

## LESSON 6: Dialogue

**MATERIALS:**

- Word Wall Cards: **dialogue**
- Dialogue Passages: from *Shiloh*, *Little Audrey*, and *My Side of the Mountain*
- Passages with Dialogue Only
- Passages with No Dialogue
- Writer’s Notebook
- Road to Publishing: Dialogue
- Formative Assessment 2 (point of view)
- Fiction Fanatic Cards



**Writers use senses, emotions, and images to evoke connections between the text and the reader**

**Different perspectives and opinions of an event are legitimate when justified by evidence**

**OBJECTIVES:**

- Identify the elements of story structure in a fictional narrative
- Identify the structure of a fictional narrative using specific examples from the text
- Identify and use different types of sentences to enhance a narrative/story
- Engage the reader with sentence and word variety



**Important Vocabulary:**

- Dialogue

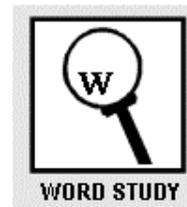
**SEQUENCE:**

**TEACHER NOTES:**

**INTRODUCTION: Dialogue**



Explain: *Last class, we talked about direct and indirect characterization. Who can give me an example of direct characterization?* (Students should give you an example that states a fact about a character.)



**Dialogue:** “Conversation between characters in a drama or narrative.” (*American Heritage Dictionary*)

*If I walked over to the desk and slammed my hand down on the desk, what would you think?* (Students should say that you are mad or angry.) *Would this be an example of direct or indirect*

*characterization (indirect)? Right! So we show how we feel with our actions just as much as we do with our words. That is why we use both direct and indirect characterization.*

*We also learn a lot about characters from what they say. Do you know what it's called when characters have a conversation?*

Once students recognize that **dialogue** is a conversation between two or more people, ask: *How do authors use dialogue?* Discuss this with students, making sure to point out that that authors are showing interaction between characters.

*Why do authors use dialogue?* Discuss that authors are showing us how characters interact, and that they are also showing us different characters' perspectives by allowing them to state their thoughts and feelings. It helps us to see the reasons why characters act in certain ways.

Add **dialogue** to the Word Wall.

If students do not know the term *dialogue*, ask them how many people have a conversation (two or more), and see if they can recall the prefix *di-* for "two" to help lead them to the term.

**APPLICATION: Dialogue**



**PERSPECTIVES**

Explain: *We are going to take a closer look at how dialogue works by investigating how our perception of an event changes when we see a passage with and without dialogue. We're going to look at this as a class before you work with a partner.*

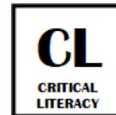


**GROUP**

*Let's start with an excerpt from Phyllis Reynolds Naylor's Shiloh. All the dialogue has been removed from the passage. (Project No Dialogue Passages, Excerpt #1, Shiloh.) Ask: *What can we tell about what is happening here?**

Students should note the following: (1) Two people are present for the conversation, the narrator (Marty) and Judd; "him" refers to Marty's dad, but students may not be able to see that from this excerpt; (2) Judd is a menacing character; he kicks Shiloh (the dog); (3) the interaction upsets Marty a great deal.

Write down what students find in the passage on the board.



Judd serves as the villain in this story. He mistreats Shiloh by kicking him when he disobeys, but then seems confounded as to why Shiloh continues to run away. Marty lacks power in this situation. He loves Shiloh and knows he can take better care of him, but he is not Shiloh's rightful owner. Talk to the students about the power differential in this situation. What would Marty need to do to gain ownership of Shiloh (raise a lot of money and convince Judd to sell him). In Part 2, we learn more about Judd. Because he was mistreated as a child, he seems to think it's OK to mistreat

Explain: *Now we are going to look at the dialogue without any of the other words to see what we can add to our understanding of the excerpt.* (Project Dialogue Only Passages and show the excerpt from *Shiloh*.) Ask: *What does the dialogue tell us?*

Students should note the following: (1) Marty’s dad is present in Part 1, and he’s the first person who speaks; (2) Shiloh has run away from Judd in the past, and Marty asks Judd not to kick him; (3) Marty accepts a ride from Judd in Part 2; (4) Marty tries to show Judd that violence is never a good way to interact with someone, even if Judd thinks he “turned out” all right.

