Exploring America Student Review

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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.

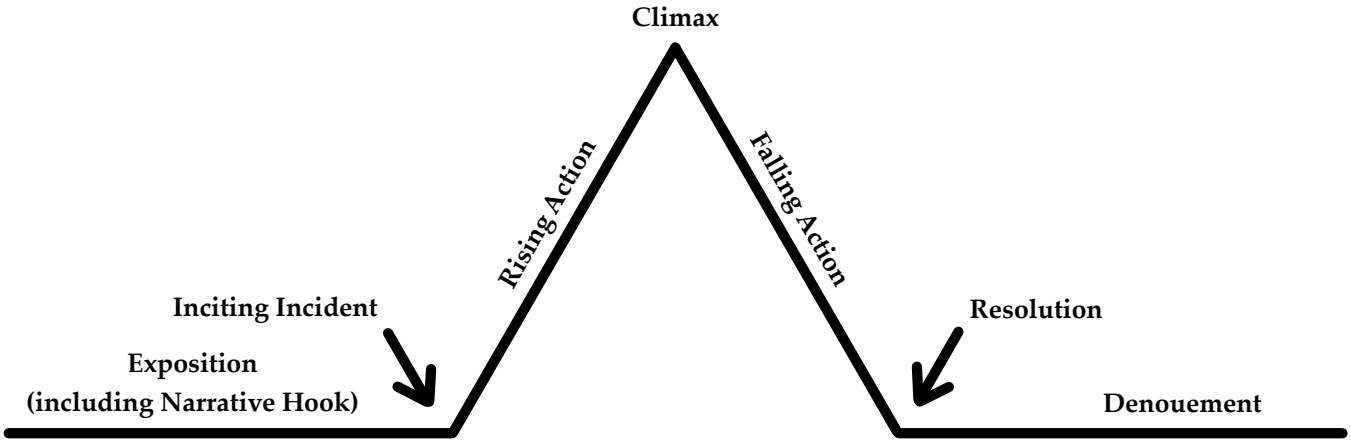
Writers do not write in order to have their work subjected to literary analysis. Nathaniel Hawthorne did not write *The Scarlet Letter* so that English teachers could analyze it to death, nor did Charles Dickens write *A Tale of Two Cities* so that professors would have material for exams. They wrote 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.

5. How should we read and understand the Bible?
6. What is prooftexting?
7. What is the best interpreter of Scripture?
8. What is the primary truth?
9. What is God's central message?
10. As we study and interpret Scripture, what does Scripture do?

Unit 6

Lesson 26

1. Who were the first president and vice president under the Constitution?
2. What city was the first capital of the United States?
3. In what year did Washington first take the presidential oath of office?
4. What were the three executive departments, and who headed them?
5. What did the heads of the executive departments come to be called?
6. What did Alexander Hamilton propose concerning debt?
7. What was the second part of Hamilton's plan as secretary of the treasury?
8. What specifically did Hamilton propose regarding American manufacturing?
9. In what state did the Whiskey Rebellion take place, and what did its participants oppose?
10. What did Native nations do after the Battle of Fallen Timbers?

First Inaugural Address (George Washington)

1. In his first inaugural address, what did Washington say it would have been improper to omit?
2. How did he describe what he saw as God's guidance in making the United States an independent nation?
3. He said we should never expect the "propitious smiles of Heaven" on what?

Thanksgiving Proclamation (George Washington)

1. In the Thanksgiving Proclamation, what did Washington say it was a duty of all nations to do?
2. Name three things for which Washington wanted Americans to give thanks.
3. Name three things Washington wanted Americans to ask God for.

Lesson 27

1. What did the Washington administration extend to the new French government during the French Revolution?
2. What did President George Washington issue in regards to the French Revolution?
3. What actions of the French Ambassador Genet were inappropriate for an ambassador in a neutral country?
4. What did British ships do to American trading vessels bound for France?
5. What was the British policy of impressment?
6. What treaty did the chief justice negotiate that Washington reluctantly signed?
7. What did the Pinckney Treaty end, and what did it guarantee?

