

# Handling Viewpoint in Fiction Transcript

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*This is a transcript of the seminar, edited slightly for easy reading.*

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Hi, I'm Ali Luke and this is the October 23rd seminar, Handling Viewpoint in Fiction.

I'm going to apologise right at the start of the seminar. First, I have a bit of a cold, so my voice isn't great, and secondly I've hurt my arm so I'm not going to do a lot of editing on this seminar because I'm trying to minimise my use of the mouse and the keyboard for the next few days. So it probably won't be quite as polished as usual!

## **The Importance of Viewpoint**

Viewpoint is something that I think we don't always necessarily consider when we're maybe starting a new short story, or starting a new novel, or thinking about our fiction technique in general.

Other aspects of fiction are a little bit more obvious in some ways. You know, obviously you need characters – it's hard to see how you could not come up with characters at a fairly early stage in your writing. And obviously you need a plot – you need a story, something to happen, it needs to be going somewhere. And you need a setting, you need a place for the story to take place.

If, anything viewpoint is even more fundamental than these in some ways, because every word of your story is going to reflect the viewpoint. But it's not something that's quite so obvious on the surface, in many cases.

It's a bit like the atmosphere. We need air to breathe every day but it's not something we tend to be thinking about and it's not something we tend to see. Despite the fact that it's essential.

Viewpoint is something I sometimes see newer authors in particular struggling with, but I know that it's still something that I have to put some work into even now I've been writing novels for several years years.

It's something where there are some pitfalls that can trip you up, but there are also lots of opportunities to do some interesting things and to just use viewpoint to really enhance your story.

## Viewpoint = Perspective = Point of View

So when we talk about viewpoint, there are a few words you'll hear used to mean pretty much the same thing: the *viewpoint* or *perspective* or *point of view*.

Really we're talking about, you know, who's telling the story, what character's perspective it's coming from. And sometimes it won't be a specific character, sometimes it'll be what we would call an omniscient narrator.

**So viewpoint is something that you might not pin down right at the start.** You may have quite a good idea of who your characters are or what the plot is, but it could take you a bit of work, exploring different possibilities, to really pin down the voice and the viewpoint of the story.

It could be that you start off and you think you're going to use one character's perspective for the whole thing and then you realise, actually, you want to bring in another character's point of view as well. Or it could be that you start off writing in third person and you think actually this story would be better in first person. And so on.

## Your Camera on the Story

One way to think of viewpoint is as a camera. So when you're watching a film every single shot has been planned and controlled by the director, and they've decided is this going to be a closeup, is this going to be a tracking shot, what character are we going to focus on here?

And as an author you've got to do the same thing. You've got to control where the viewpoint is.

Normally, that will mean at least having a specific character in each scene whose view that scene follows. You know, not inevitably, but normally that's a good way to think of it.

**You certainly need to be aware of the viewpoint, and aware of when you're changing that camera angle, and also aware of when you've zoomed out or zoomed in, or when you've jumped from A to B.**

## Genre and Viewpoint

Something else to keep in mind, maybe, before we get too into the different types of viewpoint, is that the genre you're writing in will make a difference.

**If you're writing, say, a romance novel, you're probably not going to have the whole thing done from the perspective of an omniscient narrator.** (A detached viewpoint dipping in and out of people's heads but mostly just narrating the events that are occurring.)

With a romance novel you're probably either going to be writing in first person or you're going to have a very close third person narrator, so it's quite close to first person but it's a 'he' or 'she' perspective, not an 'I' perspective.

## The Different Viewpoints You Can Use

So let's go through some of the different viewpoints, then. Hopefully some of this will just be familiar stuff to you, but it may just provide a little bit of food for thought or some ideas perhaps for future projects, if you're already quite well established in what you're working on. And I'll try and point out some possible pitfalls and some things to watch out for as well.

### First Person

So we'll start off with first person. That's the 'I' perspective, as I'm sure you know. So writing a story with, *'I got up this morning. I did this,'* and so on.

**There are different degrees of distance even with a first-person narrator.**

It could be quite a straightforward sort of narrative, almost as though the narrator wrote it all down in a book for someone to read.

Or it could be a very stream-of-consciousness kind of narrative, so it's very much in the narrator's head, we're seeing their thoughts, we're not necessarily getting the full picture laid out very clearly on the page because it's filtered through their perspective.

