Exploring World Geography

Student Review

NOTGRASS
HISTORY

Exploring World Geography Student Review
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A Note to Parents

The *Exploring World Geography* Student Review Pack is a tool to measure your student's progress as he or she studies *Exploring World Geography*. It includes three books: the *Student Review Book*, the *Quiz and Exam Book*, and the *Guide for Parents and Answer Key*. This material is intended to enhance your student's study of geography, the assigned literature, and worldview.

Please do not let it become a burden. Students should focus on learning about the issues, the people, and the scope of world geography, as they enjoy the literature and the primary documents and grow in their understanding of worldview. We pray you and your student have a successful journey around the world!

Student Review Book

The *Student Review Book* includes review questions on the lessons and most of the original sources in the *World Geography Gazetteer*, map skills assignments, and literary analysis of and questions on the twelve literature titles we suggest students read as they study *Exploring World Geography*. The material in the *Student Review* is arranged in the order in which a student will come to it as they study the course. The assignment box at the end of each lesson in *Exploring World Geography Part 1* and *Part 2* prompts your student to refer to these components at the appropriate time.

Review Questions. 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.

Map Skills Assignments. Students need to know how to use maps, what to look for and not look for on maps, and how we carry around mental maps that can be accurate or inaccurate. These assignments will help your student become familiar with maps, both traditional maps and digital maps we use in GPS devices and apps.

Literary Analysis. We have carefully selected the literature titles that students read 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, we included the tools for that in this book. As we said above, please do not let any of this material become a burden.

Following this Note to Parents, we have included "What Do You Think About What He Thinks? A Primer for Analysis of Non-Fiction" (to be read after Lesson 1) and "Who, What, How, Why, and Why Not: A Primer for Literary Analysis of Fiction" (to be read after Lesson 36). Your student will be given a reminder when it is time for him or her to read these sections.

Quiz and Exam Book

The *Quiz and Exam Book* contains geography quizzes and also periodic comprehensive exams in geography, literature, and worldview. The assignment box at the end of each fifth lesson in *Exploring World Geography Parts 1* and *Part 2* prompts your student to take a quiz and to take the comprehensive exams six times throughout the course. Each of these exams includes material from five units. We have printed the *Quiz and Exam Book* on perforated pages 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 geography quiz, the student should study the review questions and answers for the first four lessons from that unit.

Preparing for Exams. To prepare for the comprehensive exams in geography, English, and worldview, the student should review the following material:

Geography: Students should study the quizzes and answers from the previous five units.

English: Students should review the literary analysis and questions for each book the student has completed during the previous five units.

Worldview: Students should study the lesson review questions and answers from the worldview lesson of each of the previous five units (the last lesson in each unit).

We did not include questions on the readings from the *Gazetteer* on any quizzes or exams.

Guide for Parents and Answer Key

The *Guide for Parents* includes more detailed information on planning and grading the course and notes about the literature titles that we assign. The *Answer Key* contains the answers to the review questions, quizzes, and exams, as well as the answers to questions posed in the literary analysis and for one map skills assignment. The number in parentheses after an answer indicates the page number on which that answer is found in *Exploring World Geography Part 1* and *Part 2*.

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? For instance, *The Art of War* is a series of pithy observations and bits of advice, *Here I Stand* is a scholarly biography, *Bridge to the Sun* is a memoir, and *The Abolition of Man* is based on a series of lectures. 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.

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 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.