8. What did Alexander Hamilton and other Federalists want a strong central government to encourage? Whom did they trust to provide the best leadership in government?
9. Whom did Thomas Jefferson, James Madison, and others who came to be called Republicans believe to be the backbone of a successful economy and society?
10. What did the different perspectives advocated by Federalists and Republicans lead to?

"The Legend of Rip Van Winkle"

1. What is a short story?
2. Whom did Rip see before he went to sleep, and what were they doing?
3. After he awoke, what evidence did Rip see in the village that times had changed?

Farewell Address (George Washington)

1. Washington urged Americans to avoid the danger of what in domestic politics?
2. What did Washington say were two indispensable supports for political prosperity?
3. Washington said that the United States should steer clear of what with foreign nations?

Lesson 28

1. Who were the presidential and vice-presidential candidates in 1796, and what were their parties?
2. Which candidates were elected president and vice president?
3. What demands did the three representatives of the French foreign minister make when they met the American envoys sent by Adams?
4. What did this incident come to be called, and why?
5. What did Adams not give in to concerning conflict with France?
6. What did the Alien Act and the Alien Enemy Act give to the president?
7. What did the Sedition Act make it a crime to do?
8. What was the express purpose of most newspapers published at the time?
9. What did James Madison and Thomas Jefferson call the Alien and Sedition Acts?
10. How many people were convicted under the Sedition Act? What was their political party?

Virginia and Kentucky Resolutions

1. What two men wrote these resolutions?
2. What did the resolutions say was the attitude of those commonwealths toward the Union?
3. What laws passed by Congress did the resolutions specifically protest?

Lesson 29

1. Who were the presidential and vice-presidential candidates in 1800, and what were their parties?
2. Who was elected president?
3. What did John Adams do on the day that Jefferson was inaugurated? Did these two men who had once been close friends ever see each other again?
4. Who was the first president to live in the White House?
5. What did the lame-duck Federalist Congress try to ensure with the passage of the Judiciary Act of 1801?
6. Whom did Adams nominate to be chief justice?
7. What was the population of all the states and territories in the United States in 1790?

8. In 1790 half of the population was under what age?
9. Name in order the next four states admitted to the Union after the original 13.
10. What was the U.S. population in 1800?

"A Man Worth Knowing"

1. What did David McCullough say were Adams' three most important deeds?
2. Under what conditions did Adams go to France during the Revolutionary War?
3. When he returned from France, what document was he called upon to write?

Lesson 30

1. What longstanding, intertwined relationship did the Protestant Reformation challenge?
2. English religious practice contributed to the American pattern of tolerating what?
3. Where was the first Roman Catholic diocese established in the United States?
4. What did Britain's Toleration Act allow?
5. Whom did many state constitutions require to believe in God and the Bible?
6. Who authored Virginia's Statute of Religious Freedom?
7. When did the Jewish community in Newport, Rhode Island, dedicate the Touro Synagogue?
8. Which chief justice was an active and dedicated Episcopalian and later president of the American Bible Society?
9. Where were Christian worship services held regularly during the administration of Thomas Jefferson?
10. _____ _____ blends love of country, belief in God, and trust in God's guidance of the United States into a belief system that people from diverse Christian backgrounds—and even those from other religious backgrounds—can accept.

Virginia Statute for Religious Freedom

1. Who wrote this statute?
2. The statute says that Almighty God has created the mind _____ .
3. The statute says that the natural rights asserted in it belong to whom?

Exchange of Letters Between the Hebrew Congregation of Newport, Rhode Island, and President George Washington

1. What two Bible characters does the letter from the Hebrew congregation refer to in the second paragraph?
2. Washington says that the days of difficulty and danger have been succeeded by days of what?
3. What phrase in the congregation's letter does Washington repeat (or almost repeat) in his?

Unit 7

Lesson 31

1. List the first three presidents in order from memory.
2. What did Thomas Jefferson call his being elected president?
3. How were campaigns conducted in the first years after the Constitution went into effect?

