



# LANGUAGE ARTS

STUDENT BOOK

▶ **9th Grade** | Unit 9

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# Language Arts 909

## Studies in the Novel

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# Studies in the Novel

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## 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.

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**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.



Theocritus, a Sicilian poet of the third century BC, who wrote sketches of rural life titled *Idylls*. Virgil, the great Latin poet, added another dimension when he wrote about his friends as if they were shepherds moving through country scenes in his poem. Three forms of the pastoral are the dialogue, the monologue, and elegy. The *dialogue* was most often a singing match between two shepherds; the *monologue* was generally that of a shepherd who praised someone loved or some person of note in a poem; the *elegy* or lament was a poem for a dead friend.

The form of the pastoral was artificial. The shepherds spoke in courtly language and were usually dressed in a manner better suited to the parlor than to the hills and meadows of the countryside.

The pastoral poets did not contribute to the accuracy of description of country life, but to

the artistic creation of the countryside of the poem. The pastoral became a very popular form in England between 1550 and 1750. At that time the pastoral came to be any poem or prose descriptions of rural people and their surroundings. The subject matter of the pastoral poem became more important than the ancient form.

Milton, the great English poet of the seventeenth century, used the pastoral imagery of the shepherd and the countryside when he wrote his famous pastoral elegy, *Lycidas*. Other great examples of English pastorals are Shelley's *Adonais*, Matthew Arnold's *Thyrsis*, and Edmund Spenser's *The Shepheardes Calender*. In the twentieth century a special definition of the pastoral is used. The pastoral has become a method of taking those things that are complex and expressing them simply through the use of simple characters, situations, and images. The pastoral also had its effect in drama.



### Match these items.

- |      |       |                             |    |            |
|------|-------|-----------------------------|----|------------|
| 1.51 | _____ | <i>Idylls</i>               | a. | Milton     |
| 1.52 | _____ | <i>Adonais</i>              | b. | Arnold     |
| 1.53 | _____ | <i>Lycidas</i>              | c. | Theocritus |
| 1.54 | _____ | <i>Shepheardes Calender</i> | d. | Virgil     |
| 1.55 | _____ | <i>Thyrsis</i>              | e. | Shelley    |
|      |       |                             | f. | Spenser    |

### Define these terms.

- 1.56 pastoral \_\_\_\_\_
- 1.57 monologue \_\_\_\_\_
- 1.58 dialogue \_\_\_\_\_
- 1.59 elegy \_\_\_\_\_

**Complete this activity.**

**1.60** Write a few sentences about the development of the pastoral.

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**Diaries and journals.** Diaries and journals developed the historical interest common to the novel. A diary is a day-by-day record of events that happen in the life of the diary writer. Generally a diary is a record of very personal events and thoughts and is not intended for publication. The most famous diary in English is that of Samuel Pepys, in which he records events between January 1, 1660, and May 29, 1669. Important diaries were also written by Jonathan Swift and John Wesley. In recent years statesmen, politicians, and religious leaders have been using it as a conscious literary form. A journal is usually less intimate than a diary. Such a book records not so much the most personal events and thoughts, but rather an account of personal impressions of daily events.

**Biography.** Biography led to depth in character portrayal. A biography is a “life at times” book. Two points are important in a biography: the life of a central figure and the time in which this figure lived. All attention is focused on the central figure and his or her career. Today a biography must be history and an accurate history, whereas before, biography involved gossip as well as proved fact. Biography must treat all the important aspects of the person. The period of the man’s life must be presented accurately with the facts, and the facts *must* be interpreted in order to show the character and the mental stature of the man. The history cannot be romantically inclined nor can it moralize and try to be a teacher. Biography is an accurate presentation of the life history of a person from birth to death. It is presented in

such a way that the interpretation of the facts of that person’s life are honest and give a single impression of the character, mind, and personality of that person.

The original purpose of a biography was the commemoration of a person. This element of commemoration can be found in the great Anglo-Saxon epic, *Beowulf*. A second purpose, that of encouraging morality, was later added to that desire to commemorate a great person. The early lives of the saints were written to commemorate great men and women of the church who demonstrated virtue. The first approach to modern biography was made in Bishop Asser’s *Life of Alfred the Great* (AD 893), but it still was heavily weighted with commemoration and moralizing. By the fifteenth century biography was less serious, less commemorative, less **didactic**.