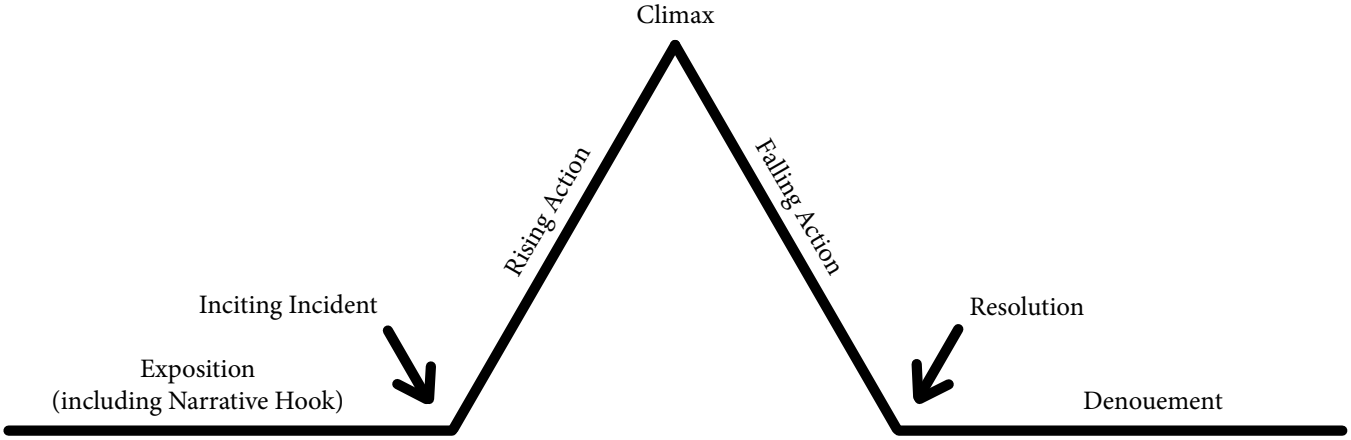
Writers do not write in order to have their work subjected to literary analysis. Nathaniel Hawthorne did not write *The Scarlet Letter*, nor did Charles Dickens write *A Tale of Two Cities*, for English teachers to analyze them to death or so that professors would have material for exams. They wrote 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* trilogy. 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 ninteenth-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 geographic setting always impacts the development of the story: isolated mountain villagers will act and speak differently from urban dwellers. The rural and urban settings—and the conflict between them—in *Cry, the Beloved Country* are crucial to the story.

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 the world'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 he 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 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 French Revolution," "How Lenin's Communist Russia operated," or "Life in a nineteenth-century English factory town." A **theme** can usually be stated in one sentence and often expresses a universal idea that the story conveys. *Cry, the Beloved Country* is about redemption, making something good out of something bad. The theme of *North and South* is prejudice.

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.

The Great Story

It's what we all want, whether we realize it or not. We want our lives to matter. We want to believe that our lives amount to something in spite of our mistakes and failures. We want to overcome hardships and rebound from setbacks. We want to find something good in the bad things that happen.

We call it redemption. It's the athlete who comes back from a terrible season and leads his team to the championship. It's the man who recovers from addiction or bankruptcy and accomplishes good. It chokes us up in a movie or brings forth a tear as we read a book.

Redemption is one of the great themes in literature; some might say it's the only real theme in literature. It's the story of Scrooge in *A Christmas Carol*. It's Anne of Green Gables achieving success after almost not being able to stay with Matthew and Marilla. It's the reason why the parable of the prodigal son is so powerful.

The real, true, greatest story of redemption is the story of Jesus Christ. He gave Himself to redeem mankind from sin. God redeemed the terrible cross by making it the beautiful means of salvation. God redeems us by taking our sinful, broken lives and making something worthwhile out of them: we become His children. The cross is the ultimate story of God bringing good from something bad.

Redemption is at the heart of the entire story of Scripture. God redeems Israel from slavery in Egypt. He redeems the Jewish captives of Babylon from bondage. He predicts that one day the Suffering Servant would bear the sins of all and set us free. The story of the Old Testament points toward and is fulfilled in Christ. Redemption is what is so beautiful and powerful about the gospel: what we long for so desperately Christ accomplishes. We can know that we do indeed matter enough that the Son of God died for us. We can be saved, reconciled, redeemed.

As you read a book, whether fiction or nonfiction, look for the story of redemption. When a main character rises to the occasion, completes a journey, or turns out better than it looked as though he would, that's redemption. We want people to turn out to be winners because that's what we want to be. In Jesus, we are.

Unit 1

Lesson 1

1. What is the science that deals with the description, distribution, and interaction of the diverse physical, biological, and cultural features of the earth's surface?
2. What is the study of how physical geography impacts human activity and how human activity impacts physical geography?
3. The crew of what spacecraft captured the image of the earth that has come to be called the Blue Marble?
4. What is the term for the impact that every astronaut has reported of being deeply affected by looking back at the earth beneath them?
5. In what galaxy is our Sun located?
6. The conditions of the earth being just right for human life has led to the earth being called the _____ Planet.
7. About how far away is the moon from the earth?
8. The tilt of the earth's polar axis from vertical is about _____.
9. What percentage of the earth's surface is covered with water?
10. What is the term for the moving of the plates in the earth's crust and outer mantle?

