

Exploring World Geography

Student Review



NOTGRASS
HISTORY

Exploring World Geography Student Review
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Review Questions and Literary Analysis by Bethany Poore
(except *Know Why You Believe* analysis by Ray Notgrass)

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Notgrass History
975 Roaring River Rd.
Gainesboro, TN 38562

1-800-211-8793
notgrass.com

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.

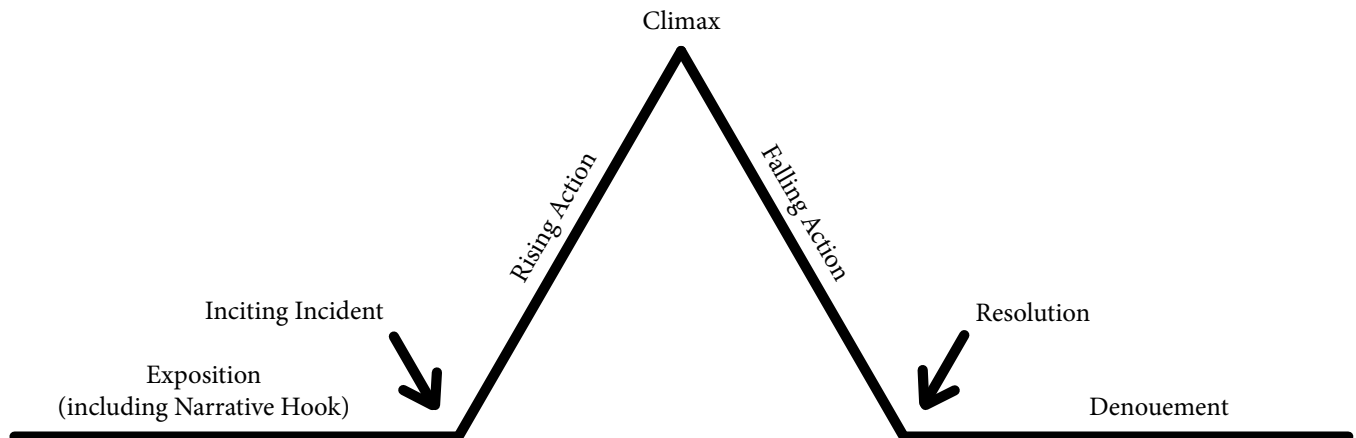
Writers do not write in order to have their work subjected to literary analysis. Nathaniel Hawthorne did not write *The Scarlet Letter*, nor did Charles Dickens write *A Tale of Two Cities*, for English teachers to analyze them to death or so that professors would have material for exams. They wrote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

Unit 8

Lesson 36

1. What is the capital of Rwanda?
2. What industry discussed in the lesson is part of a movement of national renewal and economic revival?
3. What are the two main ethnic groups the lesson discusses?
4. What is another name for the Twa people?
5. During the colonial era in the 1890s, Rwanda was part of an area known as what?
6. Who has been president of Rwanda since 2000?
7. Of what ethnic group is this president?
8. What country has built a uniform factory in Rwanda?
9. During the 1990s, Rwanda became known around the world for a terrible incidence of what?
10. From what country did Rwanda gain its independence in 1962?

Lesson 37

1. What large geographic feature runs through Malawi north to south?
2. What is the name of the thick porridge made of maize that is a mainstay of the diet of Malawians?
3. In what village was William Kamkwamba born?
4. William and his cousin began a business repairing what?
5. How did William learn about windmills?
6. For what two main reasons did William build a windmill?
7. Where did William see a huge wind farm?
8. From what college in the U.S. did William graduate?
9. What has William provided for every home in his village?
10. What statement did William make in his first TEDTalk that became a theme at the conference?

Lesson 38

1. Erastus Kavuti became a Christian while he was stationed at what Air Force base in the United States?
2. Where did Kavuti want to go to teach the gospel?
3. What major issue did Kavuti and other Christians want to confront to demonstrate that their church cared?
4. Kenya is on the coast of what ocean?
5. What geographic feature lies on Kenya's southwest corner?
6. About how many ethnic groups live in Kenya?
7. What two time-consuming methods do Kenyans usually use to get clean water?
8. What are some negative consequences of the lack of safe water?
9. What is a "mindset of poverty"?
10. What did one Kenyan tell a group of Americans was the most important gift they could give?