English biography as a recognized form of literature came into being in the sixteenth century with William Roper’s *Life of Sir Thomas More* and George Cavendish’s *Life of Wolsey*. The purposes of commemoration and moralizing were there, but a great effort was made to avoid prejudice. Both books concentrated on the life of the man. Both books made it a clear purpose to follow the truth. Both authors struck a good balance and wrote adversely of their subjects when an adverse comment was necessary. Because these works aimed at the whole truth, biography stepped into the field of literature.

The seventeenth century provided only character sketches and contributed very little to the art of biography. A form called the *character*

was developed. A character was a prose work that was a frank, witty, and gossipy estimate of a contemporary character. John Aubrey's *Brief Lives* is an example of the character.

The eighteenth century was the publication of one of the greatest accomplishments in *biography*, Boswell's *Life of Johnson*. Dr. Samuel Johnson, the subject of James Boswell's famous work, insisted that truth about the subject of a biography was more important than respect for the dead person or the subject's relatives. Johnson himself attempted to practice his rule in his *Lives of the Poets*.

Boswell, however, added a new dimension when he wrote about Johnson. Although he used methods developed by earlier authors, the manner in which he combined all the elements gave biography a new perspective. He brought in humor and provided enough large and small detail so that the reader could analyze and deduce the truth. He used the seventeenth-century *anecdote*, a short narration that laid out the particulars of an event of interest without plot or unity of time and place. He used

the tradition of *ana*, a collection of miscellaneous sayings and bits and pieces of information, about a particular person. From this word comes the formation of many words, such as *Johnsoniana*, to which *-ana* is added to denote miscellaneous information about a person. He added the sense of intimacy and personal comment. Boswell made biography real and convincing.

The nineteenth-century writers produced tedious "authorized" biographies by biographers under the sway of the family or the relatives of the central figure. False piety and errant moral judgments ruled the writing of biography.

Twentieth-century biographers have attempted to reach inside the central figure. Many such works are attempts to read the hidden emotional life of the subject and the motives that are not immediately apparent. Although too inaccurate historically, good examples of this kind of writing are Lytton Strachey's *Eminent Victorians* and *Queen Victoria*.



### Match these items.

- |      |       |                                 |    |                  |
|------|-------|---------------------------------|----|------------------|
| 1.61 | _____ | <i>Life of Sir Thomas More</i>  | a. | Bishop Asser     |
| 1.62 | _____ | <i>Life of Alfred the Great</i> | b. | Samuel Johnson   |
| 1.63 | _____ | <i>Life of Wolsey</i>           | c. | Lytton Strachey  |
| 1.64 | _____ | <i>Beowulf</i>                  | d. | William Roper    |
| 1.65 | _____ | <i>Life of Johnson</i>          | e. | Samuel Pepys     |
| 1.66 | _____ | <i>Eminent Victorians</i>       | f. | George Cavendish |
| 1.67 | _____ | <i>Lives of Poets</i>           | g. | Anglo Saxon Epic |
| 1.68 | _____ | <i>Brief Lives</i>              | h. | James Boswell    |
|      |       |                                 | i. | John Aubrey      |





**Define these terms.**

- 1.69 diary \_\_\_\_\_
- 1.70 journal \_\_\_\_\_
- 1.71 biography \_\_\_\_\_
- 1.72 character \_\_\_\_\_
- 1.73 anecdote \_\_\_\_\_
- 1.74 *ana* \_\_\_\_\_

**Tales and romances.** Suspense was learned from tales and medieval romances. A tale is a simple prose narration without a complicated plot. The object of the tale is to hold the reader's interest to the end, that is, to create suspense.

Medieval romances are adventure stories about knights, famous kings, or ladies in distress. Characters in medieval romances act heroically because of deep religious faith, love, or simply because of the great adventure before them. The medieval romance was a story of mystery and fantasy. Reading the romance taught later writers the value of suspense in writing by employing mystery and fantasy.

The great English medieval romances of the thirteenth and fourteenth centuries have been grouped under four headings. The "Matter of

England" includes the Germanic and English tradition, two examples of which are *Richard Lionheart* (before 1300) and *Havelock the Dane* (c. 1300). The "Matter of France" included the stories about Charlemagne and William of Orange. The most popular of them is *The Song of Roland* (late 1300s). The "Matter of Antiquity" included the legends about Alexander the Great, the city of Thebes, and the city of Troy. A famous example of this group is the *Troilus and Criseyde* of Chaucer. The "Matter of Britain" takes into account the important literature about King Arthur. The great *metrical romances*, tales in verse, represent this literature. *Sir Gawain and the Green Knight* from the fourteenth century is the finest example. The "Matter of Britain" is also represented by the great prose work of Thomas Malory in the fifteenth century, *Le Morte d'Arthur*.



