hardly do, Ben. You see, Aunt Polly's awful particular about this fence – right here on the street, you know – but if it was the back fence I wouldn't mind and *she* wouldn't. Yes, she's awful particular about this fence; it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two thousand, that can do it the way it's got to be done."

"No – is that so? Oh come, now – lemme, just try. Only just a little – I'd let *you*, if you was me, Tom."

Tom gave up the brush and Ben became the first of many boys who happened along every little while; they came to jeer, but remained to whitewash. And every one of them had to trade a trinket for the privilege of whitewashing the fence.

He had discovered a great law of human action, without knowing it – namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain. If he had been a great and wise philosopher, like the writer of this book, he would now have comprehended that Work consists of whatever a body is *obliged* to do, and that Play consists of whatever a body is not obliged to do.

**DIRECTIONS:** Think about the different points of view in the story. Read the story several times, and write the point of view of the narrator, Tom, Ben, and the other kids.

Character	Point of View
narrator	
Tom	
Ben	
other kids	

What point of view is the story written? \_\_\_\_\_

How is this point of view developed? \_\_\_\_\_

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# On Your Own

Choose one of the following events, and on your own paper, write the same story using first person, third person limited, and third person omniscient points of view.

- competing against a best friend in a sports event
- breaking a prized possession of a parent or sibling
- losing the family pet
- discovering an old map in an attic with a circle drawn on it
- overhearing a rude comment made by someone you thought was a friend

## SHOW WHAT YOU KNOW



### THE ADVENTURES OF HUCKLEBERRY FINN

BY MARK TWAIN (Samuel L. Clemens)

YOU don't know about me without you have read a book by the name of *The Adventures of Tom Sawyer*; but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied one time or another, without it was Aunt Polly, or the widow, or maybe Mary. Aunt Polly -- Tom's Aunt Polly, she is -- and Mary, and the Widow Douglas is all told about in that book, which is mostly a true book, with some stretchers, as I said before.

The Widow Douglas she took me for her son, and allowed she would civilize me; but it was rough living in the house all the time, considering how dismal regular and decent the widow was in all her ways; and so when I couldn't stand it no longer I lit out. I got into my old rags and my sugar-hogshead again, and was free and satisfied. But Tom Sawyer he hunted me up and said he was going to start a band of robbers, and I might join if I would go back to the widow and be respectable. So I went back.

The widow she cried over me, and called me a poor lost lamb, and she called me a lot of other names, too, but she never meant no harm by it. She put me in them new clothes again, and I couldn't do nothing but sweat and sweat, and feel all cramped up. Well, then, the old thing commenced again. The widow rung a bell for supper, and you had to come to time. When you got to the table you couldn't go right to eating, but you had to wait for the widow to tuck down her head and grumble a little over the victuals, though there warn't really anything the matter with them, -- that is, nothing only everything was cooked by itself. In a barrel of odds and ends it is different; things get mixed up, and the juice kind of swaps around, and the things go better.