Project full *Shiloh* passage on the board.

Ask: *Now, if we combine what we learned from the regular text and what we learned from the dialogue, do we get a clearer understanding of what is happening in the story? Why or why not?*

Students should have a clearer understanding, because we need the text to understand who is speaking when. We also get a better sense of the way the characters are feeling when we combine them. The dialogue helps to clarify what the relationship between Marty and Judd is like.

*Shiloh*. Consider talking to the students about this cycle of violence. What does Marty understand that Judd does not? What does Marty mean when he says, “Just asking how you turned out, somebody who was beat since he was four.” Why does Marty feel sorry for Judd? Could he change his ways and become a good owner for *Shiloh*?

**ACTIVITY: Putting it Together**



**GROUP**

Have students get into pairs (they can choose a partner, or you can keep the groups from Lesson 4—have one person from the protagonist/antagonist group pair with a student from the round/flat group). Have a group of three where necessary.

One person from each pair will get a passage without dialogue. One person from each pair will get a passage with dialogue.



**INTEREST**

There are two passages you can use for this activity—one about a girl trying to get the attention of a sleepwalking classmate out her window from Ruth White’s *Little Audrey*, and one about a boy talking to a truck driver from Jean Craighead George’s

Explain: *Each of you will summarize your passage. Then, you will compare summaries with your partner. Together, you will come up with a final summary of the passage. Make sure you put your name on your individual summary and both your names on the pair summary. When you finish, work together to make a list of punctuation and words that the author uses instead of or with “said.”*

Give the students 10-15 minutes to work on this.



**CLASS**

Explain: *Let’s look at the passage(s) together.*

Read the complete passage out loud, and then allow 3-4 pairs to volunteer their summaries. Note any differences, and reinforce the idea that both components are necessary so that authors can make sure the reader understands the story.



**PLACE**

Ask: *How do the characters speak? What words look like spelling mistakes? Does this help us characterize them?* If needed, point out the phrases like “ain’t that sumpin’” in *My Side of the Mountain*; “gotta,” “I’d druther,” and “runned over” in *Little Audrey*; and “huntin,” “goin,” and “cept” in *Shiloh* are not mistakes, but help capture the way people talk.

Choose a word or phrase that is related to your community to demonstrate how spelling can be used to make connections to places (e.g., people in Luray pronounce it “Loo-ray” but outsiders say “Lure-ray”; people in Pittsburgh say “redd up” when they mean “clean up”).

Ask: *What about punctuation that goes along with dialogue? What do we need to add when we write?*

Students should have (1) quotation marks, (2) end punctuation—periods/question marks/exclamation points and (3) continuing punctuation—commas and em dash (*see Teacher Notes for further explanation of the em dash*). Point out the punctuation marks in the passage so all students can see them.

Ask: *Where do we put quotation marks?* (Make sure students understand that these go before and after the words that a character would be saying, pointing out an example.) *When do we use continuing punctuation?* (Make sure students understand that commas and em dashes are used when the sentence is going

*My Side of the Mountain*. You can choose one or the other, or let pairs choose based on which one interests them the most.



**TIP**

Collect the individual summaries to see how well

students comprehend the topic. If they need extra practice, consider adding the second passage to the next lesson before you delve into Point of View, or pull a small group of students to conference during Workshop time, to make sure they understand dialogue.

### Background Information

Jean Craighead George, the author of *My Side of Mountain*, said that she wrote the novel as a way to vicariously experience something she had always wanted to do as a child—run away to the mountains and “live off the land.” The book was published in 1959, when George was an adult. Talk to students about George’s decision to cast Sam, the novel’s main character, as a boy, when it was she, a young girl, who longed to have these experiences on the mountain.

to continue, pointing out an example.) *And when do we use end punctuation?* (Make sure students understand that periods end a sentence normally, question marks are used when a character is asking a question, and exclamation points are used when a character is speaking emphatically or louder—they could be excited or angry. Point out examples in the passage if they are there.)

