Exploring America Student Review

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ISBN 978-1-60999-195-1
5th edition. 2026 printing.

Cover Image:

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Cover design by Mary Evelyn McCurdy
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Printed in the United States of America

Notgrass History
1-800-211-8793
notgrass.com

A Note to Parents

The *Exploring America* Student Review Pack is a tool to measure your student's progress as he or she studies *Exploring America*. It includes three books: the *Student Review*, the *Quiz and Exam Book*, and an *Answer Key*. This material is intended to enhance your student's study of American history. Please do not let it become a burden. Students should focus on learning about the issues, the people, and the scope of American history as they enjoy the literature and the primary documents and grow in their understanding of God's Word. We pray you and your student have a successful journey through the history of America!

Student Review

The *Student Review* includes review questions and literary analysis of the 12 literature titles we suggest students read as they study *Exploring America*. The material in the *Student Review* is arranged in the order in which a student will come to it as he studies the course. The assignment box at the end of each lesson in *Exploring America Part 1* and *Part 2* prompts your student to refer to the questions, commentary, and literary analysis at the appropriate time.

Review Questions. The *Student Review* includes review questions on each lesson, questions on selected readings from *American Voices*, and questions on each of the 12 literature titles. Many parents require their students to write out answers to these questions on paper or on a computer; however, that is certainly not required. Other parents and students discuss the questions orally, and some parents use them for family discussion.

Literary Analysis. We love good books. We have carefully selected the literature titles that are assigned with this course. If you want your student simply to read and enjoy the books, we think that is wonderful. If you would like them to dig a little deeper and analyze the literature, the tools for that are included in this book. As we said above, please do not let any of this material become a burden.

After this Note to Parents, we have included "Who, What, How, Why, and Why Not: A Primer for Literary Analysis of Fiction" (read after Lesson 15), "What Do You Think About What He Thinks? A Primer for Analysis of Nonfiction" (read after Lesson 35), and "Rhythm and Rhyme: A Primer for Analysis of Poetry" (read after Lesson 43). Your student will be given a reminder when it is time to read these sections.

Quiz and Exam Book

The *Quiz and Exam Book* contains unit quizzes and comprehensive exams in history, English, and Bible. The assignment box at the end of each lesson in *Exploring America Part 1* and *Part 2* prompts your student to take a quiz at the end of each unit and to take the comprehensive exams six times throughout the course. Each of these exams includes material from five units. The quizzes and exams have been designed so that you can tear out one at a time and have your student write directly on that piece of paper.

Preparing for Quizzes. At the top of each quiz, you will find a note about which lesson review questions you should review to prepare for that quiz.

Preparing for Exams. At the beginning of Units 5, 10, 15, 20, 25, and 30, you will find instructions about how to prepare for the comprehensive exams in history, English, and Bible. Some exam questions, especially later in the course, are subjective essay questions. These require thought and analysis of the material that the student has studied.

The exams ask the student to list from memory the presidents they have studied to that point. The ability to list the presidents helps a student understand the flow of American history. It is good knowledge to have. The student should probably make a list of the presidents and work on memorizing it before taking the exam.

You might want to go over the quizzes and exams with the student before he or she takes them, at least in the early part of the course. The goal for these tests is to help the student know and understand the material, not just to have something to grade or to give the student a hoop to jump through.

Guide for Parents and Answer Key

The *Guide for Parents and Answer Key* contains information to help you grade and document your student's work. It includes:

- course descriptions to help as you develop your school records, produce a high school transcript, or report grades
- suggestions for evaluating and grading your student's writing assignments
- notes about the literature that we want you to be aware of
- all of the answers you need for the review questions, Bible assignments, questions posed in the literary analysis, and the quizzes and exams.

Who, What, How, Why, and Why Not: A Primer for Literary Analysis of Fiction

People read books. Some books (think Shakespeare, Charles Dickens, and Jane Austen) are still widely read decades and even centuries after they were written. Many, many books (think of the highly forgettable ones you see in used book sales—over and over) are a flash in the pan or are even less noticeable. What's the difference? Is it just that most people like this book and most people dislike that one? Sort of, but it is more nuanced than that.

Literary analysis is studying the parts of a work of literature (such as plot, setting, characters, and narration) to see how the author uses them to create the overall meaning of the work as a whole. Professors, teachers, students, critics, and everyday people analyze works of literature: novels, short stories, poems, and nonfiction. They think about the story or plot of the book, how it develops, the characters in the book, the words and structure that the author uses, and other elements of the work.

People who analyze literature have developed standard methods. Primarily, this involves looking for elements that are found in most literary works. The purpose of literary analysis is to understand how a piece of literature works: how the writer constructs his or her story and why the work affects readers the way it does.

Did you ever see yourself doing literary analysis? Does the phrase "literary analysis" make washing dishes or chopping firewood seem exciting? I understand. But it is more interesting than it might sound. Think of it as finding the answers to some big questions: "What makes a story good?" "What are the building blocks of great writing?" "Why do I keep thinking about that book and want to read it again?" "What is the difference between a book you stay up late to read and one that should be repurposed as a fire starter?" Even if you don't want to make a lifelong habit of literary analysis, as an educated person, you should know the basics of how it works. It can also be kind of fun.

Literary analysis can help you appreciate the power of a work of literature. It can provide you with insights for a deeper appreciation of the next novel (or poem or history) you read. On a practical level, literary analysis is often what a classroom teacher wants students to do in order to understand a book. So literary analysis is good as long as it is a means to a good end and achieves a worthy goal. However, if literary analysis becomes an end in itself, or a way to show how much someone knows or thinks he knows about literature, or something that gets in the way of enjoying a work of literature, it no longer serves a good purpose. In other words, literary analysis has its place, but it is not the purpose of literature.