Literary Analysis

Up from Slavery, Booker T. Washington's story of being born in slavery, enduring much hardship to obtain an education, working tirelessly to overcome many obstacles, and becoming the leading black educator and spokesman in the late 1900s is remarkable. The book provides valuable insights into Washington's life. From his earliest years, Washington wanted to learn to read and to obtain an education. He understood the value of education for himself, and he wanted to make it available to others. When he first began teaching, he was overcome with the realization that he was in a sense teaching a large group that had little experience with education. This was a huge challenge, but Washington believed that the effort was worth it. He knew that many black Americans wanted an education so that they would not have to work with their hands, but Washington patiently taught his students the value and honor of diligent labor.

The tone of the book is positive, hopeful, and conciliatory. Washington expresses no bitterness toward white Americans for the experience of slavery. He mentions the experience of the Ku Klux Klan only to note how he saw conditions improving in the South. He spares no praise and appreciation for General Samuel Armstrong, the founder of Hampton Institute, and the many other people who provided assistance and support.

The book offers much of the wisdom that Washington learned in life. He said that because he did not have an ancestry, he wanted to leave a record of which his children would be proud. He learned that success was not to be defined by the position he had reached but the obstacles he has overcome. He observed that great men cultivate love; only little men cherish a spirit of hatred.

On its own, the book is an inspiring triumph and worth reading. In its historical context, however, *Up from Slavery* has even greater significance. Washington had published a book about his life, *The Story of My Life and Work*, in 1900. His intended audience for that book was largely black readers. This work appeared first as a series of articles in the national magazine *The Outlook* beginning in 1900 and then as a book in 1901 in order to reach a wider audience.

1901 was a generation after slavery had ended, but just five years earlier the U.S. Supreme Court had decided in *Plessy v. Ferguson* that segregation was acceptable public policy. For decades, white Americans had feared and subjugated black Americans, blocked them from accessing education, and considered them competitors for jobs. These attitudes had held back economic advancement for the black population as well as the economic development of the South as a whole. A huge, untapped pool of talent could have increased productivity in Southern industry and agriculture, but those in power devoted much energy to keeping black citizens outside of the political, social, and economic system.

Washington believed that all people could learn, improve their own well-being, contribute to American society and the economy, and accomplish great things with their God-given abilities. This is why he worked so hard to develop Tuskegee Institute. He believed in what he was doing, but some white Americans wondered how they should see him, Tuskegee, and the black population: were they a threat to or a potential source of help in building a stronger America?

Washington wanted to use his own story and the story of Tuskegee to show that his approach was working. He wanted to promote Tuskegee, attract more contributors, and give greater opportunities to black Americans. But what did this mean for social integration, something that many white Americans feared and that black leaders such as W. E. B. Du Bois were demanding? On this Washington was willing to compromise. Let us work, he said. Give us the opportunity to learn and earn, and we will work alongside white Americans even if we must endure segregation in society.

Washington believed that this would accomplish the greatest practical result for the black population of the country as a whole. He hoped that social integration would come at some point, and he used his influence quietly to help African Americans achieve greater equality; but if they had to choose social integration or economic opportunity, the economic opportunity was needed immediately. The time had come to move beyond fear, discrimination, and animosity to work together.

Tuskegee Institute provided evidence of Booker T. Washington's success at what he set out to do. It was not a complete step, but it was a step toward where the country would go in later decades. Du Bois' influence kept the issue of complete equality before the country. Though some in his day criticized him for his compromise, Washington's influence helped black Americans advance in meaningful, practical ways.

Unit 17

Lesson 81

1. What was the U.S. population in 1900 to the nearest million?
2. What percentage of the population lived in communities of 2,500 or less?
3. What percentage of the population was aged 65 and over?
4. What was the U.S. rank in the world for industrial output?
5. What two industries were particularly important in the early 1900s for the growth of cities and transportation?
6. Who was a leader in the new push for education in the early 1900s?
7. What is the philosophy which holds that people should do whatever works in order to achieve their stated goals?
8. What became a major emphasis among educators?
9. What was the movement that provided education and entertainment to the general public?
10. Name two popular magazines from this period.