South Sudan Independence Day Speech

1. Whom did President Mayadit identify as the founder of their nation?

2. Mayadit hoped the day would mark a new beginning of what?
3. Mayadit said that the government's first, second, and final priorities should be what?
4. What African proverb did he quote?

Lesson 39

1. Who won the men's marathon at the 1960 Summer Olympics?
2. From what country did he come?
3. Where were the 1960 Summer Olympics held?
4. What had Italian soldiers stolen from Ethiopia in 1937?
5. What was the significance of his victory?
6. Who was nicknamed "the Shifter"?
7. What Olympic athlete had to return his gold medals, only to have them restored posthumously?
8. In what four kinds of businesses has Haile Gebrselassie invested?
9. Who ran an unofficial marathon in under two hours?
10. What explanations have people offered to explain the successes of East Africans in long distance running?

Unit 8 Map Skills Assignment

Projection and Distortion

We pointed out in Lesson 7 that projection of the round earth's surface onto a flat map allows us to use information about the earth's surface in practical ways. The tradeoff is that such an action distorts the presentation of the earth's surface. We discussed various ways that people have projected the surface of the earth and how these have attempted to limit the distortion presented. People who use maps have determined how to use maps despite the distortion. Review the descriptions of these projections and the illustrations of them in Lesson 7.

It is important to remember that the surface of the earth is so huge compared to the relatively small areas in which we live that the small, flat maps we use such as road maps still represent the round surface of the earth but the distortion used in this projection is so small as to be inconsequential. In other words, you do not have to be concerned about the road map you use leading you off course when you are driving two hours to Grandma's house. If she lived in Greenland, that would be another matter.

Lesson 40

1. What are some influences that can help develop a person's worldview?
2. Can people believe things that are not true?
3. Might people whom you respect have attitudes and practices that are not right?
4. What is the best source for understanding the world?
5. If someone's actions are not consistent with his or her stated worldview, what does that indicate?
6. Should a person's conversion to Christ mean that his or her underlying worldview should change also?
7. In Acts, who was converted to Christ in Samaria but did not at first change his worldview about how things worked in the world?
8. Do some people today confess faith in Christ but still cling to their previous belief system?

9. What does Paul describe in Romans 12:2 that is another way of expressing changing one's worldview?
10. Do the majority of people in the world share your worldview?

Literary Analysis

A Long Walk to Water Linda Sue Park

A Long Walk to Water has two parallel narratives that eventually intersect: the story of Nya and the story of Salva Dut. Also, though the book is written as fiction, the narrative of Salva Dut is based on a real person and his real experiences. The author organized the information and events of Salva Dut's life into a story. Almost every story has a plot, or a chronology in which the events unfold.

In the following analysis, we will look at *A Long Walk to Water* (specifically the narrative of Salva Dut) through the lens of Freytag's Pyramid, which you read about on page 6. Below are the elements of plot according to Freytag's Pyramid. Refer back to the diagram and definitions for Freytag's Pyramid as we look at each element and how the author uses it in *A Long Walk to Water*.

Exposition: laying out the situation and background, introducing the characters.

Look at pages 1-4 of *A Long Walk to Water*. Write down at least three things the author tells us to help us quickly get to know Salva Dut and the life he leads?

Inciting incident: something that gets the story moving.

Look at the lower half of page 5 and upper half of page 6 in *A Long Walk to Water*. How would you describe in one sentence this event that serves as the story's inciting incident?

Rising action: building drama; each significant event is called a complication.

Chapters 2-13 (pages 8-82) in *A Long Walk to Water* contain the rising action of Salva Dut's story. This section includes Salva's long journeys on foot to refugee camps in Ethiopia and Kenya. It covers many years, includes some of the important people he met along the way, and tells of the many times when his life was spared. Flip briefly through this section to jog your memory. Write down three significant events from the rising action.

Climax: the single key event or turning point; the moment of greatest tension.

What was the turning point in *A Long Walk to Water*? What happened that changed Salva Dut's life completely? (Hint: See page 89.) Write one to two sentences explaining how the climax turned the story in a different direction.

Falling action: events that occur as a result of the climax.

