

Perspectives and point of view

Text set ID TTA-TS-029

How we express ourselves

Perspective · Connection

Thinking · Communication

SUGGESTED PYP CONNECTION

How we express ourselves

How viewpoint changes the meaning we make from the same event.

INQUIRY QUESTION

How does who is looking - or telling - change the story we receive?

HOW TO USE THIS TEXT SET

Use the sequence to move from ambiguous images to competing narrators, role-taking, and limited information.

POSSIBLE STUDENT ACTION / REFLECTION

Retell one event from another character's position, then identify what changed and what stayed the same.

POSITIONING

Use this as a flexible connection within the school's own programme of inquiry. This companion does not prescribe a PYP unit or replace the school's planning. TumbleTA is an independent resource and is not produced, endorsed, or approved by the International Baccalaureate Organization.

Perspectives and point of view — six books, same evidence, different story

Begin with one picture, then compare two narrators telling the same week.

six in sequence

Grades K–2

TL01–TL08 where levelled

30 min listening

8 books in the collection

You are the teacher.

You know your students and what they need today.

Use what works. Change what doesn't. Make it yours.

Students compare visual interpretation, paired narrators, role reversal, and a narrator who misunderstands change. The sequence separates what happened from the version a viewer or narrator constructs, giving perspective a concrete instructional purpose.

The question that runs through all six

How does who is looking - or telling - change the story we receive?

Standards status

This curated reading sequence is not itself a region-specific standards claim. Review the documentary status on any linked lesson plan.

The sequence

1



Start here.

Duck! Rabbit!

Book ID 4170

Amy Krouse Rosenthal

Gr K-2

Humor

TL01

270L

3 min

The metadata explicitly frames one ambiguous image as a debate about perspective and observation. It makes differing interpretations visible before students have to track a narrator.

Ask Which clues support each interpretation, and must one viewer be wrong?

2

Now build the idea.

Frank and Laverne: Frank's Side of the Story

Book ID 6871

Jennifer Stokes

Gr K-1

Humor

TL08

AD610L

7 min

Frank narrates his own diary and may not report the week exactly as it happened. It introduces an invested first-person voice whose loyalty and imagination shape the account.

Ask Which parts sound observable, and which parts sound like Frank's interpretation?

3

Put the two accounts side by side.

Frank and Laverne: Laverne's Side of the Story

Book ID 6872

Jennifer Stokes

Gr K-1

Humor

AD610L

7 min

Laverne narrates the same shared world from a sharply different position. Paired directly with Frank's account, it provides the strongest same-events comparison in the catalogue metadata.

Ask What changes when Laverne becomes the storyteller, and what stays the same?

4

Now make it harder.

If I Were You

Book ID 4947

Richard Hamilton

Gr K-3

Humor

TL06

4 min

A parent and child imagine swapping roles and discover that each role contains pleasures and responsibilities. It moves perspective from competing reports to deliberate role-taking.

Ask What does each person understand only after imagining the other role?

5

Now connect the idea.

Poor Louie

Book ID 7102

Tony Fucile

Gr K-2

Humor

TL04

AD480L

5 min

A dog narrator interprets household changes as evidence that he is being replaced. Readers know more than the narrator and can study how limited information produces a mistaken story.

Ask Which facts does Louie notice correctly, and where does his interpretation go wrong?

6

End by putting it together.

Revenge of the Raccoons

Book ID 8339

Vivek Shraya

Gr K-3

Humor

AD340L

4 min

Raccoons reverse the usual human description of urban wildlife and ask readers to consider shared space. It scales perspective from one character's misunderstanding to a community and environmental frame.

Ask How does the raccoons' version change who appears to be invading whose home?

Also in the collection



Diary of a Fly

Book ID 4168 Doreen Cronin

A fly narrator offers another nonhuman point of view, but the broader science content makes it an extension rather than part of the tight comparison arc.



Benny and Penny in The Big No-No!

Book ID 8274 Geoffrey Hayes

Its misunderstanding supports perspective-taking, but it focuses more on assumptions about a neighbour than on narration itself.

Teaching this set

Keep observation and interpretation separate.

Tell students that two readers can notice the same evidence and still reach different conclusions. Across the set, keep a class chart with two columns: what everyone can observe and what a particular voice thinks it means. Read the six in order: Start here. Now build the idea. Put the two accounts side by side. Now make it harder. Now connect the idea. End by putting it together. Choose three books. How did a new perspective change what counted as the problem, and which conclusion can you support with the strongest shared evidence?

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