**Answer these questions.**

- 1.75 What is a medieval romance generally about? \_\_\_\_\_  
\_\_\_\_\_
- 1.76 What did the medieval romance contribute to the novel? \_\_\_\_\_  
\_\_\_\_\_

**Define these terms.**

- 1.77 The Matter of England \_\_\_\_\_

1.78 The Matter of France \_\_\_\_\_

1.79 The Matter of Antiquity \_\_\_\_\_

1.80 The Matter of Britain \_\_\_\_\_

**Match these items (a letter may be used more than once).**

1.81 \_\_\_\_\_ *Richard Lionheart*

1.82 \_\_\_\_\_ *The Song of Roland*

1.83 \_\_\_\_\_ *Troilus and Criseyde*

1.84 \_\_\_\_\_ *Havelock the Dane*

1.85 \_\_\_\_\_ *Sir Gawain and the Green Knight*

1.86 \_\_\_\_\_ *Le Morte d'Arthur*

a. The Matter of England

b. The Matter of France

c. The Matter of Antiquity

d. The Matter of Britain

**The novels.** The writers who finally created the novel had to be familiar with and to understand what had gone before them. To write the novel these writers finally had to bring all the strands from previous literary types together into one thread, the novel.

These developments are a very simple outline of the situation. In ancient Greece during the period of its classical literature, a novel was produced by Aristides in the second century BC. This novel was based on his hometown, Miletus. The work was called *Milesiaka*. In the fourth century AD Heliodorus the Syrian wrote a love story called *Aethiopica* that was somewhat true to life. Longus wrote *Daphnis and Chloe*, a pastoral novel, in the third century. A famous novel from Rome is the *Satyricon* of Petronius, a novel on the life and customs of the time of the Emperor Nero.

Italy has given literature the word *novella*. This Italian form paved the way for the narrative form of the modern novel and gave it its name. Spain produced a work of major importance in the development of the novel, the great *Don Quixote* (1605), written by Cervantes. The French practiced the novella form (*nouvelle*). The first work looked upon as a true novel was the *Princesse de Clèves* of Marguerite de la Vergne, who wrote it during the 1660s.

The background of the whole of Europe belonged to the eighteenth century English writer. Greece and Rome provided classical examples; the continent gave them the romances, the pastorals, the picaresque, and the *ana*. All of these strands finally come together in the English novel.

In 1740 Samuel Richardson published his *Pamela: or Virtue Rewarded*. All the critics and the historians of literature admit his work is a clear and fully developed novel. The novel is presented in *epistolary form*; that is, the action is moved forward by letters written by one or more of the characters. The novel gives the reader the sense of being on the scene. The epistolary method allows for as many points of view about a given situation as there are letter-writers among the characters. Further, the form permits the writer of the letters to present remarks about other characters or events without getting involved in the action.

Other novels followed in rapid succession. Henry Fielding wrote his satire of *Pamela*, *Joseph Andrews*, in 1742. Tobias Smollet published *Roderick Random* in 1748. Laurence Sterne, with the publication of *Tristram Shandy* (1760-1767), undertook to explore new ground in the novel form by exploring the inner self of his character.

Naturalism became an influence to be noticed in most forms of the novels by the last half of the nineteenth century. Thomas Hardy and George Eliot both wrote from that philosophy. The writers of naturalism assume a deep interest in nature but an interest that is governed by the principles of scientific investigation. They believe that everything that is real exists in nature and that nature is composed of objects, actions, and forces. Why they are and what they are, these writers believe, can be found out by objective and scientific inquiry.

Americans did not see the publication of a novel for fifty years after *Pamela*. The early

1820s saw the publication of novels by James Fenimore Cooper, particularly the famous Leatherstocking series that included *The Pioneers* (1823), *The Deerslayer* (1841), *The Last of the Mohicans* (1826), and *The Pathfinder* (1840). *The Scarlet Letter* by Nathaniel Hawthorne appeared by 1850 and with that book the American novel came into its own. The novel in this country reached a high point with the publication of Herman Melville's *Moby Dick* in 1851. American novelists then moved toward naturalism. After the First World War (1918) Ernest Hemingway and William Faulkner produced a romantic novel with strong leanings toward naturalism.



