

EXPLORING AMERICA

# STUDENT REVIEW

*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 they study *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 twelve 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 twelve 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 to simply 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" (to be read after Lesson 15) and "What Do You Think About What He Thinks? A Primer for Analysis of Non-Fiction" (to be read after Lesson 35). 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.** To prepare for a unit quiz, the student should look back over the review questions from that unit and review the main headings in the lessons from the unit.

**Preparing for Exams.** To prepare for the comprehensive exams in history, English, and Bible, the student should review the following material:

History: Students should study the review questions and answers from the first four lessons of each of the previous five units. They should also review subject headings in the first four lessons of each of the previous five units.

Bible: Students should study the review questions and answers from the Bible lesson of each of the previous five units (the last lesson in each unit), the subject headings from those lessons, and the Bible questions answered in the previous five units.

English: Students should review the questions that were asked from the selected *American Voices* readings during the previous five units and the questions asked about the literature titles that were assigned during those five units. They should also review the titles, authors, and settings of those readings.

## Answer Key

The *Answer Key* contains the answers to the review questions, Bible assignments, quizzes, and exams, as well as the answers to questions posed in the literary analysis. The number in parentheses after an answer indicates the page number on which that answer is found in *Exploring America Part 1* and *Part 2* and *American Voices*.

# 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 non-fiction. 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 re-purposed 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.

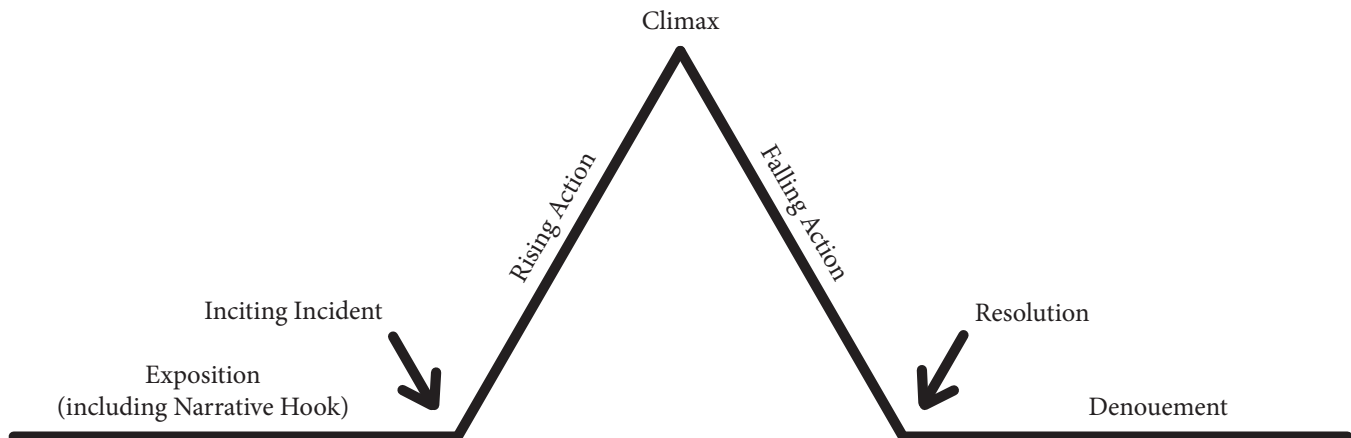
Writers do not write in order to have their work subjected to literary analysis. Nathaniel Hawthorne did not write *The Scarlet Letter*, nor did Charles Dickens write *A Tale of Two Cities*, for English teachers to analyze them to death or so that professors would have material for exams. They wrote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

Here are 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 nineteenth-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.



The examples below refer to *The Lion, the Witch, and the Wardrobe*.

**Exposition:** *laying out the situation and background, introducing the characters. (Within this element 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 nineteenth-century England, among fishermen of first-century Israel, among slaves in the southern United States just before the Civil War, or among homeschooling families of twenty-first 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.
- 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*). A good author uses each character to advance the story in some way, not just to clutter the pages.

**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 **dialog**, 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 art revenged” (from *Julius Caesar*, spoken after Caesar was dead).
- **Synecdoche** (suh-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 an 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 twentieth-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 non-fiction, 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, dialog, 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; and 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 Non-Fiction

A non-fiction 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 non-fiction presents the information and the author's perspective in a straightforward manner. The non-fiction 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 non-fiction, 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 non-fiction, 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 non-fiction:

- 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 non-fiction 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.

