Developing and Contrasting Points of View

Name: _____	Date: _____	Score: _____ / 10

Quick Review

Grade 7 readers analyze how an author DEVELOPS more than one point of view and how those points of view CONTRAST. Point of view is not just "first-person" or "third-person" — it is the angle from which a character sees the world. Two characters in the same room can see the same event very differently.

PART 1 — READ

Read the passage. Then answer the questions.

The Science-Fair Submission

On the night the science-fair forms were due, Tomás and his older sister Carmen sat across from each other at the dining-room table with the same set of papers between them and two very different ideas of what those papers were for. Tomás, who was in seventh grade, saw the forms as a beginning — a permission slip to spend three months on a question he had been carrying around in his notebook since August. Carmen, who was a senior and had already won the regional fair twice, saw the forms as a contract — a binding statement of a plan that would have to be defended, line by line, in April. The papers themselves did not care. They lay on the table between the siblings like a small, patient referee.

"You can't write 'I'm interested in whether plants remember things,'" Carmen said, reading over Tomás's shoulder. "That isn't a question a science fair can grade. You need a measurable variable." Tomás drew a careful line through the sentence he had written and looked at his sister with a face she had seen before — patient, a little wounded, mostly stubborn. "I know what a measurable variable is," he said. "I'm going to get to one. But I don't want to start there. If I start there, the experiment is just a worksheet I already know the answer to." Carmen tapped the pen against the table once and said nothing for a long moment. She had not expected the sentence about the worksheet, and she did not, immediately, have an answer to it.

Carmen had won the fair, both times, by following an exact path: measurable variable first, hypothesis second, methods third, results fourth, conclusion fifth. The path worked. It also, she now realized as she watched her brother stare at his crossed-out sentence, did not contain the part of science where a person sits with a question for three weeks before knowing what to measure. "All right," she said, finally. "What does it mean — that you think plants might remember things? What would you need to see, in a plant, to call that 'remembering'?" Tomás looked up. He had not, until that moment, realized that his sister was capable of asking a question she did not already know the answer to. He flipped to a new page in his notebook. He began, carefully, to write.

By eleven o'clock, the forms were filled out — measurable variable, hypothesis, methods, and all — and the dining-room table looked the way it had looked at eight o'clock except that the two siblings on either side of it were sitting differently. Carmen had taken off her hoodie. Tomás had moved his notebook closer to her side of the table. Their mother, passing through the room on her way to bed, noticed the change without commenting on it and then, at the doorway, paused and said, only, "Good. Lights off by midnight." Neither of them looked up. They were still arguing about whether "a plant turning toward a light it has seen before" counted as memory or only as habit, and they had agreed, without ever saying so, that the argument was the actual experiment.

PART 2 — PRACTICE

Use the passage to answer each question. Pay attention to HOW the writer develops and contrasts the two characters' points of view.

1. Which sentence BEST describes the CONTRAST between Tomás's point of view and Carmen's at the START of the passage?

A. Tomás sees the forms as a chore he wants to finish quickly; Carmen sees them as a creative project.

B. Tomás sees the forms as the BEGINNING of an open question; Carmen sees them as the CONTRACT of a finished plan.

C. Tomás does not understand the forms; Carmen has never seen them before.

D. Tomás wants to win the fair; Carmen does not want him to enter.

2. How does the writer DEVELOP Tomás's point of view in paragraph 2?

A. By having him agree completely with everything his sister says.

B. By giving him a specific objection (the experiment becoming "a worksheet I already know the answer to") that names what is wrong with starting with the variable.

C. By having him leave the table and refuse to fill out the forms.

D. By having him explain how he won regionals last year.

3. How does the writer DEVELOP Carmen's point of view in paragraph 3?

A. By showing that she changes her mind completely and now agrees plants can think.

B. By letting her notice that her own winning method left out the early part of science — the weeks of sitting with a question — and then asking her brother a real question.

C. By having her stop talking to her brother for the rest of the night.

D. By giving her a flashback to her own seventh-grade science fair.

4. Which detail from the passage MOST CLEARLY shows how the two points of view begin to MOVE toward each other?

A. Carmen taking off her hoodie at the end of paragraph 4.

B. Carmen asking, "What would you need to see, in a plant, to call that 'remembering'?" — a question that respects HIS angle while keeping HER need for a measurable variable.

C. Their mother passing through the dining room without commenting.

D. The line "the papers themselves did not care."

5. What is the EFFECT of describing the science-fair forms as "a small, patient referee"?

A. It hides the disagreement between the two characters and pretends they agree.

B. It marks the forms as neutral — a piece of paper that the two different points of view must each address in their own way, without taking sides.

C. It proves that the forms are alive and can think.

D. It signals that the forms will eventually take sides with Carmen.

6. Read this line from paragraph 3: "He had not, until that moment, realized that his sister was capable of asking a question she did not already know the answer to." This line MAINLY does what?

A. It changes the narrator's voice from first person to third person.

B. It develops Tomás's point of view by showing what HE sees about HIS sister — that her question is unusual for her, and that he has been carrying an assumption about her that is now changing.