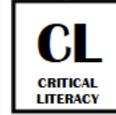
Explain: *You will want to keep this punctuation in mind as you write your own dialogue. Now, let's try to list some of the words that the author used instead of "said." It would be pretty boring if we used "said" every time someone spoke.*

Point out in the passages ways in which the reader is made aware of dialogue (i.e., how we know someone spoke or is speaking). There are four things to be aware of—(1) words instead of *said*, (2) adverbs, (3) action phrases, and (4) directives.

If students do not name everything on this list, point to an example in the passage (e.g., a place where the author used the word “stated” instead of “said”) and ask students what they think the author is doing.

Choose one of the passages. As a class, make a list of as many of the words in the four categories above that you can find used in the selected passage—you can do this on a piece of poster paper or a SMARTboard template if you want to save it and add to it with every story in order to provide students with a reference.

Would publishers have been less likely to produce the same book with a female lead character? If George were writing the story today, do you think she would have done things differently?



If students note the punctuation mark (—) in the passage, let them know

this is an em dash. An em dash is a long dash—it is used like a comma or parentheses. The Grammarist (<http://grammarist.com/grammar/emdash/>) suggests that you think of it as having a little more emphasis than a comma, and a little less emphasis than parentheses. In dialogue, they are used to show that the sentence is continuing.

<p><b>ROAD TO PUBLISHING: Dialogue</b></p> <div data-bbox="203 275 370 436"> </div> <p><b>CLASS</b></p> <p>Show the students <u>Road to Publishing: Dialogue</u>. As a class, decide how the excerpt from <i>Shiloh</i> (or the passage that you were just focusing on) fits into this rubric. The idea is to expose students to the rubric so they will understand it for their summative product later in the unit.</p>	<div data-bbox="1057 226 1224 388"> </div> <p><b>TIP</b></p> <p>Because these are excerpts, the passages will often fall short of our “publishable” expectations—make sure you explain how the authors are on the right track, but that they have to be clear and consistent in order for their work to be published.</p>
<p><b>WORKSHOP PREPARATION: Conversations</b></p> <p>Keep students in their pairs.</p> <p>Ask: <i>Have a short conversation with your partner about recess. You should write down the conversation word for word in your Writer’s Notebook. You will be using this in a Writing Workshop activity later. You have one to two minutes for this conversation—make sure you talk slowly enough that you each can write it down.</i></p> <p>When this activity is completed, have students put away their Writer’s Notebooks.</p>	<div data-bbox="1057 686 1224 848"> </div> <p><b>TIP</b></p> <p>If at all possible, it would be better for students to record the conversation and play it back to write it down. This could be with a computer recording, tape recording, using an iPad, etc.</p>
<p><b>PREPARATION: Point of View</b></p> <div data-bbox="215 1247 383 1409"> </div> <p><b>PERSPECTIVES</b></p> <p>Explain: <i>Perspective is often conveyed through point of view, which we will discuss in the next class. To get a better understanding of your knowledge of point of view, I would like you to complete this short worksheet.</i></p> <p>Administer <u>Formative Assessment 2</u> (point of view), where students will read sentences and label whether or not they are first, second, or third person voice.</p>	<div data-bbox="1057 1197 1224 1358"> </div> <p><b>TIP</b></p> <p>If possible, remember to keep a cart of library books in the room for students to generate ideas from in case there are days where students don’t have any ideas to bring in from home.</p>
<div data-bbox="207 1688 375 1850"> </div> <p><b>ANCHOR</b></p> <p>With any time remaining, students can complete <u>Fiction Fanatic Cards</u> on <b>dialogue</b>. Or, encourage students to think of an example and bring it in tomorrow.</p>	

## No Dialogue

Excerpt #1: From Ruth White's *Little Audrey*

I holler out the window.

He stops walking.

I holler again.

Yvonne sits up in bed.

I tell her.

Yvonne says.

Ernest stands still in the road, like he's waiting, listening.

I yell one more time.

He does a slow turn and looks toward my window.

I tell him.

To my surprise he throws up a hand at me, and starts walking back to his house up the road. I watch him till he's out of my sight. Then I look at the moon and think.