**Match these items.**

- |      |       |                                   |    |                         |
|------|-------|-----------------------------------|----|-------------------------|
| 1.87 | _____ | <i>Milesiaka</i>                  | a. | Henry Fielding          |
| 1.88 | _____ | <i>Satyrican</i>                  | b. | Petronius               |
| 1.89 | _____ | <i>Aethiopia</i>                  | c. | Cervantes               |
| 1.90 | _____ | <i>Daphnis and Chloe</i>          | d. | Lawrence Sterne         |
| 1.91 | _____ | <i>Don Quixote</i>                | e. | Heliodorous             |
| 1.92 | _____ | <i>Princesse de Cleves</i>        | f. | Tobias Smollet          |
| 1.93 | _____ | <i>Pamela: or Virtue Rewarded</i> | g. | Chaucer                 |
| 1.94 | _____ | <i>Joseph Andrews</i>             | h. | Samuel Richardson       |
| 1.95 | _____ | <i>Roderick Random</i>            | i. | Longus                  |
| 1.96 | _____ | <i>Tristram Shandy</i>            | j. | Marguerite de la Vergne |
|      |       |                                   | k. | Aristides               |

**Answer these questions.**

- 1.97 What is the epistolary form of the novel? \_\_\_\_\_
- 1.98 What are the important points of the epistolary style? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
- 1.99 What important contribution did *Tristram Shandy* make to the novel?  
 \_\_\_\_\_

**Types of novels.** The novel appeared in many forms after these early attempts. Gothic novels, novels of manners, historical novels, detective novels, psychological novels, problem novels, and regional novels are all part of the heritage that must be understood when reading novels.

Horace Walpole produced a classic gothic mystery in 1764 called the *Castle of Otranto*. The gothic form of the novel contains magic and mystery. The code of chivalry is recalled from the romances. Gothic novels have ghosts, strange houses that create the atmosphere of horror, clanking chains, and lifeless objects suddenly moving. Today, the term is applied to novels that attempt to create terror and horror, but without the medieval trappings.

In the nineteenth century the novel began to portray middle-class society. The *novel of manners* dealt primarily with a single social class, with its manners, social customs, habits, and conventions in a given place and at a given period of time. In its purest form such a novel presented characters, customs, and mores exert a powerful control over the characters. Jane Austen's *Pride and Prejudice* is an example of an excellent novel of manners.

The historical novel is closely related to the novel of manners because it recreates persons, customs, and habits of a former time. The novel reconstructs people, events, movements, and the spirit of a past age not just imaginatively, but governed by serious scholarship about the facts of the age. Sir Walter Scott gave us the *historical novel* in which his fictional characters moved. *Ivanhoe*, the story of a disinherited Anglo-Saxon hero, is a marvelous example of the historical novel.

Another subject matter division of the novel is the *detective novel*. A novel of this type involves a crime, usually murder, that a detective solves by interpreting the known evidence and by putting together the clues properly in logical order. Many variations occur, but if the detective is missing or if the identity of the criminal is

known from the beginning or if the process of the logical reasoning is missing, then the novel is simply called a mystery novel.

The psychological novel of interior discovery places a great amount of stress on interior characterization. The novel deals with motives, circumstances, and internal actions that have external action as their source. This novel develops the external action, but the why and the wherefore of the action must be explained.

The writer of the problem novel has as his chief interest the working out of a central predicament through characters and incidents. Properly the problem novel should present a dilemma by showing the people confronted by this problem as the core of the novel. Somewhat allied to the problem novel is the propaganda novel. The propaganda novel deals with a problem whether that problem be social, political, economic, moral, or religious. The difference between these two forms is that the solution in a propaganda novel is based on a rigid point of view. Generally this type of novel stands for or against one class of people, one type of existence, or one narrow activity of mankind. Another variation of the problem novel is the sociological novel. The attention in such a novel is focused on the nature, function, and effect of the society on the characters who live in that society. Generally the writer of the sociological novel presents a solution for problems and argues strongly for this solution.

The regional novel is particularly faithful to a geographical section of the world. The speech, habits, manners, history, folklore and beliefs of that small region are represented as authentically as possible. The action and the characters of the novel could not be moved from that region without the novel being badly distorted. Thomas Hardy created such a region to great effect—a region he called Wessex which he used to such great advantage in his novels the *Return of the Native* and the *Mayor of Casterbridge*.



Match these items (a letter may be used more than once).

- |       |       |                                 |    |                       |
|-------|-------|---------------------------------|----|-----------------------|
| 1.100 | _____ | <i>The Pathfinder</i>           | a. | Nathaniel Hawthorne   |
| 1.101 | _____ | <i>Castle of Otranto</i>        | b. | Jane Austen           |
| 1.102 | _____ | <i>The Last of the Mohicans</i> | c. | Sir Walter Scott      |
| 1.103 | _____ | <i>Pride and Prejudice</i>      | d. | Horace Walpole        |
| 1.104 | _____ | <i>Ivanhoe</i>                  | e. | Herman Melville       |
| 1.105 | _____ | <i>The Pioneers</i>             | f. | James Fenimore Cooper |
| 1.106 | _____ | <i>The Scarlet Letter</i>       |    |                       |
| 1.107 | _____ | <i>Moby Dick</i>                |    |                       |

Answer true or false.