It's up to you what degree of distance you want. There are all sorts of things you could do in a slightly experimental way here.

**Experimenting with First Person**

**You've probably come across the idea of an unreliable narrator.** A first person narrator can mislead the reader (or lie to them directly). Perhaps they don't give the full picture, maybe you've got some sort of false memory of events that he or she reports, and so on.

That's something that can be very effective, though it's also something that readers can find really irritating if it's not done in a consistent and fair sort of way.

Something else that you can do which again can be effective, or can be irritating to readers, is to **use unconventional spellings or dialect words in your narrative.**

A novel I read a few months ago that does this is *The Knife of Never Letting Go*. It's the first book in the Chaos Walking trilogy. It's a young adult book, but it's an interesting perspective because the narrator is about thirteen years old and it's a futuristic story. He's obviously not had a lot of education, so the words that he chooses are not what we would think of as correct English, I guess.

It can take a little bit of work as a reader just to read it, and when you get on to the second book in the trilogy there's this character's perspective plus a female character who's been much more educated, of about the same age, and there's a real difference in their voices and the way in which their parts of the story are told.

So that *can* be something that's really effective. I liked it in *The Knife of Never Letting Go*. I thought it was a good strong viewpoint and a really strong voice for that central character. But again it's something that could be easy to overdo.

## Framing Devices

Something else that's sometimes done in first person novels and sometimes not is to have a framing device.

What I mean by that is **you've got a reason for somebody to be telling their story in this way**. So an example would be, say, a police interview. You know, the whole of the novel is an interview and the character is recounting what happened to a police officer. You may or may not necessarily get the responses of the person they're talking to.

A thriller I read a couple of years ago did it as a therapy session. So you have everything that the main character was saying: she was recounting traumatic experiences, and actually part of the plot was still ongoing in the present of the novel, so some things came out from session to session as well.

I didn't think it was uneffective, it didn't *not* work exactly, but it did seem to me like a slightly unnecessary framing device in that case. I think we could have had the novel told a little bit more straightforwardly from first person. But, you know, it maybe, it suited the author's purposes. Maybe it did add a bit in some ways to the novel.

**That's something to at least consider with first person, whether you want there to be some kind of frame for your novel as to why this character is either telling their story or writing their story**, or whether you just want to simply present the story in first person. Readers will frankly accept that - you know, we're all used to that in novels. We won't be asking, *why did they tell the story?*

## When to Use First Person

**First person is a really good choice if you've got a character with a strong, individual, unique voice**. And it would seem logically that it would be a good way for the reader to feel close to the character and the events, which I think is

true but it's also the case that first person seems slightly more divisive with readers than third person.

So you're more likely to get readers saying, *'I don't ever read stories in first person,'* or readers who find that offputting at the very least. Whereas with third person it's a slightly more unobjectionable choice, I guess, if you want to play it safe.

**Also, some authors simply prefer one or the other.** I find it quite tough to write in first person, for whatever reason. Maybe I just struggle to get into the mind of the character, or if I just feel uncomfortably close to my characters when I do that.

I've written short pieces in first person, I've done it for exercises, but at the moment I can't see myself doing a whole novel in first person.

To be honest, I'm happy to just accept that as a limit on myself as a writer. I'm happy writing novels in third person if I can do them well, and I'm not too fussed about limiting myself there.

But you may well be braver or less lazy than me, and you may want to try out first person just for the challenge of it, or it may be that you are the type of author who naturally suits first person - you really like to kind of get into the head of the character, the story really carries you along and it works for you.

**First person can be a really good choice for the right books with a strong narrator and for the right authors who find it a natural and easy voice to work in.**

## Third Person

Then third person is obviously the other major perspective you can take. Third person is the 'he or she' point of view, as I'm sure you know, so you know, 'he got out of bed, and got dressed,' and so on.

**Third person can be very similar to first person if you go with what's either called subjective or limited third person.** So that's when you stick very closely with one character. You're not quite seeing the world through their eyes as in

first person, but it's almost as though you're seeing the world from a camera planted on their shoulder.

It's very, very close to what they're thinking. You don't get the thoughts of other characters. The narrative voice itself comes close to being the character's voice: the words chosen in the narrative are often the words that that character would themselves use. So there's at least a flavour of their voice, put it that way, in the narrative, even if it's not quite the case that it's as strongly voiced as first person.