Sleepwalking is a strange thing, you know it? (pp. 66–67)

Excerpt #2: From Phyllis Reynolds Naylor's *Shiloh*

(Part 1)

And then, the awful words.

I'm thinking this is a bad mistake. Maybe it isn't Judd's at all, and he's such a liar he'd say it was, just to get himself still another animal to be mean to.

Judd hardly lets him finish; starts off across the muddy yard in his boots. He says.

I can hear Judd's heavy footsteps coming around the side of the Jeep, and I can smell his chewing tobacco, strong as coffee.

He says, thrusting his face in the open window. He opens the door. He says, and before I can even give the dog one last pat, Shiloh leaps off my lap onto the ground and connects with Judd's right foot. He yelps and runs off behind the trailer, tail tucked down, belly to the ground. All Judd's dogs chained out back bark like crazy.

I jump out of the Jeep, too. I say.

Judd says. I can tell he's studying me in the dark, trying to figure what's it to me.

I say.

Judd only growls.

I swallow and swallow, and all the way home I can't speak a word, trying to hold the tears back. (pp. 16-17)

(Part 2)

When I hear the sound of a motor and turn to see his [Judd Travers's] truck slowin' down, I turn forward again and keep on walkin', but he pulls up beside me.

He sings out.

I say.

I couldn't think fast enough to lie.

I know I don't have to if I don't want, but if he's already suspicious about me, that'll only make it worse. So I get in.

First thing out of his mouth.

I tell him in answer.

Judd says.

I ask.

I say, bold as brass.

Judd jerks his head in my direction, then turns the other way and spits his tobacco out the window.

Judd laughs.

The boldness in my chest is growing, taking up all the air.

Now Judd sounds mad.

Judd's real quiet a moment. The big old wad of tobacco in his cheek bobs up and down.

I don't say anything at all. (pp. 53-55)

Excerpt #3: From Jean Craighead George's *My Side of the Mountain*

I left New York in May. I had a penknife, a ball of cord, an ax, and \$40, which I had saved from selling magazine subscriptions. I also had some flint and steel which I had bought at a Chinese store in the city. The man in the store had showed me how to use it. He had also given me a little purse to put it in, and some tinder to catch the sparks. He had told me that if I ran out of tinder, I should burn cloth, and use the charred ashes.

I thanked him.

On the train north to the Catskills I unwrapped my flint and steel and practiced hitting them together to make sparks. On the wrapping paper I made these notes:

A hard brisk strike is best. Remember to hold the steel in the left hand and the flint in the right, and hit the steel with the flint. The trouble is the sparks go every which way.

And that was the trouble. I did not get a fire going that night, and as I mentioned, this was a scary experience.

I hitched a ride into the Catskill Mountains. At about four o'clock a truck driver and I passed through a beautiful dark hemlock forest.

He looked all around.

I hopped out of the cab.

The driver shouted.

I shouted loudly.

As I marched into the cool shadowy woods, I heard the driver call to me.

He laughed. Everybody laughed at me. Even Dad. I told Dad that I was going to run away to Great-grandfather Gribbley's land. He had roared with laughter and told me about the time he had run away from home. He got on a boat headed for Singapore, but when the whistle blew for departure, he was down the gangplank and home in bed before anyone knew he was gone.

## Dialogue Only

Excerpt #1: From Phyllis Reynolds Naylor's *Shiloh*

(Part 1)

"Say, Judd, my boy was up here along the river this afternoon, and a beagle followed him home. Don't have any tags on his collar, but I'm remembering you got yourself another hunting dog, and wondered if he might be yours."

"Sure as hell bet it is. Can't keep that coon dog home to save my soul. Every time I take him hunting, he runs off before I'm through. I been out all day with the dogs, and they all come back but him."

"Yep. That's him, all right. *Git* on down here!"

"Please don't kick him like that. Some dogs just like to run."

"He runs all over creation."

"I'll keep an eye out for him. Anytime I see him away from home, I'll bring him back. I promise. Just don't kick him."

"He could be a fine huntin' dog, but he tries my patience. I'll leave him be tonight, but he wanders off again, I'll whup the daylights out of him. Guarantee you that." (pp. 16-17)

(Part 2)

"Want a lift?"

