



LANGUAGE ARTS

STUDENT BOOK

▶ **9th Grade** | Unit 9

Language Arts 909

Studies in the Novel

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Studies in the Novel

Introduction

The novel form has been developed and used for many years. Many forms led up to what today is called the novel. The novel, as we know it now, had its beginnings in the eighteenth century. Authors added to the form and style of these early novels. Novels of the nineteenth and twentieth centuries took several modes of expression.

In this LIFE PAC® you will study the definition, history, and modes of the novel. You will read one complete novel, *Twenty Thousand Leagues Under the Sea*, which your teacher will provide or which you will purchase. You will learn how the novelist Jules Verne used plot and characterization in this novel. You will also learn to define, and to write a critical essay about, a novel.

Objectives

Read these objectives. The objectives tell you what you will be able to do when you have successfully completed this LIFE PAC. When you have finished this LIFE PAC, you should be able to:

1. Define the novel and the types of prose fiction that led up to the novel.
2. Outline the history of the novel.
3. Identify the common modes of expression used by novelists.
4. Explain plot and characterization in the novel *Twenty Thousand Leagues Under the Sea*.
5. Define criticism and depend on evidence to write a critical paper.
6. Survey the methods of writing critical essays.
7. Identify the steps in writing a critical essay

1. THE NOVEL

The novel is a form of writing that you will study now. In this section you will learn the definition of the novel by studying all of the forms that helped contribute to this definition. You will read about the history of the novel in the

eighteenth century. You will also study the five modes of expression, naturalism, romanticism, impressionism, expressionism, and realism, used most often by novelists.

SECTION OBJECTIVES

Review these objectives. When you have completed this section, you should be able to:

1. Define the novel and the prose fiction that led up to the novel.
2. Outline the history of the novel.
3. Identify the common modes of expression used by novelists.

VOCABULARY

Study these words to enhance your learning success in this section.

abstract (ab' strakt). Expressing or naming a quality, idea, or concept; not concrete.

chivalry (shiv' ul rē). The rules, customs, and spirit of ideal knights in the Middle Ages.

chronological (kron u loj' u kul). Arranged in the order in which events occurred.

determinism (di tēr' mu niz um). A doctrine that human actions are the necessary results of earlier causes.

didactic (dī dak' tik). Meant to teach.

gamut (gam' ut). The entire range of anything.

haphazard (hap haz' urd). Not planned.

legendary (lej' un der ē). Not historical; like a legend.

mores (môr' āz). The traditional rules and customs of a group of people.

narrative (nar' u tiv). A story or account.

pessimistic (pes' u mis' tik). To take the least favorable view.

satirical (su tir' u kul). Of or containing satire, or the use of mockery, irony, or wit to ridicule.

sensory (sen' sur ē). Of or having to do with the senses.