"This Is My Father's World"

1. What does Maltbie Babcock mean when he says, "This is my Father's world?"
2. What is the answer that sustains him when he sees that the wrong so often seems strong?
3. How does appreciating the created world strengthen your faith?

Lesson 82

1. What two members of Theodore Roosevelt's family died on the same day?
2. What office did Roosevelt hold in New York City?
3. What office was Roosevelt holding when he was tapped to be William McKinley's running mate?
4. Which union started a strike during Roosevelt's first year as president?
5. How did Roosevelt signal a new day in labor-management relations?
6. What is the term used for the filing of lawsuits to break up business trusts?
7. What new cabinet department did Congress create in 1903?
8. What 1906 laws introduced federal regulation of food and drug production?
9. What actions did Roosevelt take to protect natural resources?
10. What term did Roosevelt use to describe the president's ability to influence public opinion?

Lesson 83

1. What war did Theodore Roosevelt help end?
2. What statement is often used to summarize Roosevelt's approach to foreign policy?
3. What did Roosevelt say about intervention by other countries in Latin America that became known as the Roosevelt Corollary to the Monroe Doctrine?
4. The situation in what country was the first test of the Roosevelt Corollary?
5. How was President William Howard Taft different from President Theodore Roosevelt?
6. Why did the Payne-Aldrich Tariff hurt Taft's popularity with Progressives?
7. The Mann-Elkins Act of 1910 put telephone, telegraph, and cable services under what federal agency?
8. What two constitutional amendments passed Congress during Taft's term?
9. What two companies did the Supreme Court order to be broken up in 1911?
10. Who was the chief of the Forest Service who protested actions of the Taft administration and was eventually fired?

Roosevelt Corollary to the Monroe Doctrine

1. What did Theodore Roosevelt say was America's desire for its neighboring countries?
2. What situations did Roosevelt say might lead the United States to intervene in another country's affairs?
3. In discussing American interventions, Roosevelt claims that he is acting in the interest of America and in the interest of what?

Lesson 84

1. Where did Thomas Edison receive most of his education as a child?
2. What were Alexander Graham Bell's primary areas of interest?
3. What techniques did Ransom Olds and Henry Ford utilize to build more automobiles?
4. When did Orville and Wilbur Wright make their first successful flight?
5. For what invention is Guglielmo Marconi recognized?
6. Ferdinand de Lesseps was involved in what two major canal projects?
7. What conflict increased U.S. interest in building a Central American canal?
8. What political change made it easier for the U.S. to build a canal across Panama?
9. Who visited the Panama Canal during construction, becoming the first president to leave the country while in office?
10. How long did the U.S. spend building the Panama Canal?

"His Eye Is on the Sparrow"

1. What assurance does the author express from knowing that Jesus's eye is on the sparrow?
2. From what does Jesus set her free?
3. What gives you assurance in your relationship with Jesus?

"I Stand Amazed"

1. In the first stanza, what does Charles Gabriel wonder regarding Jesus?
2. In the third stanza, what does Gabriel say that Jesus did with his sins and sorrows?
3. What amazes you about Jesus?

1. In the 1800s, schools of theology in what country began raising questions about the inspiration and authority of Scripture?
2. Who established the Chicago Evangelization Society?
3. What was this organization called after his death?
4. What former professional baseball player became a full-time evangelist?
5. Who created a reference Bible with copious notes from the perspective of dispensational premillennialism?
6. What denomination created by Holiness believers came out of the Methodist Church?
7. What branch of the Holiness movement developed in the early 1900s and holds that miraculous spiritual gifts are still practiced today?
8. What three groups developed out of the Restoration Movement?
9. What was the series of booklets that explained the basic tenets of traditional, conservative Biblical teachings?
10. What name has been given to those who follow these traditional, conservative beliefs?

"Softly and Tenderly"

1. This song is often called an invitation song, an appeal for a decision following an evangelistic sermon. How does the song portray Jesus in order to encourage a response?
2. The author says that shadows are gathering, and what is coming for you and for me?
3. What description of Jesus do you think makes an effective appeal for a response to Him?