**This is the viewpoint I personally really like to work in.** I think it's quite easy to do well. Again I think I'm probably just quite a lazy writer here, but if you pick a character, stick with their perspective, keep it close to them, get their thoughts into the narrative, it's easy to get reader engagement. It's easy to write and craft a scene that works well and that's not too distancing.

**If you draw back too far from the character, it can become quite distancing and it can be harder for the reader to really have that emotional involvement with your story.** Depending on what you are writing and what your purposes are, you know, you may want a distance there.

That would give you an objective third person perspective, where you're just telling the story and you're not really giving the thoughts and the feelings, the flavour of the voice of the character through your narrative.

## Omniscient Narrators

Or you go with an omniscient narrative, which is a really godlike viewpoint. You can write about almost anything from that perspective.

**You can tell us about something happening with an object in a room where there are no characters at all, for instance.** You can tell us how the nuclear reactor is going to explode but no one knows about it. You can do that with an omniscient perspective.

You can also go in and out of the heads of different characters with an omniscient perspective, so you might have a few paragraphs telling us what one character thinks, then jump to what some other characters are thinking. And if you've read *The Casual Vacancy*, by J K Rowling, then that's a good

example of the omniscient viewpoint in action. Some of it's very distant omniscient and some of it goes quite tightly into the heads of characters in a sort of subjective, limited-viewpoint way.

It's an omniscient viewpoint because it touches on so many different characters, it goes into their heads, and it also tells us things from the perspective of the town as a whole rather than the perspective of an individual person.

## Switching Between Viewpoints

None of these viewpoints are right or wrong. I think some of them are perhaps a little harder to pull off than others. Omniscient is probably a trickier one.

**That's not to say it can't work, that's just to say that you need to know what you're doing and you need to keep a tight control on an omniscient viewpoint.**

You need to be able to switch viewpoints without it being jarring for the reader. Something that can happen with third person is what I would call "head-hopping." That's when you jump from one viewpoint to another and maybe back again, and there's not really any clear reason why you've done it, and perhaps you're doing it a bit too often.

This can make the reader feel a bit dizzy, kind of disoriented. They're not quite sure which character they're supposed to be sympathising with or focusing on. **Usually, it's effective to tell a scene just from one character's perspective and let the reader fill in the blanks.**

Okay, maybe there's a big argument happening and you want to show how both the characters feel about it, but you can do that through body language, through dialogue, even through your viewpoint character guessing at what the other character might be thinking.

You can also do it with a reaction scene from a different viewpoint after your scene. But if you keep kind of jumping heads within the scene itself, it can break the tension and break the flow.

**I'm not saying you can't switch viewpoints, I'm just saying be aware of when you're switching viewpoints.** Be aware that every word, every sentence of your novel is from a particular viewpoint, and try not to jump around for the sake of it or without having a real reason and a plan for that in mind.

## Second Person

We've covered first person and third person. Obviously there is also the second person, which is the 'you' perspective - *'you got out of bed, you walked down the road.'*

This is rarely used, for good reasons, in fiction. It's a really weird perspective to read from. I have read a whole novel done in this perspective, which is *Halting State* by Charles Stross, and I didn't see that it really added anything. I thought first person would have been just as effective.

But he had reasons for doing it, because part of his novel is set in a kind of game world that has a game dynamic a bit like the old text adventure games, *you go north, you pick up a potion bottle from the floor.* If you've ever played any text adventure games, it's often in that 'you' perspective. Or if you're not quite that geeky, think of the Choose Your Own Adventure books - they're all *'you have this adventure.'*

**So second person can be done. It can be interesting experimentally, and it could work for a short story, or for a part of a novel if somehow you're putting in a 'you' perspective within a novel.**

For a whole novel I really wouldn't recommend it. You might have really good reasons for doing it and it might suit your readership which is fine. But definitely proceed with caution. It's probably the easiest and fastest way to alienate your readers from your first sentence.

The exception I might make here for using 'you' is if you have a first person narrator who's telling their story. It's perfectly okay to kind of throw in the occasional 'you', or a line to the person they're telling it to, if you're using a framing narrative. That's not quite the same sort of thing. Your narration is still first person, it's just that your character has somebody they are actually talking to.

## Choosing the Right Viewpoint for Your Story

We've touched on multiple viewpoints, and – so this means, basically, you've got a choice.