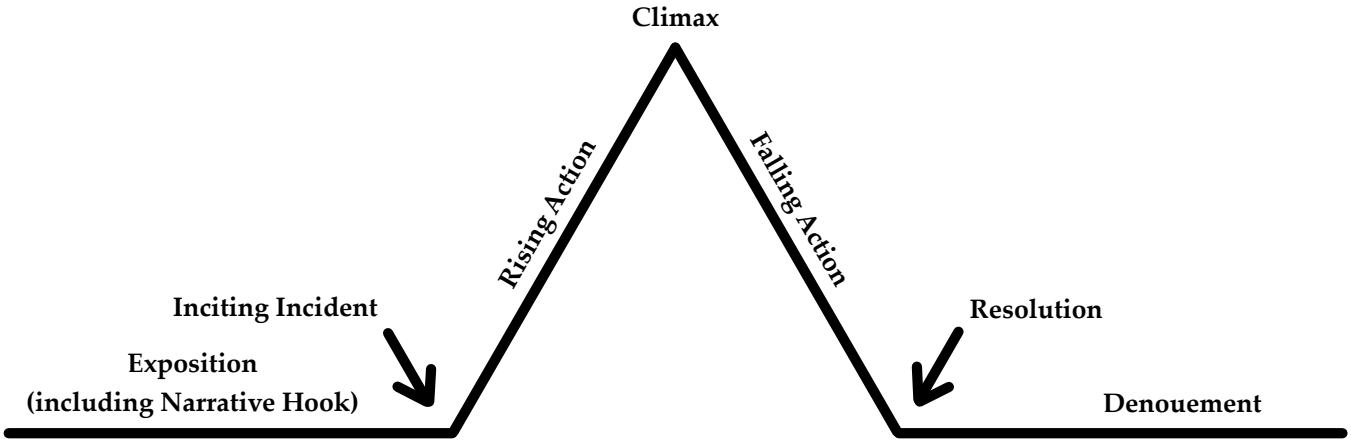
Writers do not write in order to have their work subjected to literary analysis. Nathaniel Hawthorne did not write *The Scarlet Letter* so that English teachers could analyze it to death, nor did Charles Dickens write *A Tale of Two Cities* so that professors would have material for exams. They wrote because they had stories to tell; they wanted to connect on an emotional level with readers. These authors were successful because they did that well, and this is why their books are considered classic works of literature.

Let's look at some standard elements of literary analysis.

Plot

The **plot** is the story of a piece of **fiction**. Fiction is a work of imagined narrated prose, usually either a novel or a short story. The plot is what happens to make it a story.

Gustav Freytag was a 19th-century German novelist who found a typical pattern of plot development in Greek and Shakespearean dramas. The same pattern is found in most fictional literature. Freytag depicted it as a pyramid.



This chart shows elements of the plot of *The Lion, the Witch, and the Wardrobe* by C. S. Lewis.

• **Exposition:** laying out the situation and background, introducing the characters. Within the exposition will often be a narrative hook, an event or description that gets you interested in the story and wanting to read more.	*Four children come to stay in a professor's country home. The narrative hook is when Lucy finds a magic wardrobe in a back room and visits Narnia: what will happen next?*
• **Inciting incident:** something that gets the story moving.	*Lucy meets the faun, who expresses inner conflict over what he is doing.*
• **Rising action:** building drama; each significant event is called a complication.	*All four children go to Narnia, they meet the Beavers, Edmund betrays his siblings to the White Witch, and so forth.*
• **Climax:** the single key event or turning point; the moment of greatest tension.	*Aslan sacrifices his life on behalf of Edmund.*
• **Falling action:** events that occur as a result of the climax.	*The good and evil creatures in Narnia have a battle.*
• **Resolution:** the event in which the main issue is resolved.	*Aslan's side wins. The four children are established as kings and queens.*
• **Denouement (day-new-maw):** the finishing out and tying up of the details of the story.	*The four children grow up, rule Narnia, and then return to their own world.*

Freytag's Pyramid is only a typical plot development. It accurately describes the plots of many pieces of fiction, but there are many variations and exceptions. Writers do not necessarily write to the Freytag Pyramid. Don't try to force a work into the pyramid if it doesn't seem to fit. In addition, people will sometimes have different ideas about what is the narrative hook, inciting incident, resolution, or even the climax in a really dramatic story.

The key question to ask about the plot of a piece of literature is, "What is the **conflict**?" What is the issue that the main character needs to resolve? Is it conflict within himself, perhaps between what he wants and what he actually has? Is it a conflict between himself and another character or between himself and the expectations of others? Is it the conflict of wanting to reach a goal but being unable to do so? What keeps or moves the character out of stability and causes tension? The tension between Pip and Estella is one conflict in *Great Expectations*. The quest for the ring is a continuing conflict in *The Hobbit* and *The Lord of the Rings*. A skillful writer might have several lines of conflict in a work and interweave them into a gripping **narrative**. Conflict and struggle are how we grow as persons, so the conflict in a story is an important way for us to identify with the characters in the story.

The time, place, and social environment of a story is the **setting**. The plot unfolds in these surroundings. Is the story set among the working class of early 19th-century England, among fishermen of first-century Israel, among enslaved persons in the Southern United States just before the Civil War, or among homeschooling families of 21st-century America? The setting will affect what characters know, their assumptions and aspirations, and how they act and speak. The geographical setting always impacts the development of the story: isolated mountain villagers will act and speak differently from urban dwellers.

Another key element of the plot is the **structure** of the story—how it is told. A straight **chronological narrative** is simplest, but an author might want to use **flashbacks** (descriptions of events that happened earlier, out of chronological order) and **foreshadowings** (hints at things that will come later) to convey attributes of characters or particular feelings to the story.

Archetypes (ARK-eh-types) are typical or standard plot elements, such as a character on a quest, the pursuit of an elusive goal, the loss of innocence, or an initiation into a new situation. Many of America's most famous works of literature include one or more of these elements because these situations make for a good story. Everyone goes through these times or has these dreams.

Characters and Characterization

The **characters** are the people in a story. A good author uses each character to advance the story in some way, not just to clutter the pages.

- The **protagonist** is the main character of the story (Jo in *Little Women*).

- The **antagonist** is the character who works against the protagonist and provides some degree of conflict (the White Witch in *The Lion, the Witch, and the Wardrobe*).

- The **confidant** is someone to whom a character reveals his thoughts and motives (Margaret plays this role for Bessy and Mr. Bell plays this role for Margaret in *North and South*).

- The **mentor** teaches another character about life (Marmee in *Little Women*).

- A **foil** is often a minor character who by being a contrast illuminates another character (for instance, the slick operator who serves to highlight the integrity of the protagonist).

- Other typical characters are the **hero** (Sir Percy Blakeney, the Scarlet Pimpernel), the **scapegoat** (Tom Robinson in *To Kill a Mockingbird*), and the **buddy pair** (Don Quixote and Sancho Panza).

- A **round character** is three-dimensional, one whose personality is well-developed and who has some internal struggles expressed. In other words, he is believable and realistic. David Copperfield is a round character.

- A **flat character** is not developed in the story (Jethro in *The Cat of Bubastes*).

- A **stock character** portrays a stereotypical role, such as the cruel stepmother in *Cinderella*, the slow and dimwitted policeman, or the unemotional accountant. A stock character might be round or flat.

- A **dynamic character** changes during the story (matures or regresses, as Margaret Hale does in *North and South*), while a **static character** does not change (Fanny in *North and South*).

