



# Teaching the Novel

*Advanced Placement Summer Institute*

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# UNIT PLAN: TEACHING \_\_\_\_\_

	Chapter / Pages	Teaching strategy / Learning activity
AP AUDIT ELEMENT(S):		
KNOWLEDGE <i>What students should know actively:</i>		
<i>What students should be able to recognize:</i>		
SKILLS <i>What students should be able to do:</i>		
HABITS <i>What students should do habitually:</i>		

Works Appearing on Suggestion Lists for “Question 3”  
Advanced Placement English Literature & Composition Examination: 1971-2011

<p style="text-align: right;"><b>26</b></p> <p><i>Invisible Man</i></p> <hr/> <p style="text-align: right;"><b>22</b></p> <p><i>Wuthering Heights</i></p> <hr/> <p style="text-align: right;"><b>18</b></p> <p><i>Crime and Punishment</i> <i>Jane Eyre</i></p> <hr/> <p style="text-align: right;"><b>17</b></p> <p><i>The Adventures of Huckleberry Finn</i> <i>Great Expectations</i> <i>Heart of Darkness</i></p> <hr/> <p style="text-align: right;"><b>16</b></p> <p><i>King Lear</i> <i>Moby-Dick</i></p> <hr/> <p style="text-align: right;"><b>15</b></p> <p><i>The Great Gatsby</i> <i>A Portrait of the Artist as a Young Man</i> <i>The Scarlet Letter</i></p> <hr/> <p style="text-align: right;"><b>14</b></p> <p><i>The Awakening</i></p> <hr/> <p style="text-align: right;"><b>13</b></p> <p><i>Their Eyes Were Watching God</i></p> <hr/> <p style="text-align: right;"><b>12</b></p> <p><i>Beloved</i> <i>Catch-22</i> <i>Light in August</i></p> <hr/> <p style="text-align: right;"><b>11</b></p> <p><i>As I Lay Dying</i> <i>Billy Budd</i> <i>Jude the Obscure</i></p> <hr/> <p style="text-align: right;"><b>10</b></p> <p><i>Ceremony</i> <i>The Grapes of Wrath</i> <i>Native Son</i> <i>A Raisin in the Sun</i></p> <hr/> <p style="text-align: right;"><b>9</b></p> <p><i>Antigone</i> <i>Anna Karenina</i> <i>The Color Purple</i> <i>Death of a Salesman</i> <i>A Doll House</i> <i>The Glass Menagerie</i> <i>Othello</i> <i>Song of Solomon</i></p> <hr/> <p style="text-align: right;"><b>8</b></p> <p><i>Obasan</i> <i>Oedipus Rex</i> <i>A Passage to India</i> <i>Rosencrantz and Guildenstern Are Dead</i> <i>A Streetcar Named Desire</i> <i>Sula</i> <i>Things Fall Apart</i></p>	<p style="text-align: right;"><b>7</b></p> <p><i>All the King's Men</i> <i>All the Pretty Horses</i> <i>Candide</i> <i>The Crucible</i> <i>Cry Beloved Country</i> <i>Equus</i> <i>Lord Jim</i> <i>Madame Bovary</i> <i>The Mayor of Casterbridge</i> <i>The Portrait of a Lady</i> <i>The Sound and the Fury</i> <i>The Tempest</i> <i>Waiting for Godot</i> <i>Who's Afraid of Virginia Woolf?</i></p> <hr/> <p style="text-align: right;"><b>6</b></p> <p><i>Bless Me, Ultima</i> <i>The Cherry Orchard</i> <i>Ethan Frome</i> <i>Gulliver's Travels</i> <i>Hamlet</i> <i>Hedda Gabler</i> <i>Macbeth</i> <i>Major Barbara</i> <i>Medea</i> <i>The Merchant of Venice</i> <i>Moll Flanders</i> <i>Mrs Dalloway</i> <i>Murder in the Cathedral</i> <i>The Piano Lesson</i> <i>Pride and Prejudice</i> <i>The Turn of the Screw</i></p> <hr/> <p style="text-align: right;"><b>5</b></p> <p><i>The Age