"No, thanks. Almost there."

"Where you goin'?"

"David Howard's."

"Hell, boy, you ain't even halfway. Hop in."

"See my dog yet?"

"I been lookin' over all the roads. No beagle."

"Well, I don't think he'd stick to roads. Not a dog as shy as him. Shy as a field mouse, 'cept when he's around rabbits. That's what the man said who sold him to me, and he sure was right about that."

"How much did you pay for him?"

“Got him cheap ‘cause he’s shy. Thirty-five dollars. Worth a lot more’n that as a hunting dog, if I could just keep that damned animal home.”

“You got to treat a dog good if you want him to stick around.”

“What do you know about it? You never even had a dog, did you?”

“I figure a dog’s the same as a kid. You don’t treat a kid right, he’ll run off first chance he gets, too.”

“Well, if that was true, I would have run away when I was four. Far back as I can remember, Pa took the belt to me—big old welts on my back so raw I could hardly pull my shirt on. I stuck around. Didn’t have anyplace else to go. I turned out, didn’t I?”

“Turned out how?”

“You tryin’ to be smart with me, boy?”

“No. Just asking how you turned out, somebody who was beat since he was four. I feel sorry, is what I feel.”

“Well, don’t go wasting your sorry on me. Nobody ever felt sorry for me, and I never felt sorry for nobody else. Sorry’s something I can do without.” (pp. 53–55)

Excerpt #2: From Ruth White's *Little Audrey*

"Ernest! Ernest! Wake up!"

"Ernest!"

"What's the matter with you?"

"It's Ernest walking in his sleep. I gotta wake him up."

"You're not supposed to do that. It might scare him into a heart attack."

"Well, I'd druther cause a heart attack than have him walk out on the road like he did last winter. He might get runned over."

"Ernest!"

"Go on home, Ernest! Git back in the bed!" (pp. 66–67)

Excerpt #3: From Jean Craighead George's *My Side of the Mountain*

"This is as far as I am going."

"You live here?"

"No, but I am running away from home, and this is just the kind of forest I have always dreamed I would run to. I think I'll camp here tonight."

"Hey, boy! Are you serious?"

"Sure."

"Well, now, ain't that sumpin'? You know, when I was your age, I did the same thing. Only thing was, I was a farm boy and ran to the city, and you're a city boy running to the woods. I was scared of the city -- do you think you'll be scared of the woods?"

"Heck, no!"

"I'll be back in the morning, if you want to ride home."

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"He runs all over creation," Judd says. I can tell he's studying me in the dark, trying to figure what's it to me.

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“What do you know about it?” Judd jerks his head in my direction, then turns the other way and spits his tobacco out the window. “You never even had a dog, did you?”

“I figure a dog’s the same as a kid. You don’t treat a kid right, he’ll run off first chance he gets, too.”

Judd laughs. “Well, if that was true, I would have run away when I was four. Far back as I can remember, Pa took the belt to me—big old welts on my back so raw I could hardly pull my shirt on. I stuck around. Didn’t have anyplace else to go. I turned out, didn’t I?”

“Turned out how?” The boldness in my chest is growing, taking up all the air.

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Judd’s real quiet a moment. The big old wad of tobacco in his cheek bobs up and down. “Well, don’t go wasting your sorry on me,” he says. “Nobody ever felt sorry for me, and I never felt sorry for nobody else. Sorry’s something I can do without.”

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"Well, I'd druther cause a heart attack than have him walk out on the road like he did last winter. He might get runned over."

Ernest stands still in the road, like he's waiting, listening.

"Ernest!" I yell one more time.

He does a slow turn and looks toward my window.

"Go on home, Ernest!" I tell him. "Git back in the bed!"

To my surprise he throws up a hand at me, and starts walking back to his house up the road. I watch him till he's out of my sight. Then I look at the moon and think.