Characterization is the way that the author reveals the nature and personality of the characters. This is how the author makes a character real. What do you learn about a character in the course of the story? How do you learn about him or her? The narrator might tell the reader about a character (**direct characterization**), or the author might reveal a character's attributes by what the character says or does (**indirect characterization**). Typical methods of indirect characterization include a character's actions and his effect on others, a character's dress and appearance, how he talks and what he says, and the thoughts he reveals. The author might convey information about a character through his interactions with others, by what others say about the character, or by discrepancies between the character's reputation and his real actions or between what he says and what he does. A narrator (and through the narrator the author) might express an evaluation of a character by comments he or she makes. If a character grows or changes, how does the author show this: insights that she gains, experiences that teach her lessons, or by demonstrating different ways of acting or speaking over the course of the story?

Conflict within a character or between characters can be distinct from conflict in the story. In *A Tale of Two Cities*, for example, the conflict between the Defarges and the other French revolutionaries on one hand and the French aristocracy on the other is different from the conflict within Sydney Carton himself. What does a character do about conflict? Does he try to escape it, does he repress it, or does he address it?

Narrative

The Narrator. Who is telling the story? One key element of the narrative is the point of view of the narrator. The narrator might be **first person**, a character in the story. A first person narrator

might be a major or a minor character in the story. The character David Copperfield is the first person narrator of the Charles Dickens novel by that name; the first-person narrator Ishmael in *Moby Dick* is a relatively minor character in that book. A narrator might be **third person**, one who is not a character in the story. The narrator might be **omniscient**, meaning that he or she knows the thoughts and motives of each character, or he might be **limited omniscient**, knowing the thoughts and motives of just one person. A narrator might be **objective**, not knowing anything about the inner thoughts of the characters except what the characters themselves reveal. One way to describe an objective narrator is that he knows and conveys only what a camera sees. A rare form of narration is **second person**, by which the author describes the reader himself going through the events of the story. Another rare form of narration is the **stream of consciousness** approach, in which the narrator relates the jumble of his own (or one character's own) thoughts as they occur to him. William Faulkner's *The Sound and the Fury* is told in a stream of consciousness approach.

An author chooses the narrative approach for a reason. In *Great Expectations*, the reader has much more sympathy for Pip, the main character and first person narrator, than he would if the story were told by a third person narrator, although Dickens used third person narrators in many of his works.

Narrative Mood. What is the **mood** or **tone** of the narration? Is the narrator light-hearted, angry, skeptical, condescending, or sad and defeated? The mood of the characters might be different from the tone the author conveys. The characters might be harsh and judgmental, but the narrator could be sympathetic to the victims of the harshness. Simon Legree is a harsh character in *Uncle Tom's Cabin*; but the author/narrator Harriet Beecher Stowe is sympathetic to Tom, the target of Simon's harshness. The author might have an agenda or cause she is trying to get across through the way the book is narrated. A rare approach is the unreliable narrator who is so prejudiced that the reader cannot trust what the narrator says and has to filter what the narrator says to determine the truth. It is possible for an author to have a tone or agenda that is different from the tone or agenda of the narrator. For instance, the author might want to condemn the lifestyle of the rich and famous. To do so he makes the narrator so fawning toward and accepting of the rich and famous that it turns the reader off. This is a subtle form of sarcasm as a tone.

Narrative Style. An author will use a particular **style**, such as formal or colloquial language, or take a logical or emotional approach to the story. Does the author use **dialogue**, which is the recording of direct quotes of conversations between characters, to advance the story?

Literary Techniques. How does the author use words to tell his story? He has several tools at his disposal.

- **Imagery** is using descriptive language to convey appearance or other attributes. It is painting pictures with words. Compare "We walked between two large rocks and came to a big field." to "The narrow passage between the towering cliffs opened into a meadow lush with wildflowers."

- **Simile** is a comparison using like or as. "His encouragement was like a breath of fresh air to me."

- **Metaphor** is a comparison in which one thing is said to be another. "You are a rock of stability to me."

- **Symbolism** is the use of one thing to represent another. Literature often uses **archetypical** symbols to convey certain ideas: night often portrays mystery or evil; a mountain can represent an obstacle to overcome; winter and spring can represent death and rebirth.

- **Allegory** is an extended comparison, in which every or almost every character or event represents something else. *Animal Farm* is an allegory of the Russian Revolution.

- **Apostrophe** is addressing someone who is not present or something that is not human. "Caesar, thou are revenged" (from *Julius Caesar*, spoken after Caesar was dead).

- **Synecdoche** (sih-NEK-doh-key) is using a part for the whole. "Ten thousand feet marched down the street to an endless beat of drums" (people marched, not just feet).

- **Metonymy** (meh-TONN-eh-mi) is substituting one term for another because of the close association between the two. "The White House announced a new economic stimulus package today" (meaning the president or an administration official did so, not the physical structure at 1600 Pennsylvania Avenue in Washington, D.C.).

- **Hyperbole** is intentional overstatement. "I think of you a million times a day."

- **Litotes** (LIH-tuh-teez) is intentional understatement. "His donation to the charity was not insignificant" (meaning it was significant).

- **Irony** is a contrast between appearance and reality. Irony can be situational (a man proposing marriage to a woman in a comical setting such as being stuck in a elevator, or characters trying to keep from laughing out loud in a quiet museum), verbal (one character doing something foolish and another character saying the opposite, such as, "That was an intelligent thing to do!"), or dramatic (the reader knows more than the character does, so the reader knows that it is ironic that the character is doing this because it is fruitless or dangerous).

- **Oxymoron** (ox-ee-MORE-on) is a contradiction in terms. "The silence was deafening."

- **Paradox** is a phrase or statement that appears to be contradictory but in fact might convey a deep truth. "I know that I know nothing at all."

- **Antithesis** is putting together two opposite ideas to achieve the effect of a contrast. "It was the best of times, it was the worst of times."

- **Personification** is the giving of human traits to non-human things. "The trees waited eagerly for the rising of the sun."

- **Alliteration** is the repetition of the same initial verbal sound. "Billy bounced a ball by the backyard barbecue." To be more specific: **assonance** is the repetition of the same vowel sound; **consonance** is the repetition of the same consonant sound. Alliteration gives rhythm to a statement or phrase that can increase its emotional impact. "And the raven, never flitting, still is sitting, still is sitting/On the pallid bust of Pallas just above my chamber door."

Topic and Theme. A book will usually have a topic and a theme. These are two different attributes even though they sound similar. A **topic** is a brief description of the book, such as, "The American Revolution," "How cattle drives worked," or "Life in an early 20th-century Appalachian community." A **theme** can usually be stated in one sentence and often expresses a universal idea that the story conveys. The theme of *The Giver*, for example, is the discovery and pursuit of truth.