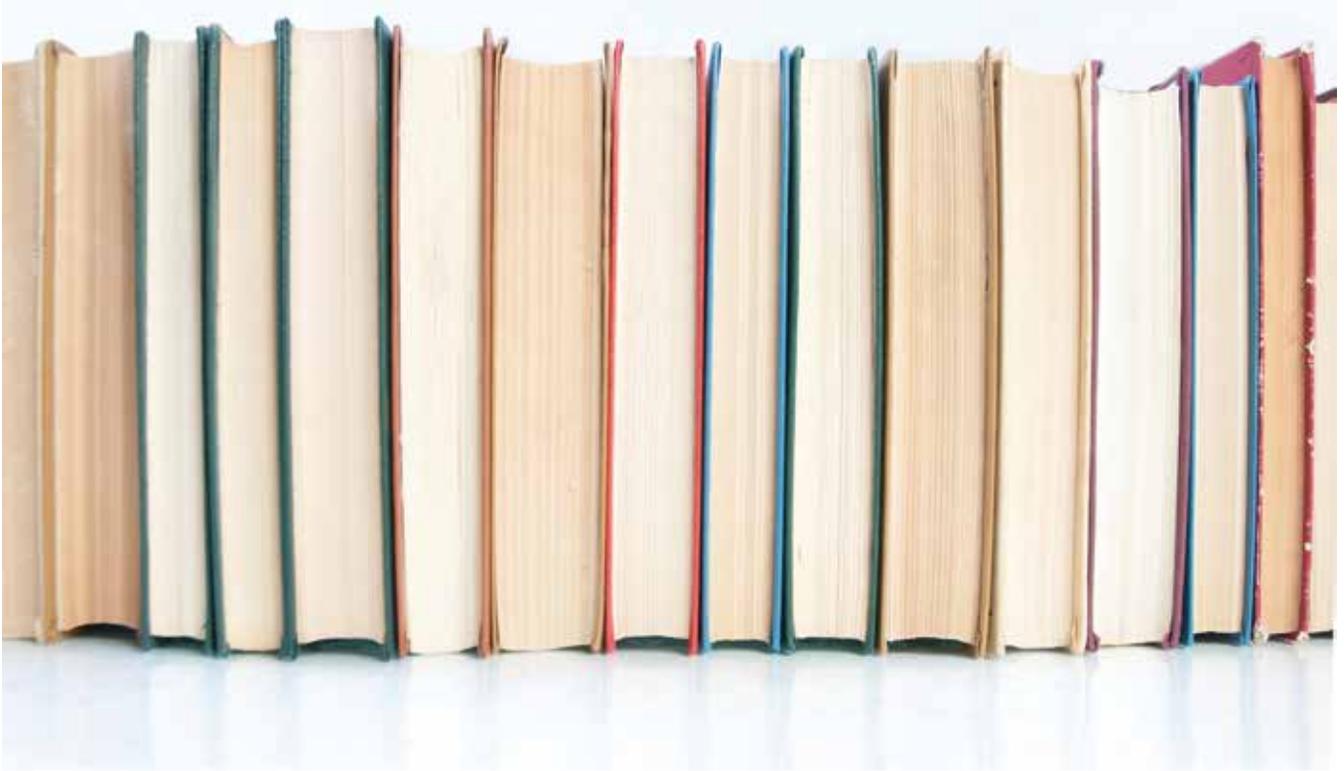
spectrum (spek' trum). Figurative range or scope of a subject.

symbol (sim' bul). Something that stands for or represents something else.

symmetry (sim' u trē). An arrangement marked by regularity and balanced proportions.

Note: All vocabulary words in this LIFEPAAC appear in **boldface** print the first time they are used. If you are not sure of the meaning when you are reading, study the definitions given.

Pronunciation Key: hat, āge, cāre, fār; let, ēqual, tērm; it, īce; hot, ōpen, ōrder; oil; out; cup, pūt, rüle; child; long; thin; /ʒh/ for then; /zh/ for measure; /u/ represents /a/ in about, /e/ in taken, /i/ in pencil, /o/ in lemon, and /u/ in circus.



DEFINITION OF THE NOVEL

To define the novel is difficult. In daily conversation the word *novel* is generally used to describe a long prose narrative of fiction. This loose definition does not describe much about the working of a novel. Accordingly, the novel is prose, it is a **narrative**, and it is a long work. When the novel is studied as literature, however, the definition must be more restricted. The term *novel*, then, is restricted to a long prose narrative in which the characters are either in an unchanging condition or are in the process of changing because of the events or actions that surround them in the novel.

The author of a novel cannot simply write a long prose work. The author must have a plot, a theme, or an idea in mind. Without such an organizing principle, the long prose narrative will only be a **haphazard** jumble of paragraphs; it simply will not tell the story well, or the author will fail to communicate what he wants to say. The long prose narrative must have a central and dominant idea that guides the literary work. That dominant idea is the *theme*. In fiction the theme is the **abstract** concept that becomes concrete through the author's representation of characters, events, and **sensory** experience.



Write the letter of the correct answer on each line.

- 1.1 The organizing principle of a novel is _____ .
 a. length b. prose c. word choice d. theme
- 1.2 The theme of a novel is _____ .
 a. an abstract idea b. a concrete idea c. not necessary

Write true or false.