Sleepwalking is a strange thing, you know it? (pp. 66–67)

Excerpt #3: From Jean Craighead George's *My Side of the Mountain*

I left New York in May. I had a penknife, a ball of cord, an ax, and \$40, which I had saved from selling magazine subscriptions. I also had some flint and steel which I had bought at a Chinese store in the city. The man in the store had showed me how to use it. He had also given me a little purse to put it in, and some tinder to catch the sparks. He had told me that if I ran out of tinder, I should burn cloth, and use the charred ashes.

I thanked him and said, "This is the kind of thing I am not going to forget."

On the train north to the Catskills I unwrapped my flint and steel and practiced hitting them together to make sparks. On the wrapping paper I made these notes.

"A hard brisk strike is best. Remember to hold the steel in the left hand and the flint in the right, and hit the steel with the flint. The trouble is the sparks go every which way."

And that was the trouble. I did not get a fire going that night, and as I mentioned, this was a scary experience.

I hitched a ride into the Catskill Mountains. At about four o'clock a truck driver and I passed through a beautiful dark hemlock forest, and I said to him, "This is as far as I am going."

He looked all around and said, "You live here?"

"No," I said, "but I am running away from home, and this is just the kind of forest I have always dreamed I would run to. I think I'll camp here tonight." I hopped out of the cab.

"Hey, boy," the driver shouted. "Are you serious?"

"Sure," I said.

"Well, now, ain't that sumpin'? You know, when I was your age, I did the same thing. Only thing was, I was a farm boy and ran to the city, and you're a city boy running to the woods. I was scared of the city -- do you think you'll be scared of the woods?"

"Heck, no!" I shouted loudly.

As I marched into the cool shadowy woods, I heard the driver call to me, "I'll be back in the morning, if you want to ride home."

He laughed. Everybody laughed at me. Even Dad. I told Dad that I was going to run away to Great-grandfather Gribbley's land. He had roared with laughter and told me about the time he had run away from home. He got on a boat headed for Singapore, but when the whistle blew for departure, he was down the gangplank and home in bed before anyone knew he was gone. Then he told me, "Sure, go try it. Every boy should try it."

Excerpt #1: From Phyllis Reynolds Naylor's *Shiloh*

[This is an interesting excerpt to go through with students and have them identify instances where the author inserted a dialogue tag and other instances where she did not. Help the students see that sometimes, when there is a lot of back-and-forth, a dialogue tag is not needed and would interfere with the readers' understanding of the speed of the exchange. For the most part, Phyllis Reynolds Naylor sticks with "I say" or "he says," both in present tense, rather than making the language "fancier" with additional adverbs. Some authors (e.g., Stephen King) advise avoiding adverbs or substitutes for "said" except in rare occasions, whereas a lot of school curricula encourage students to use a variety of tags to keep things interesting for the reader. The students will need to decide what works well for them in fitting with their personal style and in conveying the message of their story.]

(Part 1)

And then, the awful words: "Say, Judd, my boy was up here along the river this afternoon, and a beagle followed him home. Don't have any tags on his collar, but I'm remembering you got yourself another hunting dog, and wondered if he might be yours."

I'm thinking this is a bad mistake. Maybe it isn't Judd's at all, and he's such a liar he'd say it was, just to get himself still another animal to be mean to.

Judd hardly lets him finish; starts off across the muddy yard in his boots. "Sure as hell bet it is," he says. [Here, a comma follows the dialogue—it is placed before the final quotation marks. A period follows the dialogue tag.] "Can't keep that coon dog home to save my soul. Every time I take him hunting, he runs off before I'm through. I been out all day with the dogs, and they all come back but him."

I can hear Judd's heavy footsteps coming around the side of the Jeep, and I can smell his chewing tobacco, strong as coffee.

"Yep," he says, thrusting his face in the open window. [Here there is a dialogue tag combined with an action taken by the character who is speaking.] "That's him, all right." He opens the door. "Git on down here!" he says, and before I can even give the dog one last pat, Shiloh leaps off my lap onto the ground and connects with Judd's right foot. He yelps and runs off behind the trailer, tail tucked down, belly to the ground. All Judd's dogs chained out back bark like crazy.

I jump out of the Jeep, too. "Please don't kick him like that," I say. "Some dogs just like to run."