How does the author deal with the conflict and the theme? The author might convey his belief that the conflict is a result of the protagonist's outdated or irrational mindset; if the character would be more open-minded, he would not have this conflict. The theme might be the privilege of the wealthy, which the author approaches with sarcasm because he thinks the wealthy ought not to have such privilege.

Your Response to the Story

As you read a work of literature, whether fiction, poetry, or nonfiction, interact with the text. Even more, interact with what the text is saying about life, or history, or whatever the topic is, and what the text says to you and about you. Are the plot and characters realistic and plausible? If they are unreal, does the author intend for them to be unreal and does this approach work? How are the characters products of their time and place and social setting and how do they transcend their setting? What is especially meaningful to you in terms of particular scenes, characters, dialogue, or overall impact? How does the story make you feel, which is different from what you think about it? How does it make a difference for you?

Literary analysis is helpful when it clarifies how the author constructed the work. You can more deeply appreciate what he or she did and how the work conveys the intended message and mood. However, literary analysis can sometimes be emphasized to the point of making it seem more important than the work itself. An analyst can come up with ideas about a work that the author never had in mind. Much of literary analysis is and should be subconscious on the part of the reader, the way we enjoy a good meal without over-analyzing all of the individual ingredients (although you should compliment the cook, and, if you are interested, ask how he or she prepared it). As you give thought to literary analysis, you can better appreciate the mental feast offered to you by what you read.

What Do You Think About What He Thinks? A Primer for Analysis of Nonfiction

A nonfiction article, essay, or book has a different approach from a work of fiction. It will likely make an argument, teach, or convey information. Of course, a work of fiction might also be an attempt to make an argument, teach, or convey information, but nonfiction presents the information and the author's perspective in a straightforward manner. The nonfiction piece might be in the form of a story, but it is a story from real life, as in a biography.

Part of education is considering perspectives other than your own and developing your response to them. In a persuasive work, a writer has something to say that he hopes others will at least consider and perhaps agree with. Even the author of a biography writes for a purpose, not only to inform but perhaps also to convince readers about something regarding his subject: that he was instrumental in a war, or influential in Congress, or had some other significant impact.

By reading a work of nonfiction, you might be confirmed in what you believe about something or you might be convinced that you need to change your opinion. You might obtain more information that helps you have a more realistic perspective on an issue. You shouldn't fear this process. You don't want to cast aside basic truth and fall for every new idea you hear, but part of growing and maturing is gaining a more complete understanding of truth. No one has a grasp of all truth or the perfect application of that truth in every situation. Everyone can grow in some areas of life, whether that means learning more truth or learning the application of the truth you know to more situations. This process is part of growing in what the Bible calls discernment (see Hebrews 5:13-14).

A text can be any written material. We analyze every text that we read, whether it is an encyclopedia article, a book of political commentary, or an advertisement, even if only briefly and subconsciously. As with the analysis of fiction, we don't want to lose the joy of reading by over-analyzing, but it is good to do serious and conscious analysis for several reasons. Analysis will help you understand the meaning and purpose of a text; you might even discern a meaning beneath the surface. It can help you connect the text with its background, such as the time in which it was written or something about the author. You can profitably compare the text with other texts to see which are more consistent and believable. Analyzing a text can help you prove a thesis. A summary of a text is a report of its content, but an analysis of a text is an evaluation of its meaning and significance.

In analyzing a work of nonfiction, you want to ask questions of the text. You probably won't answer every question below about every text, but here are things to consider when analyzing nonfiction:

- What is the author's point or purpose?
- What is the argument he is making?
- What is the motivation for the piece? What problem does it address?
- What evidence or logic does he use to support his thesis?

- What is the context from which the author writes (time, place, point of view, background and experience)?

- What assumptions does the author bring to writing this piece?

- What words or ideas are repeated? These will often be clues to the author's point.

- What word choices seem significant? Does the author use any figures of speech to make his argument more persuasive?

- What is the structure of the text? How does the author build his argument through the work? How does the structure help make the author's point?

- What are the key passages in the work, and why are they important?

- What is surprising, odd, or troubling in the text? (These parts are likely challenging your current understanding.)

- What contradictions and inconsistencies do you find in the text?

- What assumptions do *you* bring to the text?

- Is the text convincing to you? Why or why not? (It is entirely likely that you will agree with some things and disagree with others.)

- What questions do you have after reading it? What further study do you need to do?

When you write an analysis of a nonfiction work, gather your information, impressions, and answers to these questions, then write a coherent essay that responds to the piece. Depending on the length of your essay, you will probably want to summarize the author's purpose and argument, emphasize the central points as you see them, note where you think the author is correct and where he is mistaken, and where he is effective and where he could have expressed his ideas differently. Keep in mind the nature of your assignment, what the teacher expects from you, and what the reader of your analysis needs to understand about the work you are analyzing and about your response to it.

The author whose work you have read wants you to think. Show that you have thought. Expressing your thoughts on paper indicates how well you understand what he has said and, more importantly, how well you understand your own thoughts about the subject.

Rhythm and Rhyme:
A Primer for Analysis of Poetry

You cannot read poetry the way you read a novel, a newspaper, a textbook, or other nonfiction writing. Poetry is a form of literary expression that touches the thoughts and emotions of the reader relatively quickly by the use of words, rhyme, and rhythm. Poetry evokes emotion by telling a story, recalling a memory, or describing a scene.

Poetry is concentrated language, so how the poem expresses thoughts is extremely important. Don't be afraid to read a poem aloud and slowly. You will probably have to read it more than once to grasp its message fully.

As you read a poem, ask these questions:

- Who is speaking? Is the poem first-person, or is it a third-person speaker?
- What is the occasion?
- Is it a monologue of one person speaking to another? Is it an elegy or a remembrance honoring the dead? Is it a lyric or an ode that meditates on a particular subject? Is it a narrative poem that tells a story?
- What is the tone, the mood, the atmosphere that the poem expresses? Does it suggest floating through the air? Is it a dirge or lament? Does it have a military beat? Does it express longing or joyful praise?
- Is the language of the poem stately, colloquial, humorous, or mysterious, or can you characterize it in another way?
- What literary techniques does the poet use (see the list in the analysis of fiction)?
- Are there important thoughts that are unexpressed in the poem, such as any background information that it assumes?
- Is it effective in generating the desired emotion, attitude, or memory in you?

If you ever need to analyze a poem for an English assignment, these questions can help you to develop your thoughts. Analysis tends to focus on the mind, but remember to include your heart-response to the poem as well.

Rhyme. A *stanza* is a group of lines in a poem that fit together. In a traditional poem in English, the last words in certain lines rhyme—they have the same ending sound. Sometimes one line rhymes with the next line. For example:

Twinkle, twinkle, little star
How I wonder what you are.