- 1.3 _____ A haphazard arrangement of paragraphs will produce a novel.
- 1.4 _____ The theme is a concrete aspect of a novel.
- 1.5 _____ Plot is a necessary ingredient of a novel.
- 1.6 _____ Character is necessary to a novel.

Origin of the word *novel*. Almost without exception, the term *novel* refers to a prose narrative. Geoffrey Chaucer, the great medieval English author, wrote a long narrative poem entitled *Troilus and Criseyde*. This work has often been classified as a novel, providing the exception to the rule.

The term *novel*, however, is a word that the English language has adopted from the Italian *novella*. The term *novella* was borrowed because it best describes the work that the English call the novel. The *novella* was a short, very compact story that was extremely popular during the medieval period in Europe. The novella also was written in a more realistic manner. The best example of a collection of such stories or tales is the *Decameron* of Giovanni Boccaccio. In Europe the word *roman* is used for what we call the novel. *Romance* is a word that comes from *roman*. Because of the

association of novel with *roman*, the novel is also associated with the romance.

The term *romance* was generally applied to a **legendary** story, a highly imaginative story, or a story told poetically that dealt with knights and their deeds. The romance reflected the age of **chivalry**. This type of story also made generous use of mystery and fantasy. Any components made about society by the writer of the romance stressed the characters' ranks and made careful social distinctions. Usually the treatment of subjects in a romance is not overly serious. The hero of such a story is generally involved in an adventure. Love interest in a romance is an important ingredient. The reader of a romance is always conscious of the narrator, the person who recounts the narrative. In fiction, *narrator* is a technical word that refers to the author or to the person telling the story.



Write true or false.

- 1.7 _____ Chaucer's great, long narrative poem, *Troilus and Criseyde*, has been called a novel.
- 1.8 _____ The English word *novel* is a borrowed word.
- 1.9 _____ Giovanni Boccaccio was a great writer of stories.
- 1.10 _____ The *romance* is a very serious story.
- 1.11 _____ *Narrator* is a technical word in fiction.

Write the letter of the correct answer on each line.

- 1.12 The word *novel* is linked to the romance because _____.
 - a. novels are romantic books
 - b. the root of the word, *romance*, *roman* means story
 - c. the main characters of a novel are always in love
 - d. of the age in which they are written
- 1.13 The medieval romance generally is about _____.
 - a. knights and their deeds
 - b. great horses
 - c. the poor
 - d. farming
- 1.14 The reader of a medieval romance is _____.
 - a. unaware that there is a narrator
 - b. always mystified by the narrator
 - c. always conscious of the narrator
 - d. never concerned about who the narrator is
- 1.15 A novel is a _____.
 - a. short poem
 - b. long poem
 - c. short story
 - d. a long prose narrative
- 1.16 Geoffrey Chaucer wrote the great narrative poem _____.
 - a. *Decameron*
 - b. *Don Quixote*
 - c. *Troilus and Criseyde*

Complete this activity.

- 1.17 Briefly describe a narrator in fiction.

Realistic representation of life. Whereas the romance is the imaginative and poetic telling of the experience of life, the novel is a more realistic representation of the world of common men and women. Whereas the romance is the tale of long ago and far away and of the improbable the novel is a story concerned with the facts of the actual world and with what can probably happen.

All novels in some way represent life. The representations, however,—and this must always be remembered—take place in a fictional narrative about life and experience.

Since the novel can represent life, such fiction can be serious. The seriousness arises when the novel deals with humankind in a way that shows it important and significant to the action in the fictional world of the novel. The fictional world of a novel is created by an author. The world of a novel varies immensely from author to author because each writer creates a new fictional world for a new work. That world may be all the relationships of a whole nation or of a very small town. That world may be as confined as the captain's cabin of a ship or as a little island. That world may also be as withdrawn as the farthest recesses of the human mind.



Answer true or false.

- 1.18 _____ The romance is a concrete, realistic story.
- 1.19 _____ Imagination and poetic narration are important to the romance.
- 1.20 _____ Novels represent real life.
- 1.21 _____ The real world in a novel is the fictional prose narrative that makes up the novel.
- 1.22 _____ Serious fiction deals with an important person who is significant to the action.