"He runs all over creation," Judd says. I can tell he's studying me in the dark, trying to figure what's it to me.

"I'll keep an eye out for him," I say. "Anytime I see him away from home, I'll bring him back. I promise. Just don't kick him."

Judd only grows. "He could be a fine huntin' dog, but he tries my patience. I'll leave him be tonight, but he wanders off again, I'll whup the daylight out of him. Guarantee you that."

I swallow and swallow, and all the way home I can't speak a word, trying to hold the tears back. (pp. 16–17)

(Part 2)

When I hear the sound of a motor and turn to see his [Judd Travers's] truck slowin' down, I turn forward again and keep on walkin', but he pulls up beside me.

"Want a lift?" he sings out. ["sings out" instead of "says"]

"No, thanks," I say. "Almost there."

"Where you goin'?" [no dialogue tag here]

I couldn't think fast enough to lie. "David Howard's." [no dialogue tag here]

"Hell, boy, you ain't even halfway. Hop in." [no dialogue tag here]

I know I don't have to if I don't want, but if he's already suspicious about me, that'll only make it worse. So I get in.

"See my dog yet?" First thing out of his mouth. [even in the parts that are not dialogue, the author keeps the narrator's voice. Here, it says "first thing out of his mouth," which is more what Marty would actually be thinking as opposed to "*It was the* first thing out of his mouth," a complete sentence.]

"I been lookin' over all the roads," I tell him in answer. "No beagle."

"Well, I don't think he'd stick to roads," Judd says. "Not a dog as shy as him. Shy as a field mouse, 'cept when he's around rabbits. That's what the man said who sold him to me, and he sure was right about that."

"How much did you pay for him?" I ask. ["ask" instead of "say" here, to go with the question]

"Got him cheap 'cause he's shy. Thirty-five dollars. Worth a lot more'n that as a hunting dog, if I could just keep that damned animal home."

"You got to treat a dog good if you want him to stick around," I say, bold as brass. ["bold as brass" serves as a type of adverb (adverbial clause) here—a description of *how* Marty said the words]

"What do you know about it?" Judd jerks his head in my direction, then turns the other way and spits his tobacco out the window. "You never even had a dog, did you?"

"I figure a dog's the same as a kid. You don't treat a kid right, he'll run off first chance he gets, too."

Judd laughs. "Well, if that was true, I would have run away when I was four. Far back as I can remember, Pa took the belt to me—big old welts on my back so raw I could hardly pull my shirt on. I stuck around. Didn't have anyplace else to go. I turned out, didn't I?"

"Turned out how?" The boldness in my chest is growing, taking up all the air.

Now Judd sounds mad. “You tryin’ to be smart with me, boy?”

“No. Just asking how you turned out, somebody who was beat since he was four. I feel sorry, is what I feel.”

Judd’s real quiet a moment. The big old wad of tobacco in his cheek bobs up and down. “Well, don’t go wasting your sorry on me,” he says. “Nobody ever felt sorry for me, and I never felt sorry for nobody else. Sorry’s something I can do without.”

I don’t say anything at all. (pp. 53–55)

Excerpt #2: From Ruth White's *Little Audrey*

[Like the previous excerpt, this one uses dialogue tags that are all in the present tense (“I yell” instead of “I yelled”). Either way is OK, but help students understand that they need to maintain consistency with the tense they use throughout their story.]

“Ernest!” I holler out the window. “Ernest! Wake up!”

He stops walking.

“Ernest!” I holler again.

Yvonne sits up in bed. “What’s the matter with you?”

“It’s Ernest walking in his sleep,” I tell her. “I gotta wake him up.”

“You’re not supposed to do that,” Yvonne says. “It might scare him into a heart attack.”

“Well, I’d druther cause a heart attack than have him walk out on the road like he did last winter. He might get runned over.”

Ernest stands still in the road, like he’s waiting, listening.

“Ernest!” I yell one more time.

He does a slow turn and looks toward my window.

“Go on home, Ernest!” I tell him. “Git back in the bed!”

To my surprise he throws up a hand at me, and starts walking back to his house up the road. I watch him till he’s out of my sight. Then I look at the moon and think.

