



Teaching the Novel

Advanced Placement Summer Institute

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Fifth Business
For Whom the Bell Tolls
A Gathering of Old Men
A Gesture Life
The Good Soldier
The Hairy Ape
The Homecoming
The Importance of Being Earnest
J.B.
Joe Turner's Come and Gone
The Jungle
A Lesson Before Dying
Main Street
The Member of the Wedding
The Memory Keeper's Daughter
The Metamorphosis
Middle Passage
The Misanthrope
Monkey Bridge
Much Ado About Nothing
Never Let Me Go
No Exit
One Day in the Life of Ivan Denisovich
One Flew Over the Cuckoo's Nest
Oryx and Crake
Phèdre
Pocho
A Prayer for Owen Meany
Prime of Miss Jean Brodie
Ragtime
The Road
Slaughterhouse-Five
Sons and Lovers
The Stone Angel
The Story of Edgar Sawtelle
Surfacing
The Things They Carried
A Thousand Splendid Suns
Uncle Tom's Cabin
The Zoo Story

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Adam Bede
The Adventures of Augie March
The Aeneid
Agnes of God
America is in the Heart
American Pastoral
An Enemy of the People
Angels in America
Angle of Repose
The Apprenticeship of Duddy Kravitz
Armies of the Night
A Bend in the River
Benito Cereno
Bone
Breath, Eyes, Memory
Brideshead Revisited
Brighton Rock
Broken for You
Brown Girl, Brownstones
Candida
The Canterbury Tales
The Caretaker
The Centaur
The Cider House Rules
Civil Disobedience
Copenhagen

The Country of the Pointed Firs
The Crisis
The Crossing
The Dead
Death of Ivan Ilyich
Delta Wedding
Desire Under the Elms
Dinner at the Homesick Restaurant
The Divine Comedy
The Diviners
Doctor Zhivago
The Dollmaker
Dreaming in Cuban
East of Eden
The Eumenides
The Fall
The Father
Fathers and Sons
The Federalist
A Fine Balance
The Fixer
A Free Life: A Novel
Germinal
The Golden Bowl
The Heart of the Matter
Henry IV, Part II
Henry V
A High Wind in Jamaica
Home to Harlem
House for Mr Biswas
The House of the Seven Gables
The Iliad
In the Lake of the Woods
In the Time of the Butterflies
The Inheritance of Loss
Joseph Andrews
The Joys of Motherhood
Kafka on the Shore
Lady Windermere's Fan
Letters from an American Farmer
Linden Hills
Little Women
Look Homeward Angel
Love Medicine
The Love Song of J Alfred Prufrock
The Loved One
Lysistrata
Maggie: A Girl of the Streets
Man and Superman
Miss Lonelyhearts
The Moor's Last Sigh
My Last Duchess
My Name is Asher Lev
No Country for Old Men
Noah's Compass
No-No Boy
Notes from the Underground
The Octopus
Of Mice and Men
Old School
Oliver Twist
The Optimist's Daughter
The Orestia
Orlando
The Other
Our Mutual Friend
Out of Africa
Pale Fire

Pamela
Passing
Peer Gynt
Père Goriot
The Picture of Dorian Gray
The Playboy of the Western World
Pnin
A Portrait of the Artist as a Young Man
The Power and the Glory
Praisesong for the Widow
Purple Hibiscus
Push
The Rape of the Lock
The Red Badge of Courage
Redburn
The Return of the Native
Rhinoceros
Richard III
A River Runs Through It
Robinson Crusoe
Room of One's Own
A Room with a View
Saint Joan
The Sandbox
The Secret Life of Bees
Sent for You Yesterday
Set This House on Fire
The Shipping News
Siddhartha
Silas Marner
Sister of My Heart
Snow
A Soldier's Play
Sophie's Choice
The Sorrows of Young Werther
The Street
Tartuffe
Tracks
A Tree Grows in Brooklyn
Trifles
Tristram Shandy
USA
The Vicar of Wakefield
Victory
Volpone
The Warden
Washington Square
The Waste Land
Watch on the Rhine
The Watch that Ends the Night
The Way of the World
The Way We Live Now
We Were the Mulvaney
When the Emperor Was Divine
Who Has Seen the Wind
The Wild Duck
Winter in the Blood
Zoot Suit