## Analysis of Poetry

You cannot read poetry the way you read a novel, a newspaper, a textbook, or other non-fiction writing. Poetry aims for the heart, for an emotional response, as well as for the mind. 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?

Poetry traditionally utilizes the rhythm of words, called meter. The determination of meter is called scansion or scanning the lines. Traditional poetry also uses rhyme to produce a particular emotion. Rhyming can occur at the end of lines (end rhyme) or within lines (internal rhyme). Approximate rhyme uses words that sound similar but do not rhyme exactly. Blank verse has a defined rhythm but does not rhyme. Free verse does not use consistent rhyme or meter. At this point, simply take note of how the poem's use of words, rhyme, and rhythm affect you.

When you are called upon to analyze a poem, use your responses to these questions to write an essay that addresses the main points of the poem. Analysis tends to focus on the mind, but remember to include your heart-response to the poem as well.



# Unit 1

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## Lesson 1

1. What are four reasons for studying history?
2. What are some ways in which studying history helps you know more about yourself?
3. How does learning about both heroes and charlatans help us?
4. How does history help us to evaluate what we hear from the media today?
5. What did George Santayana say about people who cannot remember the past?
6. How are the abolitionist movement and the pro-life movement parallel?
7. What are some incidents in Scripture that show that history is important to God?
8. What was one purpose of the annual festivals that God commanded Israel to observe?
9. How is the timing of Jesus' coming presented in the Bible?
10. God is working out His plan for human history until when?

### Questions on "Knowing History and Knowing Who We Are"

1. What did 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. What did McCullough say we need to know in order to know who we are and where we are headed?
4. Where did McCullough say that the teaching and the appreciation of history should begin?
5. What did Abigail Adams say would have been unpardonable in John Quincy Adams?

## Lesson 2

1. The hand of God guides, blesses, protects, and chastens. What are four other threads that weave through the story of America?
2. In what four ways has America expanded?
3. What are some of the prices that have been paid for American expansion?
4. What are some examples of the exercise of power and control in American history?
5. What are some examples of people and events being a mixture of good and evil?
6. What is ethnocentricity?
7. What does the phrase "the fabric of history" mean?
8. Why do we see the same issues over and over again?
9. In what sense does history not repeat itself?
10. What does learning from the patterns of history help us do?

## Lesson 3

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 Medieval Europe?
3. Did most people in the Middle Ages accept or deny God's rule over the affairs of mankind?
4. How did the European thought world change its view of 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. Name two reasons that Europeans wanted to find a water route to the East.
8. How did the people we call Native Americans get to the western hemisphere?

9. What civilization emerged in what is now Mexico about 1300 AD?
10. What is meant by the term “push and pull forces” as related to people movements?

### **Lesson 4**

1. The rulers of what country sponsored Christopher Columbus’ first voyage?
2. What two miscalculations did Columbus make in planning his first voyage?
3. What did the Pope and a treaty between Spain and Portugal provide for?
4. Whose crew sailed around the world?
5. What Spanish explorer led the conquest of the Aztecs?
6. What was the first permanent European settlement in what would become the United States?
7. What were three goals for Spanish exploration in the western hemisphere?
8. What European country was the dominant power in the western hemisphere until about 1600?
9. What European explorer came to North America earlier than Columbus?
10. What was the impact of European exploration on Native Americans?

### **Lesson 5**

1. What does the term worldview mean?
2. What factors influence a person’s worldview?
3. What are some examples of fundamentally different worldviews?
4. How might the different worldviews of Protestants and Catholics lead to different interpretations of the Protestant Reformation?
5. How might different worldviews lead people to see the civil rights movement differently?
6. What are some current issues that people might see differently if they have different worldviews?
7. What monumental events have affected the worldview of the typical American today?
8. What are some elements of a God-centered worldview?
9. Name four elements of your worldview that determine what you think is right in a given situation.
10. What is God’s purpose for the created world?

## **Unit 2**

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### **Lesson 6**

1. What was the Roman Catholic Church’s relationship to secular governments in medieval Europe?
2. What was a particularly questionable practice of the Roman Catholic Church, and what did it involve?
3. What priest and scholar challenged this practice?
4. What do we call the points of debate he raised about this practice?
5. When did he announce these points of debate?
6. What emphasis did Luther make in his teaching that was a reaction to the Catholic teaching of salvation by works?
7. How did Luther make it possible for the average person to know the Bible?
8. What happened in European politics as a result of the Reformation?