**You can have one viewpoint character, whether you're doing first person or third person** or, heaven help you, second person – and you can stick with that one viewpoint character throughout the whole thing. And that's fine, and that's often the case especially with first person novels, and that can be effective.

**However, there will be times when you might want to do multiple viewpoints. And you can do this in first person.**

### First Person, Multiple Narrators

I mentioned the Chaos Walking trilogy earlier. In the first volume, there's one narrator, Todd. And in the second volume there are two narrators, Todd and Viola, and they've got really quite different distinct voices. And they've also got different fonts in the book itself.

And then in the third volume, the final part of the trilogy, there are three narrators: Todd, Viola and the Spackle, who I'm not entirely sure has a name. And he's an alien. So it's a really different perspective, in the sense of these aliens have a kind of hivemind thing going on and they've got, obviously, a very different culture, very different ideas on things.

The aliens and the humans are at least to some extent at war or in conflict during the trilogy, so there's obviously a kind of different light to be shed on events, and in particular on the relationship between the Spackle and Todd. You get both sides of the story, put it that way.

So... that, I thought, worked really well. **To be honest, for me that really made the third volume.** I think I would have got bored and stopped reading, in the early chapters of that, without having this interesting third perspective added in.

It won't suit every book, obviously, to have multiple first person narrators, and I think the times when you'll want to do it is when you've got probably not one hero, as such, but either you've got a hero and you've got an antagonist, and you'll kind of want to give the point of view of both, or you've got possibly multiple characters who are playing a starring role.

So in *Chaos Walking*, Todd's the central character but Viola's also almost a protagonist in her own right. So... that can be done. It's more common to have first person and just have the one first-person narrator, but there's nothing stopping you having multiple narrators.

**The key thing I'd say there is make it really distinct who's the 'I' character in each chapter.** Flag it up with things like chapter headings or different fonts as well, because it's really confusing as a reader if you open the next chapter and it's, 'I did such-and-such,' and then you read half a page before you realise, no, hey, this is a completely different character. Obviously with third person you've got the clue of people's names in the narration itself to tell you who they are.

## An Aside about Names

**On the subject of names, if you are doing first person narrative, try to make sure you name your character early on.** I find it really annoying as a reader to have an 'I' narrator and not know their name, and quite often not even know are they male, are they female, roughly how old are they?

It can be a little bit difficult to work that information in, but I really think you should because it's a frustrating thing for me as a reader and I'm sure I'm not the only person who feels that way.

And unless you're really trying to make some sense of mystery or unless there's a real reason for withholding information like your narrator's name, there's no excuse for not trying to get it up into the very first couple of pages if you can.

## Third Person, Multiple Narrators

**Obviously with third person, multiple narrators is a much more common thing,** so you might have one chapter from Bill's viewpoint, and then a chapter

from Sue's viewpoint, and then a chapter from Rob's viewpoint, then another chapter from Bill's viewpoint and so on. And it may not be that they all get exactly the same number of chapters, but you hear from the different characters on and off as the novel progresses.

This is obviously a really good thing to do if you've got a novel where the plot takes place in several different places – so you're not just following your hero, maybe you need to show what your villain's up to and your hero has no idea. Maybe you want to show what your hero's sidekick is doing, and so on.

**Again, you want to distinguish the different voices with the narratives themselves.** You don't have to do that to the same extent in third person, because it is easier for readers to follow whose viewpoint it is.

You also need to decide which characters are worthy of having their viewpoint shown. So with my novel *Lycopolis*, I decided on a core set of characters, who are main characters and viewpoint characters. And then there are some other characters whose viewpoint might have been interesting, but they're not central enough to the novel to get a viewpoint scene, because it's just going to bring in too many voices and too many different things going on.

I also focused on three of my characters, Seth, Edwin and Kay, primarily for viewpoints. I haven't counted up exactly how many scenes each one has, I wasn't quite that obsessive, but they got the majority of the scenes between them and other characters got a couple of scenes here and there. A

If you do too many viewpoints in a multiple viewpoint novel like this, it's possibly going to end up a bit distracting and confusing for the readers. And it may be that you want your readers to really develop a rapport, or a sense of emotional connection, with your main characters. If you have only one viewpoint scene from your protagonist, say, every ten chapters, then it's probably going to be quite hard for your reader to get into.