Write the letter of the correct answer on each line.

- 1.23 The novel is a realistic representation of the world because it _____ .
 a. deals with common men and women b. deals with the politics of an age
 c. deals with strange occupations d. deals with mysterious places
- 1.24 The description that best suits the novel is _____ .
 a. "facts of the actual world" b. "never, never land"
 c. "a world of fantasy" d. "it's like a fairy tale"
- 1.25 The description that best suits the romance is _____ .
 a. "here and now" b. "tomorrow the future"
 c. "long ago and far away" d. "it's so real"
- 1.26 The world of a novel is the world that _____ .
 a. is everywhere around us b. is created by the author
 c. is beyond time and space d. is the world of romance
- 1.27 The factor that makes the world of the novel vary from one novel to another is _____ .
 a. the author b. the publisher c. the editor d. the printer

Subject matter. The subject matter of novels has been neither catalogued nor listed because each novel deals with a subject in a different way. Since novels will probably continue in this manner, a list will never be made. Humankind and its world can be looked at in such numerous ways that the series of views of the world and subjects about the world are endless. The novel runs the **gamut** from the hilarious recollections of *Tristram Shandy* by Lawrence Sterne

to the extremely complex and serious *War and Peace* by Leo Tolstoy.

A novelist is an artist who takes his materials, words and ideas, in hand and shapes them according to the formal demands of fiction. When the novelist writes, he presents a special and singular view of the world by his use of words. The result is that novels are as varied as their subjects and the different approaches used by their authors.



Answer yes or no.

- 1.28 _____ Can words be hilarious or funny?
- 1.29 _____ Can novels be complex?
- 1.30 _____ Can novels have varied subject matter?
- 1.31 _____ Do author's cause variations in novels?
- 1.32 _____ Can a novelist put a novel together any way he wants?

Match these items.

- | | |
|--------------------------------|---------------------------|
| 1.33 _____ Lawrence Sterne | a. <i>War and Peace</i> |
| 1.34 _____ Leo Tolstoy | b. world of the novel |
| 1.35 _____ varied subjects | c. shaper of materials |
| 1.36 _____ novelist | d. <i>Decameron</i> |
| 1.37 _____ fictional narrative | e. <i>Tristram Shandy</i> |
| | f. different novels |

Novel of character. A novel may be a novel of character. The character is the major emphasis in a novel of this type. The character is represented with extreme care and is developed clearly. The excitement of an episode or an incident is not the first concern of the author.

Novel of incident. A novel may also be a novel of incident. In a work of this type, the action and the episodes dominate the work. Rather than sustained suspense throughout the

novel, the excitement is generated by a series of unrelated incidents. Daniel Defoe's novel, *Robinson Crusoe*, is a novel of this type. The plot structure of such a novel is loose. The incidents of *Robinson Crusoe*, the shipwreck, the meeting with Friday, the confrontation with the visiting natives, and so on, follow each other in proper **chronological** order; but they are more or less independent of one another. One incident does not contribute to the suspense of another.



Answer these questions.

1.38 What are the marks of a novel of character?

- a. _____
- b. _____
- c. _____
- d. _____

1.39 What are the marks of a novel of incident?

- a. _____
- b. _____
- c. _____
- d. _____
- e. _____

1.40 Who is the author of *Robinson Crusoe*? _____

Picaresque novel. Other novels simply present a series of incidents. The picaresque novel is a work of this type. Such a novel is either a chronicle or the life of an individual of low degree who lives by his wits rather than by his work. Using this method gives the author the opportunity to write **satirical** comments about society, its classes, and its **mores**. The picaresque novel is also marked by a strong sense of adventure. The use of realistic methods is demonstrated by the author's close attention small details of pettiness between the characters, their expressions, and their social caste.

Stream-of-consciousness novel. At the other end of the **spectrum** is the stream-of-consciousness novel. A writer of this type of novel assumes that the mind of the character at any given moment of time is a jumbled mixture of all levels of awareness. This mixture of

awareness includes sensations, thoughts, memories, associations, and reflections. If the mind is described at that given moment of time, all of those varied, jumbled, disjointed, and illogical pieces must be expressed in words, images, and ideas that represent approximately the unorganized flow of the mind—the stream-of-consciousness.