9. What English ruler broke with Rome and established the Church of England?
10. How did the Protestant Reformation affect exploration and political thought?

### **Lesson 7**

1. Who sailed to a “new founde land” for England in 1497?
2. What did Henry VIII do to be rid of his first wife?
3. How were Mary and Elizabeth I related to Henry VIII?
4. What 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 world affairs?

### **Lesson 8**

1. What was the first permanent English settlement in North America, and when was it founded?
2. What purposes for the colony were stated in its charter?
3. What two landmark events for America took place in this colony?
4. Define Puritans and Separatists.
5. Which of these two groups settled Plymouth, and which group settled Massachusetts Bay?
6. What is the significance of the Massachusetts Bay charter for American self-government?
7. What colony did Roger Williams begin?
8. Who led the founding of the Connecticut colony?
9. What colony was intended to be a haven for persecuted Catholics?
10. What colonies were named for Charles II?
11. From what country did England take the colony that became New York?
12. What religious group is associated with the founding of Pennsylvania?
13. What is the Mason-Dixon line?
14. What were the original purposes for the colony of Georgia?
15. What country posed the only serious threat to English control of North America?

### **Lesson 9**

1. What were the most common reasons for people to come from Europe to America?
2. What was the most common occupation of the colonists?
3. What were the three steps in learning and practicing a trade?
4. How did the availability of land and labor differ between England and America?
5. What was an indentured servant?
6. What were some limits on women’s social and political rights?
7. What were some differences that developed among the colonies in different regions of America?
8. Which area had the greatest interest in education?
9. Why were English accents different in the different regions of America?
10. Briefly characterize relationships between English settlers and Native Americans.

## Lesson 10

1. What was the generally understood role of religion in society in the colonies?
2. What was the Half-Way Covenant?
3. What was the dominant theology in the colonies?
4. What was the predominant form of religious practice in the colonies?
5. How did witchcraft arise in Salem, Massachusetts?
6. What was the legal outcome of all the fears and accusations regarding witches in Salem?
7. What were the two sides in the English Civil War?
8. Who became Lord Protector of England?
9. Why were William and Mary asked to rule England?
10. What is the significance of how they were asked?

### Questions on 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?

# Unit 3

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## Lesson 11

1. Why is this period of history called the Enlightenment?
2. What did Copernicus establish in his studies?
3. How did Copernicus and Galileo challenge traditional Catholic teaching?
4. What did Isaac Newton establish in his studies?
5. How did some scientists and philosophers interpret these discoveries in relation to the will of God?
6. In what two ways did John Locke apply natural law to human society?
7. What new thinking emerged in the Enlightenment about kings and government?
8. How did the Enlightenment challenge traditional thinking about God and religion?
9. What new ideas arose during the Enlightenment about man?
10. How have modern events challenged Enlightenment ideas?

## Lesson 12

1. What issue was fundamental in leading to the American Revolution?
2. Who had ultimate political authority in the colonies at first?
3. Who made up the governor's council of advisors?
4. Who was allowed to vote for assembly members?
5. What was the difference of view over the source of power for colonial assemblies?
6. What administrative change angered New Englanders?
7. How was the situation resolved?
8. For what was John Peter Zenger put on trial?
9. What was the outcome of the trial and its impact on freedom of the press?
10. What were the issues involved in Bacon's Rebellion?

## Lesson 13

1. What area in North America was disputed by France and England?
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. What happened to thousands of French-speaking Acadians who were forced out of Nova Scotia?
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 war's expenses in America?
9. What did France do a few years after losing the war?
10. What was the purpose of the Albany Plan of Union?

## Lesson 14

1. How was life in the American colonies similar to that in England?
2. How was it different?
3. What British policies irritated the colonists?
4. Give some examples of laws passed by Parliament in the years after the French and Indian War.
5. What was the Proclamation of 1763?
6. Why did the proclamation frustrate the colonists?
7. Why did many colonists oppose taxes on domestic activities within the colonies passed by Parliament?
8. What was the Boston Massacre?
9. Why did Americans oppose the Tea Act?
10. What did the First Continental Congress meet to oppose?