Sleepwalking is a strange thing, you know it? (pp. 66–67)

Excerpt #3: From Jean Craighead George's *My Side of the Mountain*

I left New York in May. I had a penknife, a ball of cord, an ax, and \$40, which I had saved from selling magazine subscriptions. I also had some flint and steel which I had bought at a Chinese store in the city. The man in the store had showed me how to use it. He had also given me a little purse to put it in, and some tinder to catch the sparks. He had told me that if I ran out of tinder, I should burn cloth, and use the charred ashes.

I thanked him and said, “This is the kind of thing I am not going to forget.” [In the previous excerpts, all the dialogue tags followed the dialogue. This is the first example where the tag (“I said,” but in the longer form of “I thanked him and said”) comes before the dialogue. Show the students that a comma follows the dialogue tag, then the dialogue begins with a quotation mark and capital letter.]

On the train north to the Catskills I unwrapped my flint and steel and practiced hitting them together to make sparks. On the wrapping paper I made these notes.

“A hard brisk strike is best. Remember to hold the steel in the left hand and the flint in the right, and hit the steel with the flint. The trouble is the sparks go every which way.” [This part is in quotes, but it is not dialogue. Marty, as narrator, is telling us what he wrote on the wrapping paper, and the author sets this apart from the rest of the text using quotes.]

And that was the trouble. I did not get a fire going that night, and as I mentioned, this was a scary experience.

I hitched a ride into the Catskill Mountains. At about four o'clock a truck driver and I passed through a beautiful dark hemlock forest, and I said to him, “This is as far as I am going.”

He looked all around and said, “You live here?”

“No,” I said, “but I am running away from home, and this is just the kind of forest I have always dreamed I would run to. I think I'll camp here tonight.” [This is an example of the dialogue tag that is placed in the middle of a sentence. A comma goes on either side.]

I hopped out of the cab.

“Hey, boy,” the driver shouted. “Are you serious?” [Here, the dialogue tag takes place between two sentences.]

“Sure,” I said.

“Well, now, ain't that sumpin'? You know, when I was your age, I did the same thing. Only thing was, I was a farm boy and ran to the city, and you're a city boy running to the woods. I was scared of the city -- do you think you'll be scared of the woods?”

“Heck, no!” I shouted loudly.

As I marched into the cool shadowy woods, I heard the driver call to me, “I'll be back in the morning, if you want to ride home.”

He laughed. Everybody laughed at me. Even Dad. I told Dad that I was going to run away to Great-grandfather Gribley's land. He had roared with laughter and told me about the time he had run away from home. He got on a boat headed for Singapore, but when the whistle blew for departure, he was down the gangplank and home in bed before anyone knew he was gone. Then he told me, "Sure, go try it. Every boy should try it."

## Road to Publishing: Dialogue

### Your editor says...

<b>Element</b>	<b>You need to go back to the drawing board</b>	<b>You need multiple revisions</b>	<b>You need one more revision</b>	<b>Your work is publishable!</b>
<b>Dialogue</b>	There is no dialogue, even when it would be relevant.	There is dialogue, but there are issues with punctuation and/or	The dialogue does not seem authentic to the characters.	The dialogue flows well and is authentic to the characters.

## Formative Assessment 2

Next to each sentence, write:

- **1** if you think it is a first person narrator
- **2** if you think it is a second person narrator
- **3** if you think it is a third person narrator

\_\_\_\_\_ When I told them my story, they were shocked.

\_\_\_\_\_ You're afraid of what you'll find when you open the door, but you still turn the handle.

\_\_\_\_\_ He did not think that the punishment was fair.

\_\_\_\_\_ Our view of the game was spectacular.

\_\_\_\_\_ They were surprised by the clanging sounds coming from the attic.

\_\_\_\_\_ My feelings are hurt, but I don't want anyone to know, so I smile.

\_\_\_\_\_ You walked to the end of the road before you turned around.

\_\_\_\_\_ His aunt was waiting for him in the car.

\_\_\_\_\_ We all stayed in the basement until the storm was over.

\_\_\_\_\_ She is waiting for her friend to come back from vacation.

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