- 1.108 \_\_\_\_\_ A detective must appear in a detective novel.
- 1.109 \_\_\_\_\_ The psychological novel places little stress on the interior of the character.
- 1.110 \_\_\_\_\_ A problem novel deals with many problems at once.
- 1.111 \_\_\_\_\_ The propaganda novel allows many points of view.
- 1.112 \_\_\_\_\_ The regional novel is faithful to the representation of a small region.

Define these terms.

- 1.113 gothic novel \_\_\_\_\_  
\_\_\_\_\_
- 1.114 novel of manners \_\_\_\_\_  
\_\_\_\_\_
- 1.115 historical novel \_\_\_\_\_  
\_\_\_\_\_
- 1.116 problem novel \_\_\_\_\_  
\_\_\_\_\_
- 1.117 detective novel \_\_\_\_\_  
\_\_\_\_\_
- 1.118 psychological novel \_\_\_\_\_  
\_\_\_\_\_

1.119 regional novel \_\_\_\_\_

\_\_\_\_\_

1.120 propaganda novel \_\_\_\_\_

\_\_\_\_\_

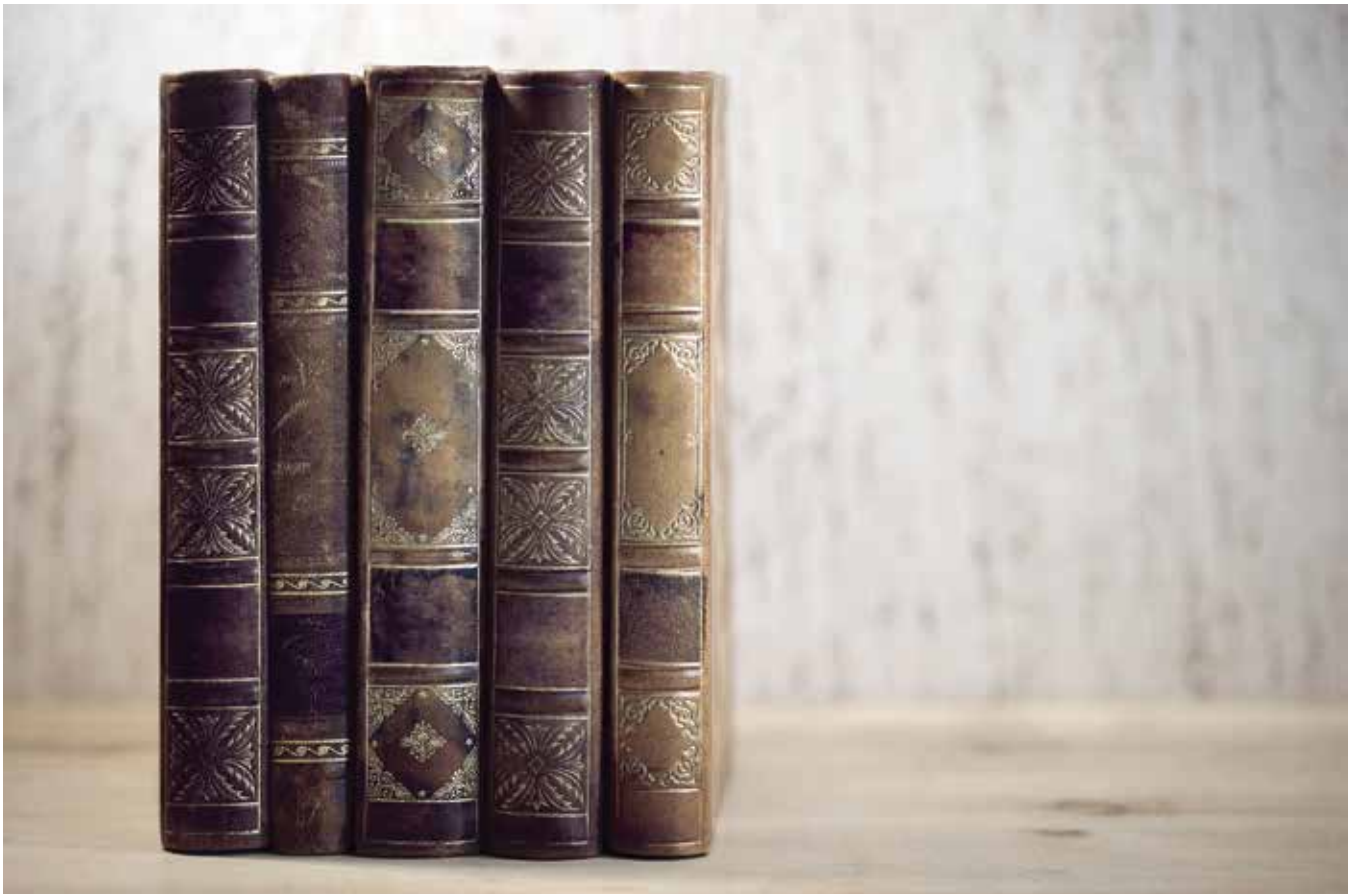
### MODES OF WRITING THE NOVEL

The modes which are used by novelists and other writers as well generally are identified with the ages during which they occurred. The modes are the result of style and of the literary conventions contemporary with the author. The author's attitude toward life is also a most important ingredient of any particular mode. The most common modes are *naturalism*, *romanticism*, *impressionism*, *expressionism*, and *realism*.

**Naturalism.** Naturalism was discussed briefly before as subject matter for the novel. As was

said, in a general sense the writer of naturalism demonstrates a deep interest in nature, but as a mode of writing naturalism is the attempt to apply the principles of scientific **determinism** to the novel. Naturalism differs from realism. The novelist of either mode attempts to be careful and accurate when he describes the materials he uses.

The novelist, however, who espouses naturalism does not use ordinary or everyday materials, but is highly selective so that the materials are representative. He also arranges these



materials so that the make-up or structure of his novel reveals the pattern of ideas that form the author's view of nature and experience within nature.

The author whose outlook is naturalistic also has something in common with the writer who holds to romanticism. They both believe that the actual is not important in itself but important in what it reveals about the nature of a greater reality. The writer of romantic novels will concentrate on showing absolute ideals as real, but the author of the naturalistic novel will look for what is real in scientific laws that govern individual instances. As an example if a rock is thrown through the air toward a plate of glass, the naturalistic writer will view the whole operation from the aspect of the scientific laws that underline it. The romantic author will see the operation as a **symbol** or a suggestion of some higher truth. The realistic writer will turn his whole attention to accurate description