Lesson 2

1. Alexander the Great founded a city in Egypt that he called _____.
2. What librarian from antiquity calculated the circumference of the earth?
3. Who invented the term geography?
4. What German-born mapmaker published Vespucci's account of his voyages to the New World?
5. What name did this mapmaker propose to give to the New World?
6. During the negotiation of the peace treaty that ended the Revolutionary War, what American negotiator insisted that the United States extended to the Mississippi River?
7. What female geologist helped map the ocean floor?
8. What project aims to develop a 3-D map of the earth using satellite images?
9. What does GPS stand for?
10. What are two terms used to describe the age in which we live?

Lesson 3

1. What historian and geographer was born in 64 BC in Amasya in Pontus?
2. What body of water does Pontus sit beside?
3. How did this geographer obtain an education?
4. Of what philosophy did this geographer become an adherent?
5. Of what governing authority was this person a strong supporter?
6. What was the 17-volume work that this geographer published based on his travels and on information he gleaned from others?
7. What did this person say was "essential to all the transactions of the statesman"?
8. Whom did this person consider to be the father of geography?
9. What did this person say "defines the contours of the land and gives it its shape?
10. What first century AD Jewish writer referred to this geographer?

Strabo's *Geography*

1. What does Strabo say geography unfolds to us and acquaints us with?
2. According to Strabo, what did Homer say encompassed the earth?
3. Where did Homer say the sun and constellations rose and set?
4. Strabo says that the knowledge of geography connected with what two other areas of study?

Lesson 4

1. What town on the western side of the Mississippi River is part of Illinois?
2. The motions of the seas change what feature of physical geography?
3. What are two causes of dramatic changes in the earth?
4. A volcano built a 1,313 foot mountain near what town in Mexico?
5. What did the undersea eruption of a volcano off the coast of Iceland create?
6. What two large and powerful empires mentioned in the lesson no longer exist?
7. Ethnic conflict in the Balkans re-emerged after what development?
8. Timor-Leste gained its independence from what country in 2002?
9. What is the term for "the increasing interconnectedness of production and trade among the nations and the increasing dependence of many nations on economic activity outside of their own borders"?
10. What is the term for the indiscriminate cutting of trees without planting new ones?

Lesson 5

1. What is the term for the set of presuppositions that leads a person to see the world as he or she does?
2. What was the difference between the parents and the school vice principal, the two political candidates, and the two acquaintances in the coffee shop described at the first of the lesson?
3. What is the term for the pattern a person uses to organize his or her world?
4. Who has a set of presuppositions as described in Question 1?
5. Why does this set of presuppositions matter?.
6. What was the Nazis' belief about themselves?
7. What was the consequence of the Nazis' belief regarding other groups?
8. Is a paradigm reality?
9. Are you likely to change your actions long-term without changing your worldview?
10. What are two reasons for learning about non-Christian worldviews?.

Unit 2

Lesson 6

1. The military of what country had the goal of mapping the entire world during the Cold War?
2. What are some things the Soviet rulers wanted to know about their own country?
3. About what other country did the Soviet Union have the most interest in finding out information?
4. How did the Soviet Union likely obtain information about that country?
5. How many maps did one expert estimate that the Soviet Union made during this program?

6. Were any maps published in the Soviet Union and available to the general public there deliberately inaccurate?
7. One of the oldest maps we know about was created on a clay tablet in what is now northern Iraq in what year?
8. What was a common map form in the late Middle Ages in Europe?
9. What is the term that describes how a map is positioned?
10. What agency did the U.S. Congress establish in 1879 that produced maps of the United States?

Lesson 7

1. What are four tools that geographers have used in practicing their profession?
2. What is a map?
3. What kind of map shows the borders of states or countries?
4. What kind of map shows elements of an area's terrain?
5. What kind of maps helps people get from one place to another?
6. What is the term for a collection of maps?
7. What is the process for transferring locations on the earth to the surface of a map?
8. What has probably been the most common projection used in drawing maps?
9. What shows the direction of north on a map?
10. What chart gives the meaning of the symbols used on a map?