Sometimes every other line rhymes. The rhyming arrangement can also be more complicated. Scholars use letters to describe the rhyming pattern in a poem. Two succeeding lines that rhyme are a *couplet*. We can describe such rhyming patterns as a-a, b-b, c-c, etc.

I shot an arrow into the air,
It fell to earth, I knew not where; (a-a)
For, so swiftly it flew, the sight
Could not follow it in its flight. (b-b)

An every-other-line rhyme is a-b-c-b, where the second and fourth lines of a stanza rhyme, but the first and third do not. Sometimes words within lines rhyme ("The port is near, the bells I hear, the people all exulting").

Rhythm. The *meter* of a poem is its pattern of stressed and unstressed syllables. *Scansion* is the term used to describe scanning a poem to determine its accent pattern. The segment of a line that is part of a recognizable pattern is called a *foot*. Patterns of rhythm have been given names. The first word in the name tells its accent pattern, while the second tells the number of feet in a line.

One common form of rhythm is *iambic pentameter*. An iambic foot has two syllables with the second accented. Pentameter means that a line has five iambic feet:

If EV/-er TWO/ were ONE/, then SURE/-ly WE

Iambic trimeter has three iambic feet, while *iambic tetrameter* has four. This example combines both of these patterns:

There IS/no FRIG/-ate LIKE/ a BOOK (iambic tetrameter)
To TAKE/ us LANDS/ a-WAY (iambic trimeter)

Trochaic tetrameter has four feet, each of which has an accented then an unaccented syllable. A poet might make small adjustments to any strict form. The following line has four feet, but it has an extra syllable in the first foot and lacks a syllable in the last foot:

BY the rude/ BRIDGE that/ ARCHED the /FLOOD

Poets have also used longer and more complicated rhythms. *Anapestic tetrameter*, for instance, has four feet with the rhythm: unaccented-unaccented-ACCENTED:

'Twas the NIGHT/ be-fore CHRIST/-mas
and ALL/ through the HOUSE

Alliteration, Consonance, and Onomatopoeia. Rhyme and rhythm are not the only use of sound in a poem. *Alliteration* is the repetition of initial sounds in successive words, often done to create a dramatic impact ("The foe long since in silence slept / Alike the conqueror silent sleeps"). *Consonance* is the repetition of consonant sounds when vowels differ ("since in silence slept"). *Assonance* is the repetition of stressed vowel sounds with different consonants ("mellow wedding bells"). *Onomatopoeia* is the use of words that express sounds (crash, thud, slap, etc.).

Free Verse and Blank Verse. Much modern poetry is less dependent on rhythm and rhyme than the poetry that previous generations produced. Poetry without regular rhythm or rhyme is called *free verse*. *Blank verse* uses meter, often iambic pentameter, but it does not use rhyme. In these poetic styles, the impact of the poem is in the thoughts that the poet expressed and how the poet has arranged the words as opposed to rhythm and rhyme. The use of these styles can be a statement of the modern poet's view of the world as less predictable and patterned than what poets from previous generations thought.

Ask your parent how you should answer these questions—whether you should write your answers in a separate notebook or discuss them with your parent. If you read one or more selections from American Voices *after a lesson, you will find questions about those readings following the questions for that lesson, which are sometimes on the next page in this book.*

Unit 1

Lesson 1

1. What are two main reasons people from Europe came to America?
2. What tragic event ended the practice of slavery in America?
3. White Europeans took over the lands of whom?
4. What happened to Japanese Americans during World War II?
5. When were American women given the right to vote?
6. Where did Aleksandr Solzhenitsyn say the line between good and evil passes?
7. What are three ways in which learning the American story can help us?
8. What two things must we not deny when we tell the whole story of American history?
9. What gives us hope despite our failings of the past and present?
10. What problems do you think Americans most need to confront today?

"Knowing History and Knowing Who We Are"

1. What did David McCullough mean when he said that no one has ever lived in the past?
2. What information did the student at the University of Missouri learn from McCullough?
3. Where did McCullough say that the teaching and the emphasis on the importance of history should begin?

Lesson 2

1. In the English village of Notgrove in 1491, was the emphasis on change or continuity?
2. What was the most powerful agent for control in places like Notgrove?
3. Did most people in the Middle Ages believe or disbelieve that God was ruler over the world?
4. How were Europeans changing their view about God's will?
5. What term that means "rebirth" is given to the period of change, examination, exploration, and artistic expression that followed the Middle Ages?
6. How did the Crusades affect Europe?
7. Europeans enjoyed spices and other luxuries from India and China, but they did not like dealing with whom?
8. What are two theories about how the people we call Native nations came to the Western Hemisphere?
9. What civilization emerged in what is now Mexico about 1300 AD?
10. What is meant by the phrase "push and pull forces" as related to people movements?

Lesson 3

1. The rulers of what country gave Christopher Columbus financial backing for his first voyage?
2. What two miscalculations did Columbus make in planning his first voyage?

3. The Pope declared a Line of Demarcation in an attempt to keep what two countries from claiming and exploring the same areas?
4. Whose crew sailed around the world?
5. What Spanish explorer led the conquest of the Aztecs?
6. What European explorer is thought to have landed on the eastern coast of what would become Canada before Columbus came to the New World?
7. What was the first permanent European settlement in what would become the United States?
8. What were four goals for Spanish exploration in the New World?
9. What European country was the dominant power in North America until well after the start of English colonization in 1607?
10. Name one positive impact and two negative impacts that European exploration had on members of Native nations.

Lesson 4

1. What was the Roman Catholic Church's relationship to secular governments in Europe during the Middle Ages and Renaissance?
2. What practice of the Catholic Church brought in vast amounts of wealth as people sought to release the souls of loved ones from purgatory?
3. What priest and scholar challenged this practice?
4. What do we call the points of debate that this priest and scholar announced that challenged many Catholic doctrines and practices?
5. In what year did Martin Luther announce these points of debate?
6. Rather than having to perform good works to earn salvation, Luther strongly believed that a person is saved by what?
7. How did Luther make it possible for more people to read and understand the Bible?
8. What influential Reformed theologian rose to prominence in Switzerland in the mid-1530s?
9. What English ruler broke with the Catholic Church and established the Church of England?
10. How did the Protestant Reformation have an impact on exploration and religious thought?

Lesson 5

1. What did Columbus write in his journal about the religion of people he encountered in the New World?
2. Name three different reactions by Indigenous peoples to the Europeans' religious teachings.
3. What is syncretism?
4. What main areas did the Spanish focus on in the New World?
5. What was the name of the Spanish priest who denounced slavery in his published writings?
6. What were presidios?
7. What Spanish priest oversaw the building of a chain of missions along the Pacific coast?
8. What nation explored the northwestern coast of North America in the early 1700s and had established settlements as far south as Northern California by the late 1700s?
9. Where did French explorers and priests settle?
10. Who were the Huguenots?