of the rock, the glass plate, and the rock's movement.

Naturalism is the author's response to the upheaval in thought brought about by the modern scientific revolution. Some novels of the school of naturalism have emphasized the fact that the human person determined by his biology. The person is looked more as an animal who fights a never ending battle for survival. Other novels portray the human person as formed by society and economics. The person's environment, the social status, and the economic status, make the person a victim of forces that cannot be controlled or understood fully. The naturalistic writer, however, works at being objective. The writer does not condemn nor praise the person's struggle. The author is **pessimistic** about the whole of life, because he or she sees it as a cruel trap. No naturalistic novel, however, has ever had all these qualities.



**Answer true or false.**

- 1.121 \_\_\_\_\_ Naturalism shows a deep interest in nature.
- 1.122 \_\_\_\_\_ A naturalistic writer uses ordinary events and materials.
- 1.123 \_\_\_\_\_ A naturalistic writer applies the principles of scientific determination to his writing.
- 1.124 \_\_\_\_\_ The pattern of ideas is important to the naturalistic novel.
- 1.125 \_\_\_\_\_ Naturalism has accuracy of detail in common with realism.

**Write the letter of the correct answer on each line.**

- 1.126 A naturalistic writer and a romantic writer have in common \_\_\_\_\_ .
  - a. that what is actual is most important
  - b. that scientific laws are the most proper expression of everything
  - c. that what is actual reveals something about a greater reality
  - d. that what is real is ideas
- 1.127 For the naturalistic writer \_\_\_\_\_ .
  - a. scientific laws govern individual instances
  - b. individual instances are suggestions or symbols of higher truth
  - c. what happens is the operation of a higher truth
  - d. symbols make individual instances real

- 1.128** Naturalism in the novel came about because \_\_\_\_\_ .
- writers became tired of other modes of writing
  - writers found it more fun to write in this mode
  - writers revolted against romanticism
  - writers responded to the upheaval caused by scientific thought
- 1.129** To the naturalistic writer man is \_\_\_\_\_ .
- an angel
  - a devil
  - an animal
  - a god
- 1.130** In the novels of naturalism, humankind is a victim of \_\_\_\_\_ .
- society and forces he cannot understand
  - the punishment of God
  - faulty learning
  - condemnation