of Innocence</i> <i>Bleak House</i> <i>Doctor Faustus</i> <i>Don Quixote</i> <i>An Enemy of the People</i> <i>Fences</i> <i>Frankenstein</i> <i>Julius Caesar</i> <i>Mrs Warren's Profession</i> <i>Native Speaker</i> <i>Nineteen Eighty-four</i> <i>Romeo and Juliet</i> <i>Sister Carrie</i> <i>The Stranger</i> <i>The Sun Also Rises</i> <i>Tess of the D'Urbervilles</i> <i>Tom Jones</i> <i>Wide Sargasso Sea</i> <i>Wise Blood</i></p> <hr/> <p style="text-align: right;"><b>4</b></p> <p><i>Absalom, Absalom!</i> <i>As You Like It</i> <i>Brave New World</i> <i>Ghosts</i> <i>Go Tell It on the Mountain</i></p>	<p><i>The Little Foxes</i> <i>Middlemarch</i> <i>Pygmalion</i> <i>A Tale of Two Cities</i> <i>To the Lighthouse</i> <i>Twelfth Night</i> <i>Typical American</i> <i>The Women of Brewster Place</i></p> <hr/> <p style="text-align: right;"><b>3</b></p> <p><i>Alias Grace</i> <i>An American Tragedy</i> <i>The American</i> <i>The Bluest Eye</i> <i>The Bonesetter's Daughter</i> <i>The Catcher in the Rye</i> <i>Daisy Miller</i> <i>David Copperfield</i> <i>Emma</i> <i>A Farewell to Arms</i> <i>Going After Cacciato</i> <i>The Handmaid's Tale</i> <i>Hard Times</i> <i>Henry IV, Part I</i> <i>House Made of Dawn</i> <i>The House of Mirth</i> <i>To Kill a Mockingbird</i> <i>The Kite Runner</i> <i>Long Day's Journey into Night</i> <i>Lord of the Flies</i> <i>Mansfield Park</i> <i>Master Harold" . . . and the Boys</i> <i>The Mill on the Floss</i> <i>Mother Courage</i> <i>My Ántonia</i> <i>The Odyssey</i> <i>Our Town</i> <i>Paradise Lost</i> <i>Persuasion</i> <i>The Poisonwood Bible</i> <i>The Remains of the Day</i> <i>Reservation Blues</i> <i>The Trial</i> <i>The Winter's Tale</i></p> <hr/> <p style="text-align: right;"><b>2</b></p> <p><i>All My Sons</i> <i>Another Country</i> <i>Antony and Cleopatra</i> <i>Atonement</i> <i>The Autobiography of an Ex-Colored Man</i> <i>The Bear</i> <i>The Birthday Party</i> <i>Black Boy</i> <i>The Blind Assassin</i> <i>The Brothers Karamazov</i> <i>Cat on a Hot Tin Roof</i> <i>Cat's Eye</i> <i>Cold Mountain</i></p>
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*Dutchman*  
*Faust*  
*Fifth Business*  
*For Whom the Bell Tolls*  
*A Gathering of Old Men*  
*A Gesture Life*  
*The God of Small Things*  
*The Good Soldier*  
*The Hairy Ape*  
*The Homecoming*  
*The House on Mango Street*  
*The Importance of Being Earnest*  
*J.B.*  
*Jasmine*  
*Joe Turner's Come and Gone*  
*The Joy Luck Club*  
*The Jungle*  
*A Lesson Before Dying*  
*M. Butterfly*  
*Main Street*  
*The Member of the Wedding*  
*The Metamorphosis*  
*Middle Passage*  
*A Midsummer Night's Dream*  
*The Misanthrope*  
*Monkey Bridge*  
*The Namesake*  
*Never Let Me Go*  
*One Day in the Life of Ivan Denisovich*  
*One Hundred Years of Solitude*  
*Phèdre*  
*The Plague*  
*Pocho*  
*Prime of Miss Jean Brodie*  
*Ragtime*  
*The Road*  
*A Separate Peace*  
*Slaughterhouse-Five*  
*Snow Falling on Cedars*  
*Sons and Lovers*  
*The Stone Angel*  
*Surfacing*  
*The Things They Carried*  
*A Thousand Acres*  
*Uncle Tom's Cabin*  
*Woman Warrior*  
*The Zoo Story*