The Novel: Some Elements

Elements in nearly all novels:

CHARACTER	direct description or commentary by the narrator, including ironic comment language: in speech and thought, in both content and form of expression action: especially as it confirms or contradicts what characters say change: growth or deterioration †
Coincidence	Coincidence, which surprises us in real life with symmetries we don't expect to find there, is all too obviously a structural device in fiction, and an excessive reliance on it can jeopardize the verisimilitude of a narrative. †
Ending	last-minute twist is generally more typical of the short story than of the novel †
Intertextuality	some ways a text can refer to another: parody, pastiche, echo, allusion, direct quotation, structural parallelism †
IRONY	consists of saying the opposite of what you mean, or inviting an interpretation different from the surface meaning of your words. †
Narrative Structure	you can't see it, but it determines the edifice's shape and character † the arrangement of the parts of the material
PLOT	Plot has been defined as "a completed process of change." † A story is "a narrative of events in their time-sequence. A <i>plot</i> is also a narrative of events, the emphasis falling on causality." --Forster
POINT OF VIEW	the vantage point from which an author tells a story. The two broad categories are (1) the third-person narrator who tells the story and does not participate in the action and (2) the first-person narrator who is a major or minor participant.
Repetition	can be lexical or grammatical; incantatory rhythms and repetitions †
SETTING	the background of a story in [1] PLACE, including city/country/region, indoors or out, weather and [2] TIME, including century, year, historical and social conditions, season, day/night, and the like
Showing and Telling	Fictional discourse constantly alternates between <i>showing</i> us what happened and <i>telling</i> us what happened. [Scene and Narration] †
STYLE	the individual way a writer works, especially to achieve a specific effect. The elements of style include diction, syntax, imagery, figurative language, and larger questions of structure, modes of discourse, and the like.
SYMBOL	anything that "stand for" something else is a symbol, but the process operates in many different ways. †
THEME	a central idea. Like <i>thesis</i> , it implies a subject and a predicate of some kind, as opposed to a <i>topic</i> , which can be simply a label
TOPE	the author's attitude toward the material in a work or toward the reader. Tone is revealed by style.

Elements in many novels

Comedy	Two primary sources: situation and style. Both depend crucially upon timing †
Duration	as measured by comparing the time events would have taken up in reality with the time taken to read about them. This factor affects narrative tempo †
Epiphany	literally, a showing. Any descriptive passage in which external reality is charged with a kind of transcendental significance for the perceiver †
Epistolary Novel	advantages: can have more than one correspondent and thus show the same event from different points of view †
Exotic	foreign, but not necessarily glamorous or alluring †
Implication	especially sexual in Victorian lit †
Interior Monologue	very difficult technique to use... apt to impose a painfully slow pace on the narrative †
Intrusive Author	around the turn of the century fell into disfavour †
Magic Realism	marvellous and impossible events occur in what otherwise purports to be a realistic narrative †
Metafiction	fiction about fiction novels and stories that call attention to their own compositional procedures. †
Names	In a novel names are never neutral. †
Sense of Past	"historical novels (19th century) dealt with historical personages and events; but also evoked the past in terms of culture, ideology, manners and morals †
Stream of Consciousness	1] one technique is interior monologue 2] second technique is free indirect style. It renders thought as reported speech but keeps the kind of vocabulary that is appropriate to the character, and deletes some of the tags †
Allegory	does not merely suggest, but insists on being decoded in terms of another meaning; at every point a one-to-one correspondence to the implied meaning †
Time-Shift	narrative avoids presenting life [in order] and allows us to make connections of causality and irony between widely separated events †
Title	The title is part of the text--the first part of it, in fact †
Unreliable Narrator	invariably invented characters who are part of the stories they tell †

† adapted from David Lodge, *The Art of Fiction*, London: Penguin, 1992. Print.
[An invaluable source with the strongest recommendation.]