**Romanticism.** Romanticism was a movement of the eighteenth and nineteenth centuries that is beginning to recur in the late twentieth century. The movement touched not only literature but also art, philosophy, religion, and politics. As a movement romanticism turned against the formality of the preceding era. Romanticism is impossible to define because it had so many variations and phases. For the French it meant freeing the writer from classical rules and restraints. For the Germanic temperament it meant the revival of medievalism in art, writing and life in general. The English found it

in the addition of strangeness to beauty rather than in pure order. The Americans thought the prime ingredient to be aspiration growing out of wonder and mystery.

Certain characteristics are common to romanticism: a sensitivity to the world; a turning toward primitive times; a love of nature; a sympathy toward the past, especially the medieval; a mysticism; and espousal of individualism; a criticism based on feeling rather than on rules; and an attitude against whatever was called classical.



**Write true or false.**

- 1.131** \_\_\_\_\_ Practically every region has a different understanding of romanticism.
- 1.132** \_\_\_\_\_ Romanticism followed all the formal rules that had been developed before it.
- 1.133** \_\_\_\_\_ Romanticism came on the literary scene in the fourteenth century.
- 1.134** \_\_\_\_\_ Romanticism affected only literature.
- 1.135** \_\_\_\_\_ Romanticism is being renewed in our own time.



**Complete this activity.**

**1.136** Check the following items that are marks of Romanticism.

- |                                   |                                  |
|-----------------------------------|----------------------------------|
| a. ____ based on feeling          | b. ____ wonderful and mysterious |
| c. ____ love of nature            | d. ____ sensitive to the world   |
| e. ____ concerned with the future | f. ____ sympathy for the past    |
| g. ____ turned to primitive times | h. ____ loved what was classical |
| i. ____ strange and beautiful     | j. ____ mystical                 |
| k. ____ promoted the individual   | l. ____ praised medieval times   |

**Impressionism.** Impressionism is a highly personal way of writing. The writer does not attempt to present what he actually sees. He or she is interested in presenting a character or a scene as it appears to his individual insight. The author is also interested that the presentation be at a precise moment and from a personal and particular viewpoint. The impressionistic writer accepts as fact that his or her personal attitudes and moods are important, if not necessary, parts in portraying character, action, or atmosphere. The expression of the elements of the novel through the swiftly passing impression is significant as art, more so than as photographic reconstruction. The writer of impressionistic fiction wants to present what he or she

*sees or feels* in a passing moment. The author is highly selective of details, and with care the author can suggest the impression made upon himself or herself by a character in the story.

**Expressionism.** Expressionism followed impressionism. Expressionists wanted to make the inner experience of persons objective. Realistic and naturalistic methods had to be put aside. Objects were only transmitters of the moods that the objective world outside the character is expressed in the impressions and moods of the character. The most famous example of the method is James Joyce's *Finnegan's Wake*. The technique is often in the stream-of-consciousness novel.

**Write true or false.**

- 1.137** \_\_\_\_\_ The expressionist described the world outside the character through the character's moods and impressions.
- 1.138** \_\_\_\_\_ In expressionism objects were those things that transmitted moods and impressions.
- 1.139** \_\_\_\_\_ The impressionist is concerned with long spans of time.
- 1.140** \_\_\_\_\_ Impressionism is an objective and impersonal mode of writing.
- 1.141** \_\_\_\_\_ For the impressionist, personal attitudes and moods are facts.



### Complete this activity.

1.142 Write *impressionism* or *expressionism* on each line.

- a. \_\_\_\_\_ *Finnegan's Wake* by James Joyce
- b. \_\_\_\_\_ objects as transmitters of moods
- c. \_\_\_\_\_ swiftly passing impression
- d. \_\_\_\_\_ precise moment in time
- e. \_\_\_\_\_ impression as significant art
- f. \_\_\_\_\_ stream-of-consciousness
- g. \_\_\_\_\_ objective world expressed through moods
- h. \_\_\_\_\_ what is seen or felt in a passing moment
- i. \_\_\_\_\_ the inner experience of man to be objective

**Realism.** Realism in the broadest sense is the writer's faithfulness to what is really and actually there in its representation in literature. Because it attempts "true likeness," the school of realism has always been a most important element in every school of writing throughout man's history. Realism was a reaction to romanticism. William Dean Howells called realism "the truthful treatment of material." The realist, however, looks at truth in a certain way and he selects his materials according to his idea of truth. He tries to seek and to find a truth that stands in relation to consequences that men see and understand. He tries to find a relation with an experience, thus making it a truth that the reader can understand. In a word, truth is relative to the realist. He is also generally a believer in democracy; therefore, he selects common, average, and everyday materials to describe.