Unit 2

Lesson 6

1. Who sailed to a "new founde land" for England in 1497?
2. What king of England broke with the Catholic Church and had Parliament declare him to be head of the Church of England so that he could get an annulment of his first marriage?
3. How were Queens Mary and Elizabeth I related to Henry VIII?
4. Where was the first English attempt to establish a colony in North America?
5. What happened to this colony?
6. Who became king of England when Elizabeth I died?
7. What is the idea of the divine right of kings?
8. What three factors encouraged English efforts at colonization?
9. Define mercantilism.
10. What country did England defeat in a sea battle and thus increase her power in the New World?

Lesson 7

1. What was the first permanent English settlement in North America, and when was it founded?
2. What two notable events for the later history of America took place in the Virginia Colony in 1619?
3. Define Puritans and Separatists. Where did each group settle in what would become Massachusetts?
4. How was the royal charter John Winthrop received for Massachusetts Bay a significant step toward self-government in America?
5. Which colony did Roger Williams begin?
6. Which colony was intended to be a haven for persecuted Catholics?
7. Which colonies were named for Charles II?
8. From what country did England take the colony that became New York?
9. What religious group is associated with the founding of Pennsylvania?
10. What were the original purposes for the colony of Georgia?

"A Description of New England"

1. John Smith says that if a man has a taste of virtue and magnanimity, what could be more pleasant than this?
2. Smith says that if a man has any grain of faith or zeal in religion, what things could he do that are agreeable to God?
3. What does Smith say truly suits with honor and honesty?

Mayflower Compact

1. For what three reasons did the people on the *Mayflower* undertake the voyage to the northern parts of Virginia to plant a colony?
2. The compact says that the people on the *Mayflower* combined themselves into a civil _____ _____.
3. In what location did the people subscribe their names?

"A Model of Christian Charity"

1. How did Winthrop say his listeners could avoid shipwreck and provide for their posterity?
2. Winthrop said that the people should consider themselves as _____ , with the eyes of all people upon them.
3. What Old Testament leader did Winthrop quote from Deuteronomy 30?

Preamble to the Fundamental Orders of Connecticut

1. What did the authors of the preamble recognize as having ordered and disposed things for them to be dwelling where they were?
2. What does the Word of God say is needed to maintain the peace and union of a people?
3. What does the preamble say that the people associate and conjoin themselves to be?

Lesson 8

1. What were the most common reasons that people moved to the New World?
2. Why were English accents different in the different regions of America?
3. What was the most common occupation of the colonists?
4. What were the three steps in learning and practicing a trade?
5. How did the availability of land and labor differ between England and America?
6. How long did an indentured servant work for the person who owned his indentures?
7. What were women unable to do during this time period?
8. What were some differences that developed among the colonies in different regions of America?
9. How did the French traders treat Native nations?
10. How did English settlers treat the Indigenous population?

Poems by Anne Bradstreet

1. What was the title of Bradstreet's book of poems published in England in 1650?
2. What did Bradstreet want to testify of her praise of God rather than talk?
3. Bradstreet prized her husband's love more than what two things?

Lesson 9

1. Name the three scientists mentioned in the lesson who illustrate the changes that took place during the Scientific Revolution of the 1500s and 1600s.
2. What did Copernicus establish in his studies?
3. How did traditional Catholic teaching differ from what Copernicus and Galileo found?
4. What did Isaac Newton establish in his studies?
5. What is the name of the period beginning in the 1700s when scientists and philosophers believed that they were being enlightened as to the true nature of the world?
6. What did John Locke say about ultimate political power and majorities?
7. What did French scholar Jean-Jacques Rousseau say was the best and most reasonable form of government?
8. During the Enlightenment, what form of government did many people no longer believe had a rational basis?
9. What irrational horrors does the text list that seriously challenged Enlightenment thinking during the 20th century?

10. How is rationalism a kind of faith?

Poor Richard's Almanack

1. How can one live with ease?
2. How may three keep a secret?
3. What two things stink in three days?

Lesson 10

1. What was the overwhelming consensus in the colonies about the church's influence in society?
2. The Anglican Church (or Church of England) was once the official church in which colonies?
3. What was the dominant theology in New England?
4. What did the Half-Way Covenant do?
5. Who apparently introduced witchcraft to a few young girls in Salem, Massachusetts?
6. What was the result of the 1692 trials for witchcraft?
7. What were the two sides in the civil war that began in England in 1642?
8. Who became Lord Protector of England?
9. To stop Catholic domination of the English monarchy, who were the Protestants that Parliament invited to come to England to rule as king and queen?
10. Parliament asking William and Mary to rule began a change in the role of the monarch in English government and greatly increased the power of Parliament. What is this change in leadership (or roles) called?

The Bay Psalm Book and *The New England Primer*

1. What was the first book printed in America?
2. In the *New England Primer*, what subject matter was used in the couplets to teach the alphabet?
3. What was the Devil's response to the Youth's resolution to spend his days in pleasure?

Unit 3

Lesson 11

1. Many political leaders in the colonies believed the Enlightenment worldview. What key practical issue did this belief raise?
2. In what three ways could someone become the governor of a colony?
3. What was the role of the sheriff?
4. What was the role of the county judge or justice of the peace?
5. The governor in each colony had a council of advisors. What sort of people were part of the council, and how did they become part of it?
6. Who was allowed to vote for assembly members?
7. What was the difference of view over the source of power for colonial assemblies?
8. For what was John Peter Zenger put on trial, and what was the outcome?
9. What did the Lords of Trade do that angered New Englanders?
10. What significant elements of colonial life were highlighted by Bacon's Rebellion?

Lesson 12

1. What was one area in North America that France and England disputed?
2. What colonial militia officer tried to push the French from Fort Duquesne?
3. What British fort was built where Fort Duquesne was burned?
4. What Canadian cities did British forces capture?
5. Who were the people who moved to New Orleans and came to be called Cajuns?
6. After the French and Indian War, what country controlled Louisiana?
7. After the French and Indian War, what country controlled Florida?
8. How did Great Britain try to pay for the expenses of the French and Indian War?
9. How did France take action against Britain a few years after losing the war?
10. What was the British purpose of the Albany Plan of Union?

Lesson 13

1. What was the population of the colonies in 1775?
2. How was the nature of Parliament changing during the 1600s?
3. What was permitted in writs of assistance?
4. What did the proclamation the king issued in 1763 forbid?
5. Why did the proclamation frustrate the colonists?
6. What did many colonists believe about Parliament passing taxes on domestic activities within the colonies?
7. Who fought against each other in the Boston Massacre?
8. Who was the defense attorney for the British soldiers involved in the Boston Massacre?
9. Why did Americans oppose the Tea Act?
10. What did the First Continental Congress condemn?