"Give Me the Bible"

1. What does the chorus say that the Bible combines?
2. What do you think the phrase "Show me the glory gilding Jordan's wave" means?
3. What encouragement do you get from the Bible?

Mama's Bank Account

1. Why did Mr. Hyde not owe Mama's family anything?
2. After Uncle Chris died, what good deeds that he had done were discovered?
3. How did Katrin get the graduation present she wanted?
4. After the incident was all over, what did Papa do to show that he thought Katrin had grown up?
5. What was done to help Uncle Elizabeth?
6. What profession did Nels pursue?
7. How are several characters a mixture of good and bad?
8. What are some character strengths that Mama showed?
9. What are some experiences that showed the difficult adjustments immigrants had to make?
10. Why did Mama say, looking back, that all of it was good?

Literary Analysis

One of the most common pieces of advice from a successful writer to an aspiring one is "write what you know best." This is what Kathryn Forbes does in *Mama's Bank Account*, and she did it so

well that her collection of stories about Mama is still in print and still enjoyed over 70 years after its publication in 1943. The book inspired a play, a movie, and a long-running television series.

Kathryn Forbes was the pen name of Kathryn (or Katrin) Anderson McLean (1908-1966). She was the granddaughter of Norwegian immigrants. Forbes grew up in San Francisco and married Robert McLean, a carpenter. The couple had two sons. This explains the dedication of the book to Mama, Bob, and the McLean boys. The book is fiction, but Forbes based the book loosely on her own family's story. The topic of the book is a description of life with Mama in San Francisco in the 1920s. The theme is that Mama is an amazing parent and usually saves the day in whatever situation she faces. Forbes writes in first person limited omniscient narration. We learn about the incidents she describes as they unfold before her.

The protagonist is clearly Mama. The antagonist role is filled by different characters: school personnel, Mama's four aunts, the doctor's wife, and others who bring conflict into the family's life. Sometimes the source of conflict is American society, and sometimes the cause is a member of the family. Forbes' characters are definitely round and well developed. They are fascinating and sometimes surprising, as are the members of any real-life family and the people with whom we come into contact. The aunts serve as Mama's most common foil. Their doubts and criticisms highlight Mama's optimism and determination. Sitting back and finding fault (what the aunts did) is much easier than taking charge and making something good out of something bad (what Mama did). The mood is happy, as the narrator fondly and joyfully remembers incidents from her youth and young adulthood. Forbes moves the plot along with a significant use of dialogue. These interactions are crucial in how Forbes tells the stories.

Forbes uses irony to make her stories effective. Mama believes that the children will feel secure if they think that the family has an account at the bank. In actuality, they have no such bank account; and the children really feel secure because of the loving, attentive parents they have. Mr. Hyde gives much of great value to the family even though he fails to pay his rent. Because Mama recognizes what he has given them, she can wisely and calmly say that he owes them nothing when he leaves. Kathryn's great uncle Chris appears to be a rascal, but behind his bluster he quietly paid for surgeries to help many children be able to walk.

The book is enjoyable because of its engaging stories, but it also has value for our study of American history. Through it we learn what it was like for immigrant families in the early 20th century. They had adjustments to make, they had to deal with prejudice against them, and they could be proud of their heritage and proud to be Americans at the same time.

What is your response to the stories? What do you learn about family, about loyalty, and about refusing to let circumstances and disappointments throw you offtrack? If you wrote about your family, what would you say? Have you had any incidents of selfishness or sibling rivalry that now look childish? Do you have any family members who are especially colorful characters?

The short stories add up to portray Mama as wise, resourceful, kind, firm but patient, self-sacrificing, someone who makes the best of any situation and is rarely flustered by people or circumstances. She is a mother who places family above all. Because of her indomitable spirit, Mama can look back at everything that happened and say with peace, joy, and satisfaction, "Is good."

Assignment

Give two examples from the book of how Kathryn Forbes used dialogue as a key turning point in the stories.