As a result of the climax, Salva comes to live in the United States. How would you summarize Salva's adjustment to the United States in one to two sentences?

Resolution: the event in which the main issue is resolved.

In *A Long Walk to Water*, the resolution brings together Salva's background in Sudan, the new opportunities he had after moving to the United States, and his dream to find a way to help his countrymen. The resolution for Salva was also the resolution for Nya and her village. What happened that provided the resolution for both parallel narratives? Summarize this in one to two sentences.

Denouement (day-new-maw): the finishing out and tying up of the details of the story.

In the denouement of *A Long Walk to Water*, we learn of a chain of good effects that will come to Nya's village because of the well. See page 113. How would you describe the book's message of hope and redemption?

Unit 9

Lesson 41

1. From what geographic feature did Erasmus Jacob pull a baseball-sized diamond in 1870?
2. What Englishman began building a fortune by renting equipment to prospective diamond miners?
3. What project was this man's dream to transverse the continent of Africa?
4. What company promoted the idea that diamonds were rare and desirable?
5. What became the standard gift that a man gave to his fiancée?
6. When and where were diamonds first known?
7. About how many countries today have known diamond mines?
8. In what body of water is the company Debmarmine Namibia exploring for diamonds?
9. What are three controversies related to contemporary diamond mining?
10. People decide that certain materials have exceptional value. How is human interaction with geography involved with these materials?

Lesson 42

1. What Zulu chief, educator, and lay preacher said, "The road to freedom is via the Cross"?
2. What did Vasco da Gama name the coastal area of southeast Africa that he sighted on Christmas Day 1497?
3. Who became leader of his people and established KwaZulu as their land?
4. What group established a settlement at Port Natal (later called Durban) in 1824?
5. What group moved out of the Cape of Good Hope area because of British encroachment?
6. What name was given to the area north of the Tugela River where Zulus lived?
7. What name was given to the area south of the Tugela River where Boers lived?
8. What is the largest ethnic group in South Africa, making up about 20% of the population?
9. What is the common term for the system of racial segregation that South Africa practiced until 1994?
10. What prestigious award did Albert Luthuli receive in 1961?

Lesson 43

1. Who began the Gospel Chariot ministry?
2. Who did the lesson describe as someone who saw the church as a symbol of oppression but was eventually converted to Christ?
3. How did the man in Question 2 describe the way the man in Question 1 answered his questions?
4. How would you describe a Gospel Chariot vehicle?
5. How many Gospel Chariot vehicles are in use?
6. How many countries does the Gospel Chariot ministry reach?

7. How many people come to Christ each year through this ministry?
8. How did Christians use the Gospel Chariot vehicles during the Ebola crisis in Liberia in 2013?
9. What institution offers a six-month course for equipping new believers?
10. Who, along with other African Christians, now leads the Gospel Chariot ministry?

Unit 9 Map Skills Assignment

Absolute and Relative Location

Geographers have given us two ways to describe the location of a given place. We can describe it in absolute terms—its location on the surface of the earth—or in relative terms—how far away it is and in what direction it is from another location.

Both ways have their uses. Sometimes we just want to know that Duluth is in northern Minnesota, at 46.7867° north latitude, 92.1005° west longitude. At other times we want to know that Duluth is at the western end of Lake Superior, 144 air miles north of Minneapolis and 1,193 air miles east of Boise, Idaho.

The system of parallels of latitude and meridians of longitude helps us with both absolute and relative location. We have given you Duluth's absolute location. If we say that X is at X latitude and X longitude, and we know how long each degree of measurement is, we have an idea of where the other location is and how far away it is.

You can find the following information on the Internet or in a world atlas if it has a mileage chart.

Find the absolute location of Tokyo, Japan, in terms of its latitude and longitude.

Find the relative location of Tokyo in terms of its distance from Los Angeles, California.

Find the absolute location of your hometown in terms of its latitude and longitude.

Find the relative location of your hometown in terms of its distance from Washington, D.C.