TEACHING THE NOVEL BEFORE, DURING & AFTER

- A. Select the novels and place them appropriately in the school calendar.
1. Select the novels
 - a. Two summer novels, both accessible
 - b. Four in-class novels: two pre-WW I, two post-WW I
 - c. Most of the novels should be “of literary merit”
[rich language / reward rereading / multiplicity of interpretation]
 2. Place the novels in the syllabus
 - a. Consider putting the novels in order of accessibility.
 - b. Consider the ‘traps’ in your school’s calendar.
 - c. Know what your students will be doing in other classes and activities.
 3. Use a planning page or the like to set the learning outcomes for each novel.
 4. Search the novel on line.
 - a. Find what resources offer ideas for teaching the novel.
 - b. Find what resources can help your students; know what sites are available for them.
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- B. Model a “way into the novel,” a pre-reading strategy.
1. Look carefully at the title—one word at a time.
 2. Look at the organization.
 - a. Is the novel divided into chapters?
 - b. How many are there? Are they about equal length?
 - c. Are they numbered? grouped into sections?
 - d. Do they have epigraphs? titles?
 - e. Watch to see what design the writer is using, what logical reasons underlie the structural organization: patterns of repetition that establish a narrative rhythm
 3. Devise a reasonable strategy for reading the novel, including a schedule. Leave some “elbow room.”
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- C. Model a close reading of the opening passage of the novel—the writer uses this piece to separate the real world we live in from the world of the novel. Include the title.
1. Read at least the first page or two aloud, signaling students what kinds of notes they can be making as they read. Be sure they can pronounce the proper nouns.
 2. Help students identify the setting and the point of view.

TEACHING THE NOVEL BEFORE, DURING, & AFTER

D. Model a close reading of a narrative passage early in the novel [to signal what elements students should be attending to]

1. the setting
 2. in time [year, season, and the like]
 3. in place [country, city or country, and the like]
 4. social and historical environment
 5. the characters
 6. who they are and how they relate to the others
 7. techniques the writer uses to reveal them
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E. Annotating

1. Work out a system to offer students for marking the text. At the least, they should indicate:
 - the entrance of new characters
 - shifts in setting (place or time) or mood
 - changes in characters (softening, hardening, epiphanies) or changes in relationships between or among characters
 - patterns, including repetition or echoing
 - plot elements (complications, crises, climaxes, reversals)
 - predictions
 - questions
 - memorable lines or passages
 2. Stop to review the annotations frequently, using the questions students bring in to start discussion, constructing a class-wide set of “memorable lines,” and the like
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F. Some Activities

Make a list of a character’s actions in one column and the consequences of those actions in the other.

Stop in the middle, or at the end of each third, to identify and discuss the “big issues” to that point. How can they be identified? How will the author have the characters work them out?

Find a poem (or a song) that echoes or can be said to comment on a part or passage of the novel. Explain how the two are related.

Decide to what extent the names of the characters seem to suggest meanings.

In a complex novel, keep a family tree.

Trace graphically the conflicts in the novel. Which pit characters against their environment, natural or social? Which set characters against each other? Which create a clash within a character? Which characters want what they wish they did *not* want?

For one chapter/section of the novel, write a review of the analysis given at one of the popular “literature help” web sites: Enotes, SparkNotes, BookRags, or the like. Explain what is included, what is left out, any special insights the site offers, any questionable readings, and anything else that helps evaluate the site.