**Something that I worry about less now than I did when I was a newer writer trying to handle multiple viewpoints is trying to really evenly parcel out the scenes between different viewpoints.**

I wrote a novel in my very early twenties which had three viewpoint characters, and it rotated obsessively between the three. So it would be

character A, then character B, then character C, then A, then B, then C, and so on. And I followed that pattern all the way through the novel.

Now I don't think anybody ever noticed this. I showed it to a few beta readers, to my workshop group and to my husband and to a few friends and so on. I doubt anyone would ever have noticed if I'd gone 'A, B, C, B, A' or something. And to be honest, in some cases it would have actually made the plotting much simpler, to be able to not follow this really rigid pattern.

**Readers might notice a really weird deviation from your usual pattern.** Let's say you normally have a mix of viewpoints then suddenly you have five scenes in a row from one viewpoint – readers might notice that, but they're not going to notice that you haven't stuck to some really, really rigid pattern all the way through.

Again, I'm not saying there are exactly rights and wrongs here, but I am saying don't force yourself into doing something that's difficult for your book just because you think that the viewpoint has got to be shared out evenly in that way.

## Non-Narrating Perspectives

Something I wanted to touch on is how to bring in other perspectives when you don't necessarily want to have multiple viewpoint characters in this way.

Let's say you've got a first person narrator, Susan. She tells the whole novel, everything is from Susan's perspective, it's all '*I did this, I did that*'. There are lots of other characters in Susan's life, but we never see inside their heads. However, you as the author need the reader to know something that maybe Susan doesn't know, or that Susan couldn't know easily. Or maybe you need to give someone else's perspective.

**For whatever reason, you want to put in a different viewpoint without having a whole scene from a character's perspective.** There are some ways to do this.

The simplest is dialogue. Characters can tell us what they're thinking, and they may lie, they may mislead – it's rare that people speak exactly what's on their minds and on their hearts.

I'm sure in life you've seen that. When you're talking to somebody you inevitably edit a little bit what you're thinking, unless maybe it's your therapist or something. I mean, it's very rare that you'd have a completely candid conversation with someone. But dialogue can at least give us a pretty good clue about what a character might be thinking or what their perspective might be.

**Then another one, if you really want to give another voice a bit more length, is to have a letter or nowadays maybe an email from that character.**

Unfortunately, the example unfortunately that I can think of is *Fifty Shades of Grey*. I apologise! That is told first person from Ana's perspective. And I think particularly early on in the first novel, there are a series of emails sent between her and Christian Grey, who is the, hero, I guess. And those give his voice and his viewpoint in a way that would be tougher to guess at just from what he says.

I'm sorry, that's probably not a brilliant example but you can do this obviously with letters, emails, with text messages, with instant messaging conversations, with whatever you want to come up with where there's some reason for another character to have written things down.

And it doesn't have to be that every paragraph of the letter is describing their most detailed intimate thoughts, but the thing as a whole will inevitably give their perspective on something. Or it may give a piece of information that Susan the narrator wouldn't have been able to know for herself.

Again, letters and emails have got the problem that they've got a recipient and you're inevitably tailoring what you say to that recipient.

Diary entries can be a good one, though it's easy to make them a bit clichéd. So a diary entry might tell us for example what's Susan's boyfriend Bob really thinking. How much does he love Susan? Is he planning to propose, or is he planning to dump her, or what have you? She might have no idea, but she might find his diary and there it is.

As I say it probably can be a little bit clichéd but you might find some slightly more imaginative way to do it than a diary entry. You could try a blog or something, give it a slightly more modern technology.

Then we can also get into slightly wackier territory with bringing in other people's perspective within a first-person narrator's scene. So we could go with something like mind reading. Even if the mind reading is like a little bit vague, it might at least tell us, hey, that person's angry or they're frustrated or upset or something.

This could kind of easily veer into being tough to read or being a bit overdone if you don't keep a fairly tight control of the perspective still. And obviously not every novel is going to suit something like mind reading.

It could be you've got some sort of advanced technology in your novel, it could be that your character, while not literally a mind reader, is just very good at reading people through say body language – you know, there are a lot of ways you could come up with to try to give us, as the reader, a flavour of what someone's thinking even when they're not the perspective character.

## Past Tense Versus Present Tense

I want to turn next to look at the other key thing in viewpoint. We covered first person and third person, and **you've also got to make the choice between past tense and present tense.**

This is not quite such a major choice in some ways as choosing between first person and third person, and deciding whose perspectives to use. But there is definitely a different flavour between past tense and present tense.