## Lesson 15

1. How did religious practices change in the American colonies from their founding to the mid-1700s?
2. What two English ministers mentioned in the lesson helped bring about a spiritual revival in England?
3. What was the Great Awakening?
4. What American preacher was recognized as the leading preacher of the Great Awakening?
5. Why did some churches begin to oppose revivalist preaching?
6. Over what issue did some denominations divide?
7. What was one direction taken by theological liberals?
8. What kind of institutions were begun to train ministers? Give some examples.
9. How did the Great Awakening help to mold a particularly American expression of the Christian faith?
10. What need did the Great Awakening reveal?

### Questions on *The Scarlet Letter*

1. What tone is set by the essay, "The Customs 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 didn't simply leave the community?

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*Before you read the following literary analysis, read  
"Who, What, How, Why, and Why Not: A Primer for Literary Analysis of Fiction"  
on pages 1-6 of this book.*

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### **Literary Analysis: *The Scarlet Letter* by Nathaniel Hawthorne**

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 illegitimate 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 in reality she responds to her sin and shame by becoming 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 rose-bush by the prison door, the author tells us, 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 novel is generally considered to be the first great American novel, and some still believe it to be the greatest 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 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: narrator, tone, protagonist, climax, resolution

EXPLORING AMERICA

QUIZ AND EXAM  
BOOK

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Cover Image: Young women studying on the campus of the Saxon Mills school,  
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# Quiz on Unit 1

## *True or False*

- \_\_\_\_\_ 1. History helps us understand the present.
- \_\_\_\_\_ 2. Cultures generally believe that their own ways and perspectives are correct and superior to those of other cultures.
- \_\_\_\_\_ 3. Most events and people can be clearly characterized as good or bad.
- \_\_\_\_\_ 4. The Bible says that God is in control of history.
- \_\_\_\_\_ 5. A major factor influencing the events of history is the desire to control one's destiny and often the destiny of others.
- \_\_\_\_\_ 6. The people of the United States have many blessings and opportunities which we should use wisely as stewards of God's gifts.
- \_\_\_\_\_ 7. The Renaissance resulted in a narrowing of horizons for human thought and activity.
- \_\_\_\_\_ 8. Significant changes occurred in Europe in the 1400s in technology, art, and navigation.
- \_\_\_\_\_ 9. The chief motivation felt by Europeans for traveling to Asia was to convert the Chinese.
- \_\_\_\_\_ 10. We are confident that Native Americans came to the western hemisphere by means of a land bridge across the Bering Strait.
- \_\_\_\_\_ 11. Generally speaking, the Indian cultures of North America were more advanced than those in Central and South America.
- \_\_\_\_\_ 12. Columbus believed that he had arrived in the Far East.
- \_\_\_\_\_ 13. All indigenous tribes of Central America were peace-loving.
- \_\_\_\_\_ 14. The Incas lived in Peru and the Aztecs lived in Mexico.
- \_\_\_\_\_ 15. Worldview means the ability to draw a map accurately.

## *Short Answer*

16. What does the word Renaissance mean? \_\_\_\_\_
17. Who is given credit for inventing the system of printing using movable type?  
\_\_\_\_\_
18. What nationality was Christopher Columbus? \_\_\_\_\_
19. For whom were the newly discovered continents named? \_\_\_\_\_
20. What was the first permanent European settlement in what would become the United States?  
\_\_\_\_\_



# Quiz on Unit 2

- \_\_\_\_\_ 1. One of the greatest abuses in Roman Catholicism was the selling of:  
(a) property (c) relics  
(b) church positions (d) indulgences
- \_\_\_\_\_ 2. Martin Luther was:  
(a) German (c) a Deist  
(b) Presbyterian (d) English
- \_\_\_\_\_ 3. The English Reformation was begun because:  
(a) Elizabeth I wanted to keep pace with Luther  
(b) Henry VIII wanted a divorce  
(c) William and Mary wanted to get married  
(d) the Pope wanted to conquer the British Isles
- \_\_\_\_\_ 4. Newfoundland was claimed for England by:  
(a) Christopher Columbus (c) John Cabot  
(b) James I (d) Elizabeth I
- \_\_\_\_\_ 5. The offspring of Henry VIII who became monarch of England was:  
(a) Edward VI (c) Elizabeth I  
(b) Mary (d) all of the above
- \_\_\_\_\_ 6. Elizabeth I encouraged the settlement of a colony at:  
(a) Plymouth (c) Roanoke  
(b) Narraganset (d) St. Augustine
- \_\_\_\_\_ 7. England's power increased by their defeat in 1588 of:  
(a) the Puritans (c) the Spanish Armada  
(b) the Prussian army (d) the Dutch fleet
- \_\_\_\_\_ 8. The first permanent English colonies in America were begun during the reign of:  
(a) Henry VIII (c) Charles II  
(b) George III (d) James I
- \_\_\_\_\_ 9. The political and economic philosophy that encouraged colonial settlement was:  
(a) mercantilism (c) toleration  
(b) ipsedixitism (d) democracy
- \_\_\_\_\_ 10. Jamestown was all of the following EXCEPT:  
(a) aided by the leadership of John Smith  
(b) part of Virginia  
(c) destroyed by the Croatoan Indians  
(d) the place where blacks were first sold into bondage in North America