TEACHING THE NOVEL BEFORE, DURING, & AFTER

1. **Add a chapter**

Write a short new chapter to follow the novel's last chapter or come before the first one or to fit at a specific place in the midst of the novel. The new chapter needs to appear to be part of the original novel, so it must match in style, tone, and theme.

[adapted from Frazier L. O'Leary, Jr.; Cardozo High School; Washington, D.C.]

2. **Design a Game**

The students' first job is to make notes as they read (mind map form is great for this) under the headings of character, setting, landmarks of the journey/events, goal/treasure to be attained, as appropriate to the novel. The game *must* stay consistent with the themes and tone of the novel.

From there they design a proposal for their game - this must include at least six pieces: (1) Name of the game, (2) Playing pieces—including any cards or devices accompanying it (3) Written rules, (4) Board design, and (5) Written instructions for how the game is to be played.

Once the students have written these notes out fairly fully, they draft a layout for the front of box for the game. This will then be labeled with at least three visual and verbal features they intend to include and the effect they want these features to have. i.e. use of trendy lettering to attract teenage buyers.

Once students have discussed their proposal with the teacher, and both are happy with any needed changes, additions or compromises, students being the final production.

[adapted from Sharon Stewart; Whitianga, New Zealand. (rsalisbury@xtra.co.nz)]

3. **Rewrite a passage**

Students rewrite a passage, either imitating the style of a different writer (a piece of Hemingway as Faulkner might have done it) OR changing the point of view.

4. **Prepare a movie treatment**

Students prepare a movie proposal for a film of the novel. They are to include, with specific written explanation for each:

- a) a complete cast (actual actors—living or not),
- b) a director
- c) a detailed description and rendering of two set designs
- d) a description of the music, specifying the composer(s)
- e) a poster or full-page newspaper ad
- f) a story summary, specifying what will be included and what will be omitted

IDEAS FOR LOG WRITING

A log entry is a one-two paragraph response to a literary work that we are discussing in class or that we are reading for class. Items A-G are the options for log entries.

1. **Literary Techniques.** Comment on what you think is the significance of the structure, diction, imagery, point of view, tone, syntax, figurative language, setting, or mood in a portion of the literary work. Be sure to explain how the element contributes to the meaning of the work at that point.
2. **Creative.** Write a “Dear Diary” entry for one of the characters based on something s/he has just experienced.
3. **Support.** List words or phrases to give evidence for your opinion and explaining how the evidence supports your opinion.
4. **Connections to Other Works.** Comment on a similarity or difference between an idea, character, or literary technique in the work to another novel, drama, essay, or poem that we have read this year or last year. Use specific evidence and explain how the evidence supports your comparative point.
5. **Quotation.** Quote lines from the reading that sparked a strong emotional reaction from you, whether positive or negative, and provide some insight behind your reaction.
6. **Homework Prompt.** Write in response to a specific prompt that I provide in class. (Such an entry will be a homework assignment that you can also count as a log entry.)
7. **Reduction.** Prepare a “reduction” (one-page, no-sentence synthesis) of a literary work. (A reduction will be required on the first day of discussion of a major work, but you can also count the reduction as a log entry. Items for consideration include author, significance of title, characterization, plot development, author’s style of writing, setting/atmosphere, theme/underlying meaning, significant quotes, dominant literary techniques. Samples will be shown in class.)

Response Journal 'Speed Dating'

The 'Speed Dating' Activity

Students complete Response Journals using the slightly modified Response Journal Guidelines at right.

Students form two concentric circles, and we begin with each student asking the student opposite for reactions to the text. After a few minutes have the outer circle move to the right three places, and chose another question (out of order) for students to talk about. The next time have the inner circle move five spaces, and so on.

The class can continue until all questions are asked. Then, with the class back in their seats, ask individuals in random order for the most interesting response they heard from a classmate, who then expands on the response deemed so interesting by the peer. This way *all* students both ask about and present their response to *every* question.

With a large class, two pairs of concentric circles might work better.