Lesson 8

1. What is the name for the zero degree meridian of longitude that runs through Greenwich, England?
2. Where on earth does a day begin?
3. What is the name for the imaginary lateral lines that are parallel to the equator?
4. What parallel of latitude is about 23 degrees, 26 minutes north of the equator?
5. What parallel of latitude is about 23 degrees, 26 minutes south of the equator?
6. What are the long parallel lines running north and south that converge at the North and South Poles?
7. At what latitude is the Arctic Circle?
8. What is the name given to the area between the Arctic Circle and the Tropic of Cancer?
9. What is the name given to the area between the Tropic of Capricorn and the Antarctic Circle?
10. At what latitude is the Antarctic Circle?

Lesson 9

1. What are two of the greatest physical safeguards for the United States?
2. What does Russia lack on the Atlantic and Pacific Oceans?
3. What are four elements of the geography of Africa that limit its trade and cultural interactions with other cultures?
4. What two men became involved in a printing business that started in Chicago in 1856?
5. What big break did the company receive in 1868?
6. What quick-thinking action helped the company recover from the Chicago fire of 1871?
7. When did the company publish its first map?
8. What did it begin to publish in 1880?
9. What development in the first quarter of the 1900s increased the demand for road maps?

10. For what industry is the company a leading producer of GPS tablet systems for routing and log-keeping?

Lesson 10

1. Who said, "The facts of life are conservative"?
2. What are the three most central questions the answers to which reveal much about a person's worldview?
3. How does the Bible compare God and Satan?
4. Another key question to determine your worldview is: What is the meaning and purpose of _____?
5. What are two reasons why it is important to answer the previous question?
6. It is important to determine what is _____ and how you know it.
7. If you are a Christian, how you complete what sentence provides a window onto your worldview?
8. When David considered the heavens, what question came to his mind?

Literary Analysis

Know Why You Believe
Paul Little

If someone has taught you the truths of the gospel, thank God for that. They have given you a great gift. To face life from the perspective of faith is to live with the strongest foundation you can have. In *Know Why You Believe*, Paul Little does you a service by collecting in one place the reasons why faith is a logical and reasonable position.

Little also provides a service to those who don't have a foundation of faith. Not everyone—not even everyone in America—grows up with this foundation. Many voices in our culture express skepticism about Christianity. For those who hear these voices and have questions about the Christian faith, Little offers solid, carefully researched answers that will point people in the direction of faith.

A long-time staff member of InterVarsity Christian Fellowship, a parachurch organization that ministers primarily to college students, Little heard many questions from students, but they generally boiled down to the twelve that are the chapters in this book. Little wrote the book to extend his ministry to those with whom he could not converse personally. He provides the evidence, but he also notes that faith is a decision of the will and not just a matter of being convinced in the mind.

Christian apologetics is not what it might sound like. It is not an apology for believing in Jesus. Instead, the term comes from the Greek word that means speaking in one's own defense. Apologetics is a discipline that presents carefully reasoned arguments in defense of the truthfulness of Christianity. A term that has a similar meaning is Christian evidences.

Know Why You Believe informs and supports a Christian worldview. As we say many times in this curriculum, your worldview has a profound impact on your life. There is a real and significant difference between living on the basis of a Christian worldview and living on the basis of uncertainty, skepticism, or outright rejection of Christ. *Know Why You Believe* provides answers for all those who seek the truth.

Having said this, however, we need to point out what we believe are a couple of weak points in the book. The first is Chapter 9, "Do Science and Scripture Agree?" The chapter makes some good points. For instance, Little is justly critical of what he calls "scientism," the idea that anything contemporary scientists say must be true. We have seen the "assured findings of science" change so often that to believe the most recent scientific conclusions or assumptions are the final word is short-sighted. He also correctly points out that theistic evolution assumes that the intelligent, rational God uses an illogical, irrational, chance-based process of evolution, which simply does not make sense.

However, when Little introduces the subjects of science and Scripture at the first of the chapter, he says, "No doubt there is conflict." He seems to be referring to conflict between some scientists and some religionists. Scripture is true and scientific reality is true, and truth does not conflict with truth.