- \_\_\_\_\_ 11. John Winthrop wanted the colony of which he was governor to be:  
(a) a haven for Jews (c) an agricultural paradise  
(b) a city set on a hill (d) a re-enactment of Israel in Egypt
- \_\_\_\_\_ 12. Minister Roger Williams believed that church and state should:  
(a) cooperate in every sphere of life (c) be separate  
(b) share tax revenue (d) work together to convert the Indians
- \_\_\_\_\_ 13. Roger Williams founded the colony of:  
(a) Connecticut (c) Williams Bay  
(b) Rhode Island (d) Pennsylvania
- \_\_\_\_\_ 14. Most of the early settlers in the colonies were all of the following EXCEPT:  
(a) single (c) male  
(b) farmers (d) Dutch or German
- \_\_\_\_\_ 15. In founding the colony of Pennsylvania, William Penn urged:  
(a) religious toleration (c) banning all people of German descent  
(b) religious persecution (d) teaching the Quaker religion to Indians
- \_\_\_\_\_ 16. In the colonies women:  
(a) had few legal rights (c) often were chosen as governors and judges  
(b) had more rights than they do today (d) resented their subservience to men
- \_\_\_\_\_ 17. The early writings from the colonies, such as the *New England Primer*, indicated that the colonists believed:  
(a) education should have a spiritual emphasis  
(b) education was not important  
(c) religion should be separated from education  
(d) the most important aspects of education were agriculture and science
- \_\_\_\_\_ 18. The Half-Way Covenant:  
(a) encouraged half-hearted Christianity  
(b) allowed a person to give only half of his expected tithe  
(c) allowed children of non-church members to get some benefits of church membership  
(d) called for settlers and Indians to meet half-way to resolve their differences
- \_\_\_\_\_ 19. Witchcraft in colonial Salem:  
(a) probably did not exist  
(b) probably existed, but many people overreacted in fear  
(c) was accepted as the established religion  
(d) was an early form of Communism
- \_\_\_\_\_ 20. One significance of William and Mary coming to the throne of England was that:  
(a) it was the first time a woman had been on the throne  
(b) they took the throne at the request and permission of Parliament  
(c) it enabled Catholics to have a greater voice in English politics  
(d) they wanted to give the American colonies their independence

# Quiz on Unit 3

- \_\_\_\_\_ 1. Enlightenment thinking:
- (a) emphasized natural law and de-emphasized God's role in the world
  - (b) denied the existence of God altogether
  - (c) promoted evolution
  - (d) increased respect for the monarchy
- \_\_\_\_\_ 2. John Locke:
- (a) believed in the divine right of kings
  - (b) applied reason and natural law to human society
  - (c) opposed Galileo's theories
  - (d) opposed Isaac Newton's theories
- \_\_\_\_\_ 3. In the American colonies, the governor represented:
- (a) the colonists
  - (b) the investors
  - (c) Parliament
  - (d) the king
- \_\_\_\_\_ 4. Who voted for representatives in the colonial assemblies?
- (a) all colonists 21 years old or older
  - (b) all males
  - (c) free male property owners
  - (d) free men and male slaves
- \_\_\_\_\_ 5. The two major opposing combatants in the French and Indian War were:
- (a) Canada and the United States
  - (b) Britain and France
  - (c) Britain and the colonies
  - (d) Canada and France
- \_\_\_\_\_ 6. One result of the French and Indian War was that:
- (a) France helped the colonies during the American Revolution
  - (b) France took over all of Canada
  - (c) England was ready to be rid of her American colonies
  - (d) England ceased building a world empire
- \_\_\_\_\_ 7. A crucial question facing Britain and the colonies in the 1700s was:
- (a) how to get more British people to migrate to the colonies
  - (b) how to get more Irish people to migrate to the colonies
  - (c) what was the best way for Britain to govern the colonies
  - (d) how to let women and slaves be able to vote in elections
- \_\_\_\_\_ 8. The Stamp Act:
- (a) created a new postal system for the colonies
  - (b) called for revenue stamps on newspapers and legal documents
  - (c) fined people for stamping on the ground
  - (d) was an attempt to stamp out colonial opposition to the king
- \_\_\_\_\_ 9. Some churches opposed the Great Awakening revival because:
- (a) evangelists charged that there were many dead churches and unconverted clergy
  - (b) church membership actually decreased a result of it
  - (c) a strong movement developed in opposition to a paid clergy
  - (d) many church members were persuaded to leave the colonies and move to Europe
- \_\_\_\_\_ 10. Jonathan Edwards was a:
- (a) Baptist
  - (b) Methodist
  - (c) Unitarian
  - (d) Congregationalist