Letters from a Farmer in Pennsylvania

1. What did John Dickinson admit that Parliament unquestionably possesses?
2. What made the Stamp Act different, in his mind, from previous statutes?
3. What were two things that the laws of Great Britain prohibited the colonies from getting anywhere but from her?

Lesson 14

1. In reaction to colonial resistance to British laws, what did King George III declare in late 1774?
2. Who gave the speech that ended, "Give me liberty or give me death!"?
3. Why did British troops move out of Boston on April 18, 1775?
4. What did Paul Revere, William Dawes, and Samuel Prescott do?
5. After the battles at Lexington and Concord, what were the British forced to do?
6. Whom did the Second Continental Congress appoint as commander of the Continental Army?
7. Which side won the Battle of Breed's Hill (Bunker Hill)?
8. What two documents were approved by the Continental Congress in July 1775?
9. What was the purpose of the Olive Branch Petition?
10. What did the Declaration of the Causes and Necessity of Taking Up Arms explain?

"Give Me Liberty or Give Me Death!"

1. Patrick Henry considered the question before the house to be nothing less than a choice between what two alternatives?
2. What is the one lamp by which Henry's feet were guided?
3. For how long had the colonies been trying to use argument with the British government?

"Paul Revere's Ride"

1. What was the date of the evening when Paul Revere began his ride?
2. How many lamps shone from the belfry tower of the Old North Church?
3. Revere gave the warning to every village and farm in what area or district?

"Concord Hymn"

1. Who fired the shot heard round the world?
2. What happened to the bridge?
3. Why did those heroes dare to die?

Lesson 15

1. How did religious practices change in the American colonies from their founding to the mid-1700s?
2. What English minister taught thousands during his preaching tours in the American colonies?
3. What was the Great Awakening?
4. What did English minister John Wesley start doing that was a controversial move?
5. What influential American preacher delivered the sermon "Sinners in the Hands of an Angry God"?
6. Why did some churches begin to oppose revivalist preaching?
7. Over what issue did some denominations divide?
8. What new churches did theological liberals form where man-made ideas about God and Christ replaced orthodox Christian teaching?
9. Name some universities that were established to train ministers as a result of the Great Awakening.
10. What particularly American expressions of the Christian faith were shaped during the Great Awakening?

"Sinners in the Hands of an Angry God"

1. Why does Jonathan Edwards say that unrepentant sinners "are not fallen already and do not fall now" into God's judgment?
2. Edwards says that God holds the unrepentant sinner over the pit of hell as one holds what?
3. Edwards says that Christ has thrown the door of what wide open?

The Scarlet Letter

1. What tone is set by the introductory essay "The Custom-House"?
2. What is the significance of the essay to the novel itself?

3. What wrong attitudes did the people of the community demonstrate toward Hester?
4. Describe Pearl, Hester's daughter.
5. What did Roger Chillingworth take as his life purpose?
6. Who was the father of Hester's child?
7. In what ways were people mistaken about the character of Dimmesdale?
8. How did Dimmesdale try to atone for his sin?
9. What did Hester and Dimmesdale plan to do?
10. What happened to Dimmesdale?
11. What happened to Chillingworth?
12. What happened to Pearl?
13. What happened to Hester?
14. What does the novel say about Puritan New England?
15. Why was the identity of Pearl's father such a non-issue to many in the community?
16. What does the book say about the effect of sin that is confessed as opposed to sin that is kept hidden?
17. How did Hester show strength of character despite her sin?
18. Why do you think Hester did not simply leave the community?

Before you read the following literary analysis, read "Who, What, How, Why, and Why Not: A Primer for Literary Analysis of Fiction" on pages 3-9 of this book.

Literary Analysis

What happens when sin enters a community that has been founded on God? We know that sin will enter a community, even one based on faith, because a community is made up of humans and humans sin. The community might be a town, or it might be a church or a family.

The result of sin is always widespread and devastating. Even though people try to hide their motives and actions, the truth will come to light. *The Scarlet Letter* tells the story of adultery and other sins in colonial Boston. The novel focuses on the relationships of four main characters and the effect that sin has on them. This emphasis on individuals is significant because sin always enters a community through the actions of individuals, and it always affects individuals. But even in such a setting, the possibility of redemption is always present because God can bring good out of what is bad.

Plot. The story of *The Scarlet Letter* is told by an omniscient third person narrator in a chronological narrative. The introductory essay about the custom house gives the story an air of authenticity but also creates a sense of sadness. The mood or tone throughout the book is dark and mysterious because of the great secret hanging over the community: Who is the father of Hester's child? Other questions add to the somber tone: What will happen between Hester and Arthur? What will happen between Arthur and Roger? The judgmental way in which the community deals with the sin of adultery increases the heaviness of the narrative.

The plot hangs on the three scaffold scenes. The first, when Hester and Pearl appear before the community, is the narrative hook that grabs our attention. Roger Chillingworth coming to live with the minister is the inciting incident that increases the conflict in the book. The second scaffold scene occurs at night, when Arthur, Hester, and Pearl assemble on it together. This is the climax of the

book, conveying the greatest tension because what should have taken place in the daylight before the entire community only happens at night with no one else there. The final scaffold scene is the resolution, when Arthur confesses his adultery and dies.

The many lines of conflict are an important reason why the book grips us as it does. Arthur and Hester love each other, but they cannot or will not admit it publicly. The common perception of Arthur and the reality about him are in conflict. The supposedly righteous community is filled with hypocrisy and judgmental attitudes. Roger is in conflict with Hester and with Arthur. The conflict within the minister himself is agonizing. We perceive conflict between the way people should act and the way they actually act, a conflict that characterizes much of human life.

The topic is a woman and her child in a colonial village. The theme is the response to sin.

Characters and Characterization. Hawthorne's portrayal of the characters in the novel is one of its most effective elements. Hester is the protagonist, while Roger is the antagonist. Arthur is caught in the middle because of his sin and his refusal to confess it. The characters are round, well-developed, and believable. They are somewhat static in that they do not change much during the story, except that Arthur does eventually confess his sin. We come to know the characters by what they do and say, but also by what the narrator says about them.

The names of the main characters reflect their identity. Hester Prynne is the central figure. The name Hester is a form of Esther, from the Persian word for *star*. Prynne rhymes with sin. The narrator notes that Hester had a wild streak when she was younger. She had done wrong earlier in life by marrying another character, Roger Chillingworth, without loving him; and she hurt him again by her immorality with Arthur. Everyone who sins has positive traits, and vice versa. Hester has positive traits. She bore Arthur Dimmesdale's shame as well as his child, for the child and the shame were hers also. Hester loved her daughter, Pearl, and saw her as a gift from God. In a sense, Hester is an anti-hero. She is not someone who is larger than life who can do no wrong. She has done great wrong, but she moves beyond her sin to help others.