Little appropriately supports the idea of microevolution, within kinds. However, he speaks of mutations as potentially helpful or favorable. Experience has shown that at least some mutations are harmful.

He seems to support the idea that we must "remain agnostic" about the age of the earth. Agnosticism not only says that we don't know but that we cannot know. Evidence for a young earth exists that we can know, but the book does not deal adequately with it.

Little mentions a 1992 announcement that scientists had found "stunning confirmation" of a big bang creation event, but he does not give details of it. This sounds like a claim made in the media (claims which are notoriously sensational and inexact), and whatever it was certainly did not end the controversy. Moreover, the supposed claim did not deal with the question of what banged, that is, the origin of the dense material that supposedly exploded. Even if you assumed a big bang, the first and most vital question is how something arose from nothing; for that to happen requires a Creator. No "big bang" theory addresses this question.

Little ends the chapter by saying that "science and Scripture show some signs of becoming strong allies." Scientific fact and Scripture properly interpreted have always been and always will be strong allies. Little's discussion in this chapter shows that someone can be right about a lot of things—which he is in the book as a whole—but miss it on some issues. We can all grow in our understanding of God's truth. If nothing else, these passages can help you define and sharpen your positions on these matters.

The second weak point comes at the very end of the book, in Little's description of the young man who was "stuck between the screen door and the real door" in terms of coming to faith in Jesus. The young man's prayer moved him an important step closer to Jesus, but nowhere in the New Testament is anyone told to pray a little prayer in order to be saved. Jesus calls people to deny themselves, take up their cross, and follow Him. Calls to respond to the gospel that Christians proclaim in the book of Acts—certainly based on faith and resting in the grace of God—speak of repentance, confession, baptism, and a change of lifestyle and worldview. Becoming a Christian, a disciple of Jesus, goes much deeper than intellectual assent to the truth of Jesus or even the admission of a need for Jesus. Jesus does not call people to a minimum essentials religion—whatever it takes to get by—but to a decision to be all in, responding to His word as Lord.

However, these two weaknesses in the book do not take away the value of the book as a whole in presenting an effective apologetic for why faith is not just a possible choice but a compelling one and the best one. Believers always have room to grow in understanding why their faith is reasonable, logical, and defensible.

Content Questions

1. What was the main group of people Paul E. Little worked with and ministered to?
2. What is one of the evidences for the existence of God discussed in Chapter 2?
3. What historical event in the New Testament does Little say is the foundation stone of the Christian faith?
4. What have modern archaeological discoveries shown about the Bible?
5. Does Little agree with the statement, "It doesn't matter what you believe as long as you believe it?"

Analysis Questions

1. What is one of the questions in this book that you have wondered about before? How helpful was Little's answer to your question?
2. What is one question or topic in the book that you would like to delve into further? What would be some good sources for information on the topic?
3. Why is it important for a person to know why they believe what they believe?

Unit 3

Lesson 11

1. The region we usually call the Middle East extends from where to where north to south?
2. The term Middle East assumes that we are looking at the region from what perspective?
3. What is the Fertile Crescent?
4. The eastern end of the Fertile Crescent has been called what?
5. _____% of the people in the Middle East are Muslim, while _____% of the people in Israel are Jewish.
6. What is the English name for the largest contiguous sand desert in the world, located on the Arabian Peninsula?
7. In Palestine the "early rains" begin in what month, and the "latter rains" come in what month?
8. What geographic feature begins in Turkey and continues to Kenya?
9. Most of ancient Mesopotamia is in what modern country?
10. What two rivers are the principal features of Iraq?

Lesson 12

1. The secret agreement to divide the Ottoman Empire (or the Middle East) is usually called by what two names?
2. During what war was the agreement made?
3. The representatives of what two countries made the agreement?
4. What underground resource in the Middle East was of interest to the two countries and to other European countries?
5. What promise did Great Britain make to the Arab peoples?
6. What idea did the diplomats have for governing Palestine?
7. Did the agreement support or violate Great Britain's promise to the Arabs?
8. What was the term for the area that a country ruled or had responsibility for?
9. What British foreign minister in 1917 expressed support for a Jewish homeland in Palestine?
10. What group made the Sykes-Picot agreement public?