Lesson 44

1. How large is South Africa compared to an American state?
2. What geographic feature is at the edge of the interior plateau of South Africa?
3. What geographic feature is in the northwest region of South Africa?
4. What country is completely surrounded by South Africa?
5. What country is at the northeast corner of South Africa and changed its name in 2018?
6. By the early 1960s, South Africa divided its population into what four racial groups?
7. What government leader began ending apartheid in 1990?
8. Who was the first black president of South Africa?
9. What commission investigated civil rights violations that occurred during apartheid?
10. What gap is wider in South Africa than anywhere else in the world?

Nelson Mandela's Inauguration Speech

1. Mandela said that South Africa had become the universal base of what?
2. He said that the end of apartheid was a common victory for what?
3. Who was the Second Deputy President?
4. Mandela said that the sun shall never set on what?

cultures change. What should we take with us from *Revolution is Not a Dinner Party*? The book leads us to consider the answers to these questions:

How do ruthless dictators end up in power?

What happens when dissenters are silent?

What is lost when open debate and the freedom to disagree are squashed?

Why is a country and culture centered on one human being doomed to failure?

What happens when people feel justified in enacting violence?

Where does revenge lead?

What cannot be taken away from us without our permission?

Content Questions:

1. What is Ling's father's connection to America?
2. How is Ling's relationship with her mother different from her relationship with her father?
3. How did the government portray Chairman Mao to the people of China?
4. How did the Communist Party continue to benefit from Ling's father after they imprisoned him?
5. What were the Chinese people forced to mourn publicly beginning September 9, 1976?

Analysis Questions:

1. In two or three sentences, how would you analyze the Cultural Revolution in China from a Christian worldview?
2. Why do you think fear is a powerful motivator?
3. Why do you think Mao's regime crumbled so quickly after his death?

Unit 20

Lesson 96

1. What two countries have been somewhat surprisingly drawing closer because of concern about China?
2. How is the South China Sea related to goods being shipped to and from China?
3. What is the potential significance of the South China Sea related to energy?
4. How has China changed the geography of the South China Sea?
5. What international law governs maritime activity?
6. What is the standard modern territorial limit that countries can claim?
7. How far out from the baseline is the maximum exclusive economic zone that countries can claim?
8. What are the two most significant land formations in the South China Sea?
9. What is China's position regarding its ownership of the South China Sea?
10. To what previous situation does China compare its position on the South China Sea?

Lesson 97

1. What deep spot on the ocean floor lies just to the east of the Philippines?
2. What is the name of the Pacific rim where the Philippine islands are located and where the majority of earthquakes and volcanoes occur?

3. The 1991 eruption of a volcano on what mountain in the Philippines was the most severe eruption in the twentieth century?
4. In a typical year, how many typhoons affect the Philippines?
5. What route did trade ships follow between the Philippines and Mexico from 1565 to 1815?
6. The Philippine islands have been part of what two colonial empires?
7. When did the Philippines gain independence after World War II?
8. What is the largest single ethnic and language group in the Philippines?
9. What is the predominant religion of the Philippines?
10. What religion has a strong presence in the southern Philippines?

Lesson 98

1. Why is Vietnam more than just a place and why does it have an emotional impact for many Americans?
2. Vietnam is located on what peninsula?
3. What European country colonized the eastern part of Indochina?
4. Who led the Communist movement in Vietnam against the French and later against the United States?
5. What were the Communist rebels in South Vietnam called?
6. What was the belief that, if Vietnam fell to the Communists, other countries in Indochina and Southeast Asia might fall also?
7. What was the defoliant that the United States used in the jungles of Vietnam?
8. When did the government and military of South Vietnam collapse?
9. What U.S. president ended the trade embargo against Vietnam?
10. What is the huge cave discovered in Vietnam in 1990?

Lesson 99

1. What is the term for the huge wall of water that struck Banda Aceh in Indonesia on December 26, 2004?
2. How many inhabited islands are in Indonesia?
3. How does the population of Indonesia rank among the nations of the world?
4. Indonesia has the largest number of what religion of any country in the world?
5. The surface of the earth rests on a layer of _____?
6. What two changes occur in a tsunami as it approaches land?
7. What percentage of tsunamis are the result of earthquakes?
8. A 1964 earthquake near _____ caused a tsunami in _____.
9. What portion of Indonesia received recognition as an independent country in 2002?
10. Why has Indonesia decided to build a new capital city?