# History Exam on Units 1-5

1. George Santayana said that people who cannot remember the past are what?  
\_\_\_\_\_
2. What was the most powerful agent for control in medieval Europe?  
\_\_\_\_\_
3. What is the name given to the period of intellectual inquiry, exploration, and artistic expression in Europe following the Middle Ages? \_\_\_\_\_
4. What civilization developed in Mexico around 1300? \_\_\_\_\_
5. What European country was dominant in the western hemisphere until about 1600?  
\_\_\_\_\_
6. For whom were the Americas named? \_\_\_\_\_
7. What was the first permanent European settlement in what would become the United States?  
\_\_\_\_\_
8. What English king broke with Rome because he wanted to obtain a divorce? \_\_\_\_\_
9. Who sailed to Newfoundland for England in 1497? \_\_\_\_\_
10. What was the first attempt by the English to establish a colony in North America?  
\_\_\_\_\_
11. What did the English defeat in 1588 that increased English power in the world?  
\_\_\_\_\_
12. What was the first permanent English settlement in North America, and when was it founded? \_\_\_\_\_

*exam continued on the next page*

13. What group founded Plymouth? \_\_\_\_\_
14. What group founded Massachusetts Bay? \_\_\_\_\_
15. What colony was begun as a haven for English Catholics? \_\_\_\_\_
16. What is the divine right of kings? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
17. What document speaks of forming a "civil body politic"? \_\_\_\_\_
18. What Biblical phrase did John Winthrop use to describe what he wanted the Massachusetts Bay colony to be? \_\_\_\_\_
19. Who was the official royal representative in a colony? \_\_\_\_\_
20. What colonial officer tried to push the French out of Fort Duquesne? \_\_\_\_\_
21. Where did many French refugees from Acadia in Nova Scotia go? \_\_\_\_\_
22. Who won the French and Indian War? \_\_\_\_\_
23. What was the Boston Tea Party? \_\_\_\_\_  
\_\_\_\_\_
24. Who gave the speech that included, "Give me liberty, or give me death"?  
\_\_\_\_\_
25. What British general surrendered to Washington at Yorktown, Virginia? \_\_\_\_\_
26. Who led thousands of settlers through the Cumberland Gap? \_\_\_\_\_
27. What was the first governing document for the United States?  
\_\_\_\_\_