Response Journal Guidelines

- **REACTIONS:** Take time to write down your reaction to the text. If you're intrigued by certain statements or attracted to characters or issues, write your response.
- **MAKE CONNECTIONS:** What does the reading make you think of? Does it remind you of anything or anyone? Make connections with other texts or concepts or historic events. Do you see any similarities?
- **ASK QUESTIONS:** What perplexes you about a particular passage? Try beginning, "I wonder why..." or "I'm having trouble understanding how..." or "It perplexes me that..." or "I was surprised when"
- **AGREE / DISAGREE:** On what points, or about what issues, do you agree or disagree? Write down supporting ideas. Try arguing with the author. Think of your journal as a place to carry on a dialogue with the author.
- **QUOTES:** Write down striking words, images, phrases, or details. Speculate about them. Why did the author choose them? What do they add to the story? Why did you notice them? Divide your notebook page in half and copy words from the text onto the left side; write your responses on the right.
- **POINT OF VIEW:** How does the author's attitude shape the way the writer presents the material?

Guidelines adapted the Bard College Language and Thinking Program. Assignment modified by Eileen Bach from an idea on the AP Community

RUSSIAN NAMES

Name	Diminutives	Name	Diminutives
MEN			
Alexandr	Sasha, Shyura, Sanya	Ilya	Ilyusha, Ilik
Alexei	Alyosha, Lyosha, Alyoshka, Lyókha	Iosif / Ossip	Osya
Andrei	Andryusha, Dryusha, Dryushka	Konstantin	Kostya, Lotik, Kostik
Anatoli	Tolya, Tolik	Lev	Lyova, Lyóvushka
Anton	Antosha, Tasha, Antoshka	Leonid	Lonya, Lyénka, Lyonchik
Arkady	Arkasha, Arik	Maxim	Maks, Maksyúsha, Maksimka
Boris	Borya, Bórenka	Mikhail	Misha, Mishka, Mishenka, Mishunya
Valentin	Valya, Valyusha, Valik	Nikolai	Kolya, Nika, Nikolka, Nikolasha, Mikhas
Vassili	Vasya, Vásenka, Vassilyók	Oleg	Olesha
Viktor	Vitya, Vitenka, Vityulia	Pavel	Pasha, Pavlik
Vladimir	Volodya, Vova, Volodka, Vlad	Pyotr	Petya, Petka, Petrusha, Petrushka, Pétenka
Vsevolod	Seva	Porfiry	
Vyacheslav	Vasha, Slava, Slavik, Vyachik	Rodion	Rodya, Rodenka
Grigorii	Grisha, Grishúnya	Semyon	Semya, Syoma, Syómka
Denis		Sergei	Seryozha, Seryóga, Sérzhyk
Dmitri	Mitya, Dima, Mitri, Mitka, Dimka	Stepan	Styopa, Stepka, Styópka, Stepánushka
Yevgeni	Zhenya, Zhénechka	Fyodor	Fedya, Fedka, Fedyusha
Yegor / Igor	Yegorka, Yegorushka	Yurii	Yura, Yurka, Zhora, Zhorik, Zhorzh
Ivan	Vanya, Vanka, Vanusha, Vanushka	Yakov	Yasha / Yacob
WOMEN			
Alexandra	Sasha, Shura, Sanya, Sashenka	Lidia	Lida, Lidochka, Lidushka
Anastasia	Nastya, Nastásyushka, Stasya	Lyubov	Lyuba, Lyúbushka
Anna	Anya, Anyuta, Anusha, Annushka	Lyudmilla	Lyuda, Mila, Milochka, Lyúdochka
Antonina	Tonya	Marya	Masha, Mánya, Músyá, Múra, Marúsya, Máshenka, Mashúnya, Maríchka, Maríchka
Avdotia	Dunya, Dunechka, Dúnyushka	Marfa	Marfusha
Valentina	Valya, Valyusha, Valyushka, Valechka	Nadezhda	Nadia, Nadyúsha
Varvara	Varya, Varka, Varéenka, Varyúsha	Natalia	Natasha, Nata, Natáshenka
Vera	Verochka	Nina	Nínochka, Ninúlya
Viktorya	Vika	Olga / Olechka	Olya, Olyúsha, Ólenka
Darya	Dasha, Dáshenka	Polina	Polechka, Pavla, Pavlinais, Polia
Yekaterina	Katya, Katyúsha, Kátenka	Praskovia	Pasha, Pashenka
Elyena	Lena, Lenya, Lulya, Lyalya, Lyolya	Sophia	Sonya, Sonyechka
Elizabeta	Liza, Lizaveta	Tamara	Tamarka, Tamarochka, Toma
Irina	Yra, Arina, Arinushka, Irisha	Tatiana	Tanya, Tanyúsha, Tanechka
Zinaida	Zina, Yda, Zinka		