Lesson 13

1. Palestine is about the size of which of the United States?
2. God promised to give Abraham and his descendants the land called what?
3. What happened to Israel after they were not faithful to God?
4. Who changed the name of the region to Palestina in the second century AD?
5. On what group's name was this name based?
6. What was the movement that was based on a desire to establish a Jewish homeland?
7. What took place in the 1930s and 1940s in Europe that intensified many Jews' desire for a secure Jewish homeland?
8. What organization passed Resolution 181, which called for partitioning Palestine into a Jewish state and a Palestinian state with Jerusalem under international control?
9. In what year did Israel declare itself to be a nation?
10. What two unconnected areas did Palestinians declare to be the State of Palestine in 1988?

Lesson 14

1. What is the unofficial name given to the broad region where many Kurds live?
2. Parts of what five countries make up this unofficial homeland?
3. The Kurds are the largest ethnic group in the world that does not have what?
4. From what ancient people do the Kurds believe they are descended?
5. According to tradition, which two apostles carried the gospel to the Kurds?
6. What powerful Kurdish Muslim leader was sultan of Egypt and pushed the Crusaders out of Jerusalem?
7. What did Kurdish Muslims maintain in many villages as memorials to their friendship with Jews?
8. Kurds are predominantly of what branch of Islam?
9. What country opposed Kurdish autonomy in the 1920s?
10. Under whose leadership did the government of Iraq use chemical weapons against the Kurdish city of Halabja in 1988?

Unit 3 Map Skills Assignment

Take out a clean 8 1/2" x 11" sheet of paper and draw a map of the area around you right now. Answer these questions to describe your map.

Is your position at the center of the map? Did you draw looking down from above or did you draw with your perspective at one edge?

Do you show distances accurately to scale?

Do you indicate the presence and relative sizes of any hills, rivers, streets, and other buildings?

Are the locations of objects relative to one another accurate?

Are the sizes of buildings shown in accurate scale?

Are the streets intersecting accurately? Do you show any curves in the roads that are there?

How might you use this map, and how might someone else use it?

How does this exercise help you appreciate the science and art of a map?

Lesson 15

1. What is the term for the Jews who lived away from Canaan? (Hint: It is the Greek word for dispersed ones).

2. What is the term for the designated area of a European city (the first one was in Venice) where Jews were required to live?
3. What is a primary reason why many Jews in Europe became tailors, shopkeepers, artisans, and moneylenders?
4. What is the term for persecutions, often including physical attacks, on Jews in Eastern Europe and Western Russia?
5. What is the term for scholars who study population?
6. What are the three main branches of modern Judaism?
7. What is the Hebrew term for the Day of Atonement?
8. The book of Esther in the Old Testament tells of the establishment of what feast to commemorate the deliverance of the Jews in Persia from the evil Mordecai?
9. What is the observance that marks the coming of age of a Jewish boy or girl?
10. Jews who come to believe in Jesus as Messiah call themselves what?

Unit 4

Lesson 16

1. What many people call a Turkish knot in rug weaving is really what?
2. What Medieval Italian traveler praised Armenian rugs?
3. Between what two seas is Armenia located?
4. One source described mountainous Armenia by saying, "There are no _____."
5. What geographic feature is a cherished symbol for Armenians?
6. What region in southern Azerbaijan has an ethnic Armenian majority and most of its people want to be independent of Azerbaijan?
7. According to tradition, what two apostles spread the gospel into the region of Armenia in the first century AD?
8. Of what church are most Armenians members?
9. What are elaborately carved memorial stones that bear a cross and other intricate designs?
10. Soldiers from what empire forced many Armenians from their homes during World War I, which led to a huge genocide of Armenians?

"The Gods of the Copybook Headings"

Write a paragraph giving your response to the poem. What is the tone of the poem: serious, mocking, satirical, or other? How valid is Kipling's criticism of modern thought? What do you think he is saying by the poem? To what extent do you share his opinion?

Lesson 17

1. What position did Winston Churchill hold at first during the Great War?
2. What kind of ground do armies want to hold because it is more defensible?
3. What are four geographic factors that military planners have to consider?
4. What two continents meet in Turkey?
5. Turkey controls the water passage between what two bodies of water?
6. What two countries are located in both Europe and Asia?
7. What three bodies of water make up the Turkish Straits?