# 1

*Adam Bede*  
*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*  
*Brighton Rock*  
*Broken for You*

*Candida*  
*The Canterbury Tales*  
*The Caretaker*  
*The Centaur*  
*The Chosen*  
*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*  
*A Farewell to Arms*  
*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*  
*Kafka on the Shore*  
*Lady Windermere's Fan*  
*Letters from an American Farmer*  
*Little Women*  
*Look Homeward, Angel*  
*Love Medicine*  
*The Love Song of J Alfred Prufrock*  
*The Loved One*  
*Lysistrata*  
*Man and Superman*  
*The Memory Keeper's Daughter*  
*Miss Lonelyhearts*  
*The Moor's Last Sigh*  
*Much Ado About Nothing*  
*My Last Duchess*  
*My Name is Asher Lev*  
*No Country for Old Men*  
*No Exit*  
*No-No Boy*  
*Notes from the Underground*  
*The Octopus*  
*Of Mice and Men*  
*Old School*  
*Oliver Twist*

*One Flew Over the Cuckoo's Nest*  
*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*  
*The Power and the Glory*  
*Praisesong for the Widow*  
*A Prayer for Owen Meany*  
*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*  
*Sent for You Yesterday*  
*Set This House on Fire*  
*The Shipping News*  
*Silas Marner*  
*Sister of My Heart*  
*Snow*  
*A Soldier's Play*  
*Sophie's Choice*  
*The Story of Edgar Sawtelle*  
*The Street*  
*Tartuffe*  
*A Thousand Splendid Suns*  
*Tracks*  
*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's*  
*Who Has Seen the Wind*  
*The Wild Duck*  
*Winter in the Blood*  
*Zoot Suit*

# THE NOVEL: SOME ELEMENTS

## Elements in nearly all novels:

<b>CHARACTER</b>	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 †
<b>IRONY</b>	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
<b>PLOT</b>	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
<b>POINT OF VIEW</b>	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 †
<b>SETTING</b>	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] †
<b>STYLE</b>	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.
<b>SYMBOL</b>	anything that "stand for" something else is a symbol, but the process operates in many different ways. †
<b>THEME</b>	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
<b>TONE</b>	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. An invaluable source with the strongest recommendation.

## Teaching the Novel BEFORE, During & After

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- 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

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

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

B. Annotating

1. Work out a system to offer students for marking the text. At the least, they should indicate:

- |  |  |
|--|--|
| • the entrance of new characters   | • plot elements (complications, crises, climaxes, reversals) |
| • shifts in setting (place or time) or mood  | • predictions  |
| • changes in characters (softening, hardening, epiphanies) or changes in relationships between or among characters | • questions  |
| • patterns, including repetition or echoing  | • 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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C. 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 bring 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

	Relation to <u>Milkman</u>	Character Type	Main Actions	Main Emotions	Central Values	At This Point
Milkman						
Corinthians						
Pilate						
Hagar						
Guitar						
Circe						
Macon	<i>father</i>	<i>dominant-domineering; becomes suspicious</i>	<i>sees father killed; kills man; finds gold; finds Ruth w/ her dead father; wants M. aborted</i>		<i>believes owning houses gives him ownership of people;</i>	<i>unchanged by Milkman's story of his journey &amp; discoveries</i>

# RUSSIAN NAMES

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

Father's name	Son's patronymic	Daughter's patronymic
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 Sergeyevich (4) Ivan (5) Vanya (6) Vanka (7) Vanusha (8) Vanushka.

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# THE CYRILLIC ALPHABET



Cyrillic			Roman	about as in:
upper	lower	italic		
А	а	<i>а</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>е</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>о</i>	O	Tom
П	п	<i>п</i>	P	party

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