Subjects for realism are found in middle-class manners and life. The romanticist would pass everyday to find the ideal. The naturalist would look behind the actual to find the scientific laws. The realist would center his attention on the immediate (what is going on here and now), on the individual action, and on the consequence that comes about from it all.

The realist will not use the traditional patterns of the novel, plot and **symmetry**. Life, states the realist, is neither logical nor symmetrical; thus, fiction should reflect life. Plot and symmetry should not be used. Simple, clear, and direct prose is the best style. Since most issues in life are ethical, the realist believes that fiction should be concerned with those issues. The issues should be presented in such a way that they reflect people in actual situations. The individual man or woman is the greatest value; therefore, character and characterization are at the core of the realistic novel.

Although these five major modes (or methods) of writing fiction have existed in the history of literature, they have not existed in pure form. Every novel is a mixture of some or all of the methods. When reading a novel, the reader should remember that it is a mixture; thus the reader should not be afraid to classify only parts of a novel as naturalistic, realistic, or as some other form. The reader should also remember that a novel is a mixture so that he or she must judge a novel on its whole merit—that is, on all of its parts, and not on some minor part that could tend, because of the reader's prejudice, to overshadow the whole.



**Write the correct answer on each line.**

- 1.143 \_\_\_\_\_ Realism is faithfulness to what is real (in the world or in literature).
- 1.144 \_\_\_\_\_ Realism has (at times or never) disappeared from man's literary efforts.
- 1.145 \_\_\_\_\_ Realists can look at truth from (one view or many).
- 1.146 \_\_\_\_\_ A realist selects what he or she uses according (to his or her idea or to another's idea).
- 1.147 \_\_\_\_\_ The writer of realism finds his or her subject in the (middle-class or upper-class) manners.

**Write the letter of the correct answer on each line.**

- 1.148 If a life does not have logic and symmetry and balance, \_\_\_\_\_ .  
 a. the realistic novel should have them  
 b. the realistic novel should not have them either  
 c. the realistic novel should avoid the problem  
 d. the realistic novel must prove that these things are the rule
- 1.149 Realism is \_\_\_\_\_ .  
 a. transmitting moods and ideas  
 b. finding mysterious relationships between things  
 c. the truthful treatment of material  
 d. to forget what is actual
- 1.150 The realistic novel is most concerned about \_\_\_\_\_ .  
 a. character                      b. plot                      c. symmetry                      d. logic
- 1.151 In a realistic novel \_\_\_\_\_ is of the greatest value.  
 a. society    b. the labor force  
 c. the government                                      d. the individual person
- 1.152 The best prose style for a realistic novel is \_\_\_\_\_ .  
 a. colorful and involved                                      b. dead and dreary  
 c. clear and direct    d. obscure



**Review the material in this section in preparation for the Self Test.** The Self Test will check your mastery of this particular section. The items missed on this Self Test will indicate specific areas where restudy is needed for mastery.

# 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. \_\_\_\_\_.

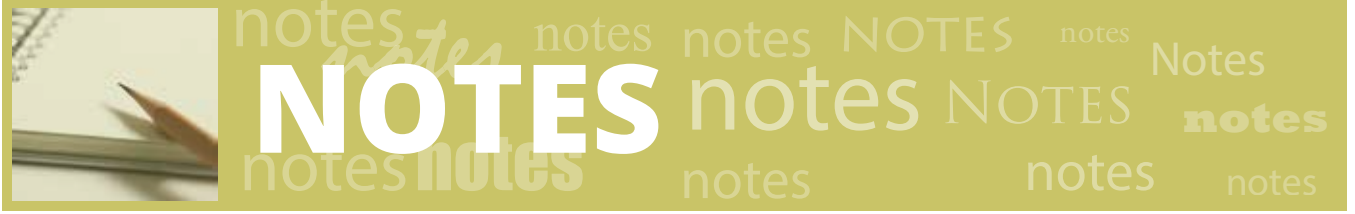
**Define the terms** (each answer, 4 points).

1.037 mores \_\_\_\_\_

1.038 narrative \_\_\_\_\_

1.039 abstract \_\_\_\_\_

<table border="1"><tr><td>78</td><td>98</td></tr></table>	78	98		<b>SCORE</b> _____	<b>TEACHER</b> _____	initials	date
78	98						





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