The novel can be in any imaginable form possible between the two extremes of the picaresque and the stream-of-consciousness. Because the novel can be written in so many forms, it is difficult to study. The novel, however, has had great impact on readers and their thinking for the last two centuries. When a form of literature has had so much impact, one should learn more about that form of literature.

SELF TEST 1

Answer true or false (each answer, 1 point).

- 1.01 _____ The theme of a novel is an abstract idea.
- 1.02 _____ The root of the word *romance* is *roman*.
- 1.03 _____ Novels tell stories about fairy tales.
- 1.04 _____ Authors cause variations in the novel.
- 1.05 _____ Picaresque novels describe incidents in the lives of people of low degree.
- 1.06 _____ Medieval romances contribute realism to the novel.
- 1.07 _____ Charlemagne is part of the Matter of Britain.
- 1.08 _____ To the naturalistic writer, the human person is an animal.
- 1.09 _____ Realism has never disappeared from man's literary efforts.
- 1.010 _____ Impressionism deals with precise moments rather than with long spans of time.

Match these items (each answer, 2 points).

- | | | |
|-------------|--|------------------------|
| 1.011 _____ | <i>Shepherd's Calendar</i> | a. Matter of Britain |
| 1.012 _____ | <i>Life of Alfred the Great</i> | b. gothic novel |
| 1.013 _____ | <i>Sir Gawain and the Green Knight</i> | c. Matter of Antiquity |
| 1.014 _____ | <i>Song of Roland</i> | d. detective novel |
| 1.015 _____ | <i>Havelock the Dane</i> | e. pastoral |
| 1.016 _____ | <i>Troilus and Criseyde</i> | f. novel of manners |
| 1.017 _____ | <i>Pamela</i> | g. Matter of England |
| 1.018 _____ | <i>Castle of Otranto</i> | h. Matter of France |
| 1.019 _____ | <i>Pride and Prejudice</i> | i. historical novel |
| 1.020 _____ | <i>Ivanhoe</i> | j. epistolary form |
| | | k. biography |

Write the letter of the correct answer on each line (each answer, 2 points).

- 1.021** The type of novel that is faithful to a geographical section is _____ .
 a. historical b. regional c. problem
- 1.022** Romanticism _____ .
 a. turned against the formality of the preceding era
 b. was very formal
 c. was very realistic
- 1.023** The novel of manners dealt primarily with _____ .
 a. regions b. history c. a single social class
- 1.024** The gothic novel recalled the _____ from the romances.
 a. realism b. code of chivalry c. customs
- 1.025** Early biography was weighted with _____ .
 a. commemoration and moralizing b. facts
 c. fancy
- 1.026** The most famous diary in English was written by _____ .
 a. Henry Fielding b. Jonathan Swift c. Samuel Pepys
- 1.027** Milton's famous pastoral elegy is _____ .
 a. *Lycidas* b. *Adonais* c. *Thyrsis*
- 1.028** A stream-of-consciousness novel describes _____ .
 a. a sleeping mind b. a blank mind
 c. a mind that is a jumble of many elements
- 1.029** *Robinson Crusoe* is a _____ .
 a. psychological novel b. novel of incident
 c. gothic novel
- 1.030** All novels in some way represent _____ .
 a. life b. fantasy c. poetry

Complete these sentences (each answer, 3 points).

- 1.031** The medieval romance contributed a. _____ and b. _____ to the novel.
- 1.032** In the epistolary form of the early novels, the author uses _____ to move the action forward.
- 1.033** A good example of a novel of incident is _____ .
- 1.034** The most common modes of writing the novel are naturalism, a. _____ ,
 b. _____ , c. _____ , and d. _____ .
- 1.035** The writer of naturalism looks at man as an a. _____ who
 b. _____ .

1.036 The best prose style for a realistic novel is a. _____ and
b. _____.

Define the terms (each answer, 4 points).

1.037 mores _____

1.038 narrative _____

1.039 abstract _____

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