Arthur Dimmesdale offers dim light as a minister because he is a weak person. His light dims progressively as the story develops. Dimmesdale is a hypocrite plagued by his conscience. He hides his guilt, and instead of openly confessing his wrong he flogs himself and carves an A on his chest as self-inflicted punishment. He loves Hester and Pearl, but he is not willing to be open about himself. His health fails as the story progresses, and his guilt eats away his life.

Roger Chillingworth has a chilling effect on the other people in the story. He is cold, calculating, and revengeful toward Dimmesdale, wearing down the minister through his intimidation of the guilt-ridden man. In the novel, Chillingworth is called a leech, which is a reference to the common medical practice at the time of bleeding a patient, often by using a leech. Chillingworth feeds on his hatred for others, and he dies when he has no one left to feed on. On the other hand, although Chillingworth demonstrates great evil, apparently he loves Hester; and he leaves a considerable estate to Pearl.

The child Pearl is Hester's pearl of great price, "purchased with all she had,—her mother's only treasure" (Chapter 6). She is seen by some as a child of the devil; but in reality she has a positive, childlike sincerity. This is shown by her asking Dimmesdale to stand with them in the daylight. Pearl provokes adults, but only because she challenges the social games that they play.

The book has a few minor characters who are named. Reverend Wilson and Governor Bellingham exemplify the outwardly proper community. Mistress Hibbins is the personification of the influence of evil. The women of the town described in the opening scaffold scene are harsh

in their judgment of Hester, except for one young mother who speaks tenderly about Hester. The governor and townspeople in general are hypocritical in that they condemn Hester for her sin but greatly desire her needlework—or is their willingness to buy her work a mark of compassion for her?

Irony and Imagery. Hawthorne uses significant irony in the novel. The townspeople hold Dimmesdale in high regard, but in reality he is an adulterer. People think it is good that Roger and Arthur live in the same house, but in reality this gives Roger an even greater opportunity to be a leech upon Arthur. Dimmesdale is most honest under the cover of the forest and at night, but not in the full view of the people in daylight. The wearing of the scarlet letter is supposed to be a mark of shame for Hester, and it is, but she responds to the shame by growing stronger.

The Scarlet Letter uses several metaphors in telling the story. It is important not to go looking for metaphors and symbols everywhere in a novel, but they can help the reader think more deeply about the narrative and perhaps see deeper meaning in what we experience in our own lives. Hawthorne provides the meaning of some metaphors, while we must try to discern others. In the opening chapter, the author tells us that the rose-bush by the prison door serves to "symbolize some sweet moral blossom" that we might find in this "tale of human frailty and sorrow." Also in that opening scene, when Hester is holding Pearl on the scaffold and the leaders of the community are speaking to her from the balcony above, the baby "held up its little arms" toward her unacknowledged father "with a half-pleased, half plaintive murmur." Thus the baby identifies her father, even if he is not willing to confess his paternity himself. Pearl herself is a metaphor. She is described as "the scarlet letter in another form . . . endowed with life" (Chapter 7), the living badge of Hester's adultery.

Hester's home is outside of town and near the forest. This location represents the separate and dual life that she either chose or was forced to lead. Light and dark are important themes in the book. The daylight scene on the scaffold with Hester and Pearl, when not all of the truth is revealed, stands in contrast to the nighttime scene that includes Arthur on the scaffold in more complete truth.

The central metaphor is the scarlet letter A itself. The most obvious and direct meaning of the letter is as a badge for Hester's adultery, but it has additional meanings also. In Chapter 13, the narrator notes that some people said it stood for Able, "so strong was Hester Prynne, with a woman's strength." Perhaps it was an advertisement (conscious or unconscious) for her needlework skills that townspeople later utilized. Perhaps the A that Hester wore could also be interpreted as standing for Arthur, a love for whom Hester harbored, or as a silent defiance of the community. The A that appears in the sky in Chapter 12 is seen by some as meaning Angel, for Governor Winthrop.

The narrator says that the letter, as a constantly visible reminder of her sin, takes her "out of the ordinary relations with humanity, and enclosing her in a sphere by herself" (Chapter 2). But how are we to take the elaborate needlework that Hester used to make the A?

Historical Significance. *The Scarlet Letter*, published in 1850, was an immediate success. The book helped to establish American literature, which had long dwelt in the shadow of its British counterpart. The book is generally considered to be the first great American novel. One distinctive feature of the story is the strong female character portrayed in Hester. Such a figure was unusual in this period of American literature. The novel reflected Hawthorne's—and America's—ambivalence about our Puritan background: thankful that the Puritan settlement was based on faith, but troubled by its perceived harshness. The book can encourage us to be true to the way of Christ, both in our own lives as we see the effect of sin, and in how we relate to others who fail to follow the way of Christ and who need redemption just as we do.

Assignment

Define these literary terms: *narrator, tone, protagonist, climax, resolution.*

Unit 4

Lesson 16

1. Who wrote *Common Sense*?
2. Name three characteristics that the American colonists had in common with those in their British homeland.
3. What are two ways that the American colonial experience was different from life in Britain?
4. Who was the principal writer of the Declaration of Independence?
5. What happened in Congress on July 2, 1776?
6. What happened in Congress on July 4, 1776?
7. The grievances listed in the Declaration of Independence were directed against which part of the British government?
8. What did the colonies risk by declaring independence?
9. What were the nicknames of the two political parties in Britain?
10. According to John Adams, what was the division of public opinion in the colonies about revolution?

Common Sense

1. What does Thomas Paine call government even in its best state?
2. According to Paine, had England had more good monarchs or bad ones?
3. Paine says that a government of Americans' own is what?

Declaration of Independence

1. What entitles a people to assume a separate and equal station among the powers of the earth?
2. Is the list of "repeated injuries and usurpations" directed against the king or Parliament?
3. What did the representatives of the United States of America mutually pledge to each other as they made this declaration?

Lesson 17

1. Name two advantages the British had over the Americans when the Revolutionary War began.
2. Name four disadvantages for the American colonies.
3. What was the two-part British strategy for defeating the Americans?
4. How was the fighting in the Revolutionary War different from the traditional way of fighting in Europe?
5. In Thomas Paine's pamphlet *The American Crisis*, what did he encourage Americans to do?
6. Name the winning side in these battles:
   a. New York City
   b. Trenton, New Jersey
   c. Kaskaskia, Illinois