C. It proves that Carmen has never asked a real question before.

D. It introduces a brand-new character to the scene.

7. How does the writer use the SETTING (the dining-room table, the time on the clock, the mother passing through) to support the CONTRAST and the eventual movement of the two points of view?

A. The setting changes locations three times to mirror the emotional changes.

B. The setting stays exactly the same — but small details change (Carmen's hoodie comes off, Tomás's notebook moves toward her side) — letting the reader SEE the points of view shift without the writer having to explain it.

C. The setting is so chaotic that the points of view cannot move at all.

D. The setting is unrelated to the points of view in this passage.

8. Which sentence BEST captures the AUTHOR'S overall stance toward the two points of view by the end of the passage?

A. The author makes Tomás right and Carmen wrong by the end.

B. The author makes Carmen right and Tomás wrong by the end.

C. The author treats both points of view as valuable — Tomás's openness AND Carmen's discipline — and shows the argument itself as the real intellectual work.

D. The author treats both points of view as foolish and the science fair as a waste of time.

9. Pick a SPECIFIC moment in the passage where Tomás's and Carmen's points of view DIRECTLY clash. Quote one line from each character and explain in 2-3 sentences what the clash reveals about how each of them sees the science fair.

_____

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10. By the end of the passage, the writer says the siblings "had agreed, without ever saying so, that the argument was the actual experiment." Explain in 3-4 sentences how the writer DEVELOPED both points of view across the four paragraphs to make this final claim feel earned. Use details from at least two different paragraphs.

_____

_____

Answer Keys

1	A	**B**	C	D	6	A	**B**	C	D
2	A	**B**	C	D	7	A	**B**	C	D
3	A	**B**	C	D	8	A	B	**C**	D
4	A	**B**	C	D	9	See below			
5	A	**B**	C	D	10	See below			

Explanations

1. B	The text states the contrast almost in those words — "permission slip to spend three months on a question" vs. "a binding statement of a plan." A reverses Tomás's energy; C contradicts his careful preparation since August; D invents a refusal Carmen never makes.
2. B	His worksheet line names his philosophy in a single sentence — that is character development through a precise objection. A erases the conflict; C contradicts the scene; D contradicts who has won regionals (Carmen has).
3. B	Her growth = realizing what her path doesn't include + asking a question she does not already know the answer to. A overstates the change (she still cares about measurement); C contradicts the next scene; D invents a flashback.
4. B	Her question keeps both points of view in play — his curiosity, her measurability. A is a small physical sign, but B does the actual work; C is the mother's small move; D is a narrator aside, not a character shift.
5. B	"Referee" + "patient" + "did not care" set the papers up as the neutral thing between two points of view — exactly what the rest of the passage needs. A erases the obvious disagreement; C reads metaphor as fact; D contradicts the neutral language.
6. B	The line lives inside Tomás's perspective — what HE notices about HER. That is point-of-view development. A is wrong (the third-person narration continues); C overstates "never"; D invents a character.
7. B	Same room, same table, same hour-spread — but tiny shifts mark the movement. A invents location changes; C reads the calm scene as chaotic; D ignores the work the setting does.
8. C	The closing line — "the argument was the actual experiment" — names the author's stance: BOTH points of view together do the work. A and B pick winners the text refuses to pick; D contradicts the careful, respectful tone.
9.	**Answer:** Strong answers quote one line from each character (e.g., Carmen: "You can't write 'I'm interested in whether plants remember things'... You need a measurable variable."; Tomás: "I know what a measurable variable is... But I don't want to start there. If I start there, the experiment is just a worksheet I already know the answer to.") and connect each line to the character's view. Carmen sees the fair as a structure you must satisfy from the start; Tomás sees it as a question you must sit with first. Acceptable variations: any clear pair of opposing quotes. NOT acceptable: only one quote; quotes that do not actually conflict; answers that summarize without quoting. One quote from each. Then one sentence each on what that quote tells us about how that character SEES the fair.

10.	**Answer:** Strong answers trace the development across paragraphs. Examples of strong tracing: paragraph 1 sets up the contrast in a single sentence (beginning vs. contract); paragraph 2 deepens Tomás's view by giving him his "worksheet" line, which Carmen notices she does not have an answer to; paragraph 3 deepens Carmen's view by letting her see what her winning path leaves out AND giving her a genuine question; paragraph 4 shows the two views still arguing — about "memory" vs. "habit" — while small physical details (hoodie, notebook) mark how each has moved toward the other. The end claim feels earned because the writer has built BOTH characters' views before claiming they meet. NOT acceptable: answers that only describe one character; answers without specific paragraph references; answers that say "they just agreed at the end." Use at least two paragraphs. Show that the writer earned each character's move.

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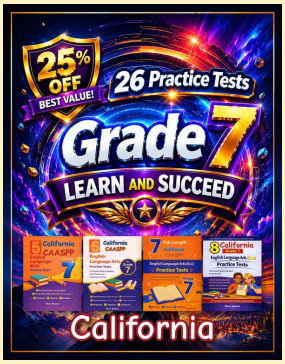

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