28. In what year did the Constitutional Convention meet? \_\_\_\_\_

29. What issue did the Great Compromise settle?

\_\_\_\_\_

30. What issue did the Three-Fifths Compromise address?

\_\_\_\_\_  
\_\_\_\_\_

31. What phrase describes how each branch of government limits the powers of the other branches? \_\_\_\_\_

32. Which branch of the Federal government did the Founders expect to dominate the government? \_\_\_\_\_

33. What is the length of a Congressman's term? \_\_\_\_\_

34. What is the length of a Senator's term? \_\_\_\_\_

35. What is the length of the President's term? \_\_\_\_\_

36. Who is the President of the Senate? \_\_\_\_\_

37. What fraction of the Senate is elected every two years? \_\_\_\_\_

38. What is the term for the President refusing to sign a bill and sending it back to Congress?

\_\_\_\_\_

39. What are the first ten amendments to the Constitution called? \_\_\_\_\_

40. Which amendment guarantees freedom of religion and freedom of speech? \_\_\_\_\_



# English Exam on Units 1-5

1. Name the author of "To My Dear and Loving Husband." She was the first author living in America to have literary works published. \_\_\_\_\_
2. What was the first book printed in America? \_\_\_\_\_
3. What was the schoolbook published in Massachusetts and used for many years in American schools? \_\_\_\_\_
4. What kind of English writings from and about America were the first that colonists wrote?  
\_\_\_\_\_
5. Name a common type of publication from the 1700s that gave practical tidbits about life?  
\_\_\_\_\_
6. In what publication did Benjamin Franklin print secular proverbs?  
\_\_\_\_\_
7. What did the scarlet letter that Hester Prynne wore stand for? \_\_\_\_\_
8. How were people mistaken about Arthur Dimmesdale's character?  
\_\_\_\_\_
9. How does *The Scarlet Letter* show the effect of sin that is hidden and sin that is brought into the open? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
10. Who wrote "Paul Revere's Ride"? \_\_\_\_\_
11. What tone or emotion is expressed in that poem? \_\_\_\_\_  
\_\_\_\_\_

*exam continued on the next page*

12. Who wrote "Concord Hymn"? \_\_\_\_\_

13. For what event was this work written? \_\_\_\_\_

14. Who was the author of "Common Sense" and "The Crisis"? \_\_\_\_\_

15. What blessing did Phillis Wheatley see in her being brought to America as a slave?

\_\_\_\_\_

16. What do we call the series of essays published in support of ratification of the Constitution?

\_\_\_\_\_

*Identify the source of these quotations, using these choices. Write your answers in the blanks beside the quotations.*

*Poor Richard's Almanack*

*The Federalist Number 10*

*The Scarlet Letter*

*"The Crisis"*

17. "By a faction, I understand a number of citizens, whether amounting to a majority or a minority of the whole, who are united and actuated by some common impulse of passion, or of interest, adverse to the rights of other citizens, or to the permanent and aggregate interests of the community. There are two methods of curing the mischiefs of faction: the one, by removing its causes; the other, by controlling its effects." \_\_\_\_\_

18. "These are the times that try men's souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of their country; but he that stands it now, deserves the love and thanks of man and woman." \_\_\_\_\_

19. "Be slow in chusing a Friend, slower in changing." \_\_\_\_\_

20. "The same platform or scaffold, black and weather-stained with the storm or sunshine of seven long years, and footworn, too, with the tread of many culprits who had since ascended it, remained standing beneath the balcony of the meeting-house. The minister went up the steps." \_\_\_\_\_

# Bible Exam on Units 1-5

1. What was one purpose of the annual festivals that God commanded Israel to observe?

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2. What is meant by the term worldview? \_\_\_\_\_

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3. What are two elements of a God-centered worldview? \_\_\_\_\_

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4. A questionable practice of the medieval Catholic church was the selling of what?

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5. What German priest and scholar challenged this practice? \_\_\_\_\_

6. What is the term given to the points of debate this priest posted in Wittenberg in 1517?

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7. What is the name given to the religious movement this man started?

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8. What did the Half-Way Covenant do? \_\_\_\_\_

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9. What was the religion of William and Mary? \_\_\_\_\_

10. What dissenter founded the colony of Rhode Island? \_\_\_\_\_

11. What religious policy did William Penn insist on in Pennsylvania? \_\_\_\_\_

12. How did the Enlightenment change the common view of God and religion?

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13. What was the Great Awakening? \_\_\_\_\_

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*exam continued on the next page*

14. In what period did the Great Awakening occur? \_\_\_\_\_

15. Who was the leading American minister during the Great Awakening?  
\_\_\_\_\_

16. What is the point of the sermon, "Sinners in the Hands of an Angry God"? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

17. Why was the Great Awakening opposed by some churches?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

18. What kind of institutions were begun in America for the training of ministers?  
\_\_\_\_\_

19. What does God's sovereignty over the world mean?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

20. What is the supreme law for Christians? \_\_\_\_\_

21. What are the two most basic steps of interpretation?  
\_\_\_\_\_  
\_\_\_\_\_

22. What is the best interpreter of a passage of Scripture? \_\_\_\_\_  
\_\_\_\_\_

23. What was God's most important act? \_\_\_\_\_

24. What is meant by prooftexting? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

25. Psalm 119 is an extended praise of what? \_\_\_\_\_