Diminutives: In addition to the diminutives above, many Russian given names can add the suffixes *-sha* and *-shka* (Nikolai : Nikolasha, Nikolashka), endings analogous to the English *-y* in Johnny or Danny.

Patronymics: A Russian has three names: a given name; a patronymic—formed from the father's given name—and a family name. The three most common ways of forming the patronymic are:

<i>Father's name</i>		<i>Son's patronymic</i>		<i>Daughter's patronymic</i>
IVAN	+ ovich	= Ivanovich	+ ovna	= Ivanovna
NIKOLAI	+ yevich	= Nikolayevich	+ yevna	= Nikolayevna
ILYA	+ ich	= Ilyich	+ inichna	= Ilyinichna

Formality: Eight of the possible ways of addressing a man, in descending order of formality:

(1) Gospodin [Mr.] Turgenev (2) Ivan Sergeyevich Turgenev (3) Ivan Sergeyeovich (4) Ivan (5) Vanya (6) Vanka (7) Vanusha (8) Vanushka.

THE CYRILLIC ALPHABET



Cyrillic			Roman	about as in:
upper	lower	italic		
А	а	<i>a</i>	A	father
Б	б	<i>б</i>	B	bet
В	в	<i>в</i>	V	very
Г	г	<i>г</i>	G	get
Д	д	<i>д</i>	D	dog
Е	е	<i>e</i>	YE	yet
Ё	ё	<i>ё</i>	YO	yoke
Ж	ж	<i>ж</i>	ZH	measure
З	з	<i>з</i>	Z	zoo
И	и	<i>и</i>	I (E)	be
Й	й	<i>й</i>	EE	bee
К	к	<i>к</i>	K	king
Л	л	<i>л</i>	L	call
М	м	<i>м</i>	M	man
Н	н	<i>н</i>	N	nine
О	о	<i>o</i>	O	Tom
П	п	<i>p</i>	P	party

Cyrillic			Roman	about as in:
upper	lower	italic		
Р	р	<i>p</i>	R	ring
С	с	<i>c</i>	S	sun
Т	т	<i>t</i>	T	toy
У	у	<i>u</i>	U	room
Ф	ф	<i>f</i>	F	four
Х	х	<i>x</i>	CH*	loch
Ц	ц	<i>ц</i>	TS	bets
Ч	ч	<i>ch</i>	CH	cheese
Ш	ш	<i>sh</i>	SH	sugar
Щ	щ	<i>sch</i>	SHCH	freshcheese
Ъ	ъ	<i>ъ</i>	—	(hard)
Ы	ы	<i>y</i>	Y**	very
Ь	ь	<i>ь</i>	—	(soft)
Э	э	<i>e</i>	E	set
Ю	ю	<i>y</i>	YU	use
Я	я	<i>y</i>	YA	yard

* like the *ch* in the Scottish *loch*, the *ch* in some German dialects (as in *dich*) and the Greek letter *chi*.

** something like the French *oei* in *oeil* or *eul* in *deuil*

