

## Point of View Project

### Prompt:

Choose to work either with Dahl's "The Landlady" or with Poe's "The Tell-Tale Heart" and then rewrite a part of the story by changing its point of view. You **must** keep all plot details and the protagonist the same, but you will likely need to add or remove as well as modify some information in the text based on the point of view you choose. A simple pronoun shift will not be sufficient. For each story, an excerpted section has been provided to help you focus on what paragraphs to rewrite. Use only the excerpted paragraphs; do not use other sections of the text.

After rewriting a portion of the story in a different point of view, write a quick explanation of what specific point of view you switched it to (in other words, you must specify 3<sup>rd</sup> limited or 3<sup>rd</sup> omniscient if you changed it from 1<sup>st</sup> person) as well as what changes you made to shift the point of view. You'll obviously mention your pronoun changes (generally speaking—you don't need to state every instance in which you changed a pronoun), but more importantly, you'll mention what parts of the story you added, changed or removed because of the point of view switch.

Finally, but most importantly, write an argumentative paragraph that states which point of view between the two (the original and your modified) makes the story better. Be sure to explain why it is better or worse by using textual evidence (referring to, and likely quoting from both the original and the rewritten texts) and explaining the specific impacts of those changes on the text (in other words, what the story gains or loses from the change).

Your rewritten story will be first in your document. Then below that but separate from it will be your explanation of your changes. (Put enough space between your rewritten story and your explanation that they are obviously different.) Finally, below your explanation but separate from it will be your argumentative paragraph. (Put enough space between your explanation and your paragraph that they are obviously different.)

Type the entire project, using a standard font, no smaller than 10 or bigger than 12, double space the document and format all paragraphs, including dialogue, correctly.

Narrative POV Rewrite Rubric

- Point of View P.O.V. \_\_\_\_\_
- Accurately and effectively adds and/or removes the necessary details to make the story effective in its new point of view (10 pts)
  - Somewhat effectively adds and/or removes the necessary details somewhat accurately and effectively to make the story effective in its new point of view (8 pts)
  - Inaccurately and/or ineffectively adds and/or removes the necessary details to make the story effective in its new point of view or mostly limited to pronoun change (6 pts)

- Formatting FRMT \_\_\_\_\_
- Accurately/effectively formatted in terms of paragraphing, dialogue, etc. (5 pts)
  - Mostly accurately/effectively formatted in terms of paragraphing, dialogue, etc. (4 pts)
  - Not accurately/effectively formatted in terms of paragraphing, dialogue, etc. (3 pts)

Explanation of Changes

- POV Named P.O.V. \_\_\_\_\_
- Clearly and specifically names the point of view the story rewrite was switched to (2 pts)

- Changes CHNG \_\_\_\_\_
- Clearly identifies specific additions, deletions and modifications made to the rewrite beyond just pronoun changes (3 pts)
  - Vaguely identifies additions, deletions and modifications beyond just pronoun changes (2 pts)
  - Only identifies pronoun changes (1 pt)

Argumentative Paragraph Rubric

- Topic sentence T.S. \_\_\_\_\_
- Effective (3 pts)
  - Minor issues/concerns (2 pts)
  - Major issues/concerns (Ineffective focus/inc or hyperspecific) (1 pt)

- Support SPT \_\_\_\_\_
- Thorough; multiple examples; good use of quotes/evidence; well explained (10 pts)
  - Ample; adequate evidence and explanation (8 pts)
  - Some gaps in support/explanation; unclear relationship b/w support and t.s. (7 pts)
  - Underdeveloped/incomplete; not enough or inadequate evidence; no explanation (6 pts)
  - Off topic (5 pts)

- Restatement of Topic Sentence T.S.R. \_\_\_\_\_
- Effective (3 pts)
  - Minor issues/concerns (2 pts)
  - Major issues/concerns (Ineffective focus/inc or hyperspecific) (1 pt)

- Formality FRML \_\_\_\_\_
- No first person used (3 pts)
  - 1 point deduction for 1 to 2 instances, up to 2 pt deduction total

- Formatting Deductions DDCT \_\_\_\_\_
- Problems in format (indents, margins, etc.) (-1 pt per format issue)

- Publication PUB \_\_\_\_\_
- Spacing, margins, font and size, alignment, etc. all correct and appropriate (6 pts)
  - Some minor issues with spacing, margins, font or size, alignment, etc. (4 pts)
  - Major issues with spacing, margins, font or size, alignment, etc. (2 pts)

Total \_\_\_\_\_/45

(from) The Landlady  
Roald Dahl

He stood by the piano, watching her as she fussed about with the cups and saucers. He noticed that she had small, white, quickly moving hands, and red finger-nails.

"I'm almost positive it was in the newspapers I saw them," Billy said. "I'll think of it in a second. I'm sure I will."

There is nothing more tantalising than a thing like this which lingers just outside the borders of one's memory. He hated to give up.

"Now wait a minute," he said. "Wait just a minute. Mulholland ... Christopher Mulholland ... wasn't that the name of the Eton schoolboy who was on a walking-tour through the West Country, and then all of a sudden ..."

"Milk?" she said. "And sugar?"

"Yes, please. And then all of a sudden ..."

"Eton schoolboy?" she said. "Oh no, my dear, that can't possibly be right because my Mr. Mulholland was certainly not an Eton schoolboy when he came to me. He was a Cambridge undergraduate. Come over here now and sit next to me and warm yourself in front of this lovely fire. Come on. Your tea's all ready for you." She patted the empty place beside her on the sofa, and she sat there smiling at Billy and waiting for him to come over. He crossed the room slowly, and sat down on the edge of the sofa. She placed his teacup on the table in front of him.

"There we are," she said. "How nice and cozy this is, isn't it?"

Billy started sipping his tea. She did the same. For half a minute or so, neither of them spoke. But Billy knew that she was looking at him.

(from) The Tell-Tale Heart  
Edgar Allan Poe

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: --It continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness --until, at length, I found that the noise was not within my ears. No doubt I now grew very pale; --but I talked more fluently, and with a heightened voice. Yet the sound increased --and what could I do? It was a low, dull, quick sound --much such a sound as a watch makes when enveloped in cotton. I gasped for breath --and yet the officers heard it not. I talked more quickly --more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men --but the noise steadily increased. Oh God! what could I do? I foamed --I raved --I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder --louder --louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! --no, no! They heard! --they suspected! --they knew! --they were making a mockery of my horror!-this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now --again! --hark! louder! louder! louder! louder!

"Villains!" I shrieked, "dissemble no more! I admit the deed! --tear up the planks! here, here! --It is the beating of his hideous heart!"