If you've got a novel or a short story or something on the go, take a section of it and rewrite it in whatever tense you're not using, and you'll see how all you have to do is change the verbs, but it does somehow make a really different feel to the writing.

For me, past tense is simpler to write and generally simpler to read. **Past tense is often seen as the natural storytelling tense, and present tense is often seen as being more literary.**

It's not like you have to do past tense if you're doing genre novels or you have to do present tense if you're writing literary fiction, but just be aware that that's maybe how readers will see it. Present tense can be a little bit tougher and – weirdly – a little bit more distancing for a reader.

You'd think that present tense would seem much more immediate, and in one sense it does, because it's like the action is taking place *right now*, but in another sense it can be a little bit of a barrier if the readers are much more used to reading things in past tense.

**The key thing I wanted to say about these is to pick what you're doing and not accidentally switch between present and past tense**, because that is so easy to do.

It's something I see a lot in newer writers' work, but also in work by writers who have had a bit of experience. It's quite easy to accidentally slip between past and present tense. Especially if you're drafting something with quite long gaps between different writing sessions, you may just forget what you were doing.

## Mixing Past and Present Tense

**You can mix past and present tense within one novel - within one short story even.** That's not forbidden by any means, but you don't want to be mixing them in one paragraph.

It might be that you have one chapter in the past tense and one chapter in the present tense. So you know, maybe you're telling a story, half of it takes place in 1995 and half of it takes place in 2013. And you want to have the 1995 stuff in past tense and the 2013 stuff in present tense. That's completely fine, that makes good sense.

The same thing applies if you've got a present tense novel with flashbacks that you want to put in past tense, or something like that.

What doesn't make sense is to be accidentally or not consciously changing between them, so that you're flipping and changing between past and present within the space of a paragraph or two. So keep an eye out for that and make sure you keep control of it.

Future tense, like second person, is rarely used. It could work for a short passage within a novel maybe or for an experimental short story.

Future tense and second person quite often seem to go hand in hand. Rather than being '*you walked down the street*' it's '*you will walk down the street, you will meet this strange person, they will hand you this mysterious package*' or something.

So maybe if you want to experiment, go all out, with future tense and second person. It could be really effective, it could be a really interesting piece, but personally if you write a whole novel like that I'm not going to read it. But you might find some much more willing-to-engage readers than I am - people who are up for more of a challenge.

## Summing Up

Hopefully this has given you a little bit of food for thought. As I said at the beginning, viewpoint is something that is just really integral to your whole work - it really alters the flavour of a story.

**I'm sure you can think of books you have read where they had a really strong voice and viewpoint character** – probably first person ones are more memorable in that respect.

So I'm thinking for example of books like *The Curious Incident of the Dog in the Night-Time*, for instance, with 15-year-old Christopher who's autistic, or at least on the Asperger's spectrum somewhere, as the narrator.

Or books like *The Help*, which has multiple first-person narrators with kind of really strong voices, and that also goes for the kind of idiosyncratic spellings and speaking styles as well.

Voice and viewpoint and perspective can really make your novel. But they're also something where, if you get them wrong, they're likely to put readers off really quickly.

Readers might put up with a character who's a bit slow to develop, or a plot that doesn't get going straight away, or you know, maybe you haven't quite got the hang of description, you've got too much or too little.

**But if your viewpoint's completely wrong, that is a real barrier to readers and if you make too many mistakes with viewpoint you will lose readers. S**

I don't mean that to be a dire and terrible warning, I just mean to really encourage you to pay attention to viewpoint in your writing and to maybe have a bit of fun experimenting with it, especially if you feel you haven't quite hit on the voice of your novel yet.

If you haven't hit what you're going for, try making changes. Do you want to switch between third person and first person? Do you want to switch between past and present tense? Do you want to have some multiple narrators going on instead of one narrator, and so on?

**It may just be that a small shift could be almost enough to bring everything in to focus.** It could really shed light on your novel or really let you see it in a different way.

So I'd love to hear your thoughts on viewpoint. If you've got any examples of novels you've read where you felt the viewpoint was just done really well, whether that's third person or first person or even second person, please share those with us. It would be really interesting to know what's stuck in your mind, for novels with a really good viewpoint.

And as always I'll pop a thread in the forums where you can [come and discuss the seminar](#), let me know what you thought.