Unit 20 Map Skills Assignment

Satellite Images

You will find it helpful—and fascinating—to become familiar with satellite and high altitude images of the earth's surface. On the Internet you can find images of your house and other small areas, and you can also see images of large areas of cities or parts of states. The quality of satellite imagery has increased greatly over the decades, providing more and more detail of the surface of the earth and the things people have built on it.

Mapping apps, such as Google Maps, and various NASA websites, including <https://worldview.earthdata.nasa.gov>, provide easy access to satellite imagery.

Look at the satellite images in this curriculum on pages 36 and 133 in *Part 1* and pages 641 and 666 in *Part 2*. What can you see, and what can you not see?

As you look at these images, be amazed at the accuracy of maps that cartographers drew before they had high altitude perspectives.

Lesson 100

(Note: Some of these could be answered correctly with more than one response, but these rely on specific statements in the lesson.)

1. The entire New Testament is really about what?
2. According to John 5:17, Jesus' worldview is that God is _____.
3. Jesus believes that _____ and _____ are real.
4. People are not the enemy of God; _____ is the enemy.
5. For what two reasons did Jesus know what makes people tick?
6. Jesus opposed empty _____.
7. The way of Jesus requires a person's whole _____ and _____.
8. Jesus said that greatness in the kingdom of God comes by _____.
9. Jesus believed in the _____ of God.
10. The New Testament teaches that _____ and _____ are coming.

Unit 21

Lesson 101

1. Who were the first known inhabitants of New Zealand?
2. Who signed the Treaty of Waitangi?
3. What two trends changed the majority people group on the islands?
4. New Zealand is part of the world region called what?
5. What is the primary geographic feature of New Zealand?
6. What is a common nickname for the people of New Zealand?
7. What is the name of the language of New Zealand's indigenous people?
8. What two people worked together to develop a written language for these people?
9. What is the New Zealand term for European New Zealanders?
10. What organization consists of 53 countries, almost all of which are former British territories plus the United Kingdom?

The Treaty of Waitangi

1. Who was the monarch of the United Kingdom at the time the treaty was signed?
2. Who was the Lieutenant-Governor of New Zealand at the time?
3. What did the Maori chiefs cede "absolutely and without reservation"?
4. The British monarch extended to the natives of New Zealand all the rights and privileges of what?
5. In what year was the treaty signed?

Lesson 102

1. Who landed at Botany Bay and named the land he claimed New South Wales?
2. Who sailed around Australia and charted the continent?
3. What was the term for the British policy of taking prisoners to colonies to serve out their terms?
4. For whom was the city of Sydney named?
5. What native person who lived in the area of Sydney spent time with the British settlers, who eventually built a house for him on a peninsula in Sydney Harbor?
6. Australia is the largest country that lies entirely within the _____.
7. What is the term for a drowned river valley that is open to the sea?
8. What transportation structure was completed on Sydney Harbor in 1932?
9. What landmark structure on Sydney Harbor has multiple performance and meeting halls?
10. When was this facility opened?

Lesson 103

1. What is the term for the vast heartland of Australia?
2. What fraction of the continent does it cover?
3. What animal was imported to this region between 1870 and 1920 to help with carrying goods and people?
4. What are two large rock outcroppings in this region?
5. In 1985 the Governor-General of Australia returned the deed of Ayers Rock National Park to what group?
6. What did this group do with the park?
7. What gem was found in central South Australia in 1915?
8. What is the name of the town in the Outback that is partly underground?
9. Who began digging caverns there in the 1920s?
10. When do most people who play golf there play on the local course?

Lesson 104

1. What did Sir James Cook's ship strike and as a result needed six weeks of repair?
2. What is an atoll?
3. Who accomplished the earliest documented sighting of this geographic feature by a European?
4. What is the term for coral expelling algae and thus removing color from the coral?
5. What is the world's largest sand island?
6. Where is the only place on earth where rocks from the earth's mantle are exposed above sea level?
7. What island off Australia was a penal colony for parts of the 1800s?
8. What was known as "Sydney's Food Bowl"?
9. What island is the scene of an annual red crab migration?
10. Isaiah said that God lifts up the islands like what?

Lesson 105

1. How many species of cactus are native to Australia?
2. What did Arthur Phillip bring to Australia from South America?
3. With what was this infested?