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# DIALOGUES

*for the*

# ENGLISH CLASSROOM

**A How-To With Examples For Middle and Secondary English and  
Language Arts Teacher Preparation and Professional Development**

**By Craig Berg, Thomas Swiecieak, Jonathon Philipp,  
Claudia Felske, Brian Wegener and Ann Phillips**

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**Target Audience**

The strategies, activities and professional development materials in this book are consistent with state and national education standards for learning and teaching. This book was written for, and therefore targets, pre-service teachers, in-service teacher professional development, and for teachers pursuing an advanced certification or national board certification, or a Masters degree in teaching.

## To Get This Free Book

Note that what you are currently viewing is a partial copy of the book. The full copy of the book has the complete section on how and why to use dialogues, and contains five example dialogues per volume. The *Table of Contents* and example pages provided here should be enough for you to determine if you want the complete 82 page book.

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**Jonathon Philipp** graduated from the University of Wisconsin–Oshkosh with a Bachelor of Arts in Radio-TV-Film and a Minor in Creative Writing. After spending some time in Los Angeles working in television production, he returned to Wisconsin and obtained his Teacher Certification in English from the University of Wisconsin-Milwaukee. He now teaches in Appleton, WI.

## Volume 2

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**Craig Berg** taught middle and high school science before pursuing a M.S. and Ph.D. in Science Education from the University of Iowa. His daily adventures now include directing the science teacher preparation program at the University of Wisconsin-Milwaukee, working with undergraduate, postbaccalaureate, and M.S. students in pursuit of exemplary science teaching. Working with other teachers on creating dialogues helps to fulfill his passion for raising the level of student engagement in classrooms.

# Using This Book

## What is the value of this book?

This book will introduce a powerful strategy of using dialogues in the classroom or online learning and introduce the reader to two very fine volumes of dialogue. This book can be used by the individual teacher, or used in classes for the preparation of future teachers, or used as a professional development tool and resource for a group of teachers. When helping other teachers learn about using dialogues, point them to the place where they can also download this book for free.

## There are two major sections to this book:

**Section I - Using Dialogues in the Classroom:** This section details the key aspects of using dialogues in the classroom - the what, when, and how to, of using and writing dialogues. This section provides examples of how dialogues can target content goals, and used to start a debate or discussion, or used to help students grapple with current issues or ethical dilemmas, or used to show how one historical figure might have communicated with another historical figure. They can also be used for practicing communication skills such as speaking, acting and listening, or used as an assessment tool to determine what students learned about the topic or unit. In addition, there are numerous suggestions and tips for implementing dialogues in the classroom, and the benefits thereof, with guidelines on how to write your own dialogues, and how to have students create their own dialogues as a measure of what they learned.

**Section II - Table of Contents, Abstracts and Sample Dialogues:** This section provides the reader with a *Table of Contents* and the *Abstracts* from each of the dialogue volumes. The abstracts provides a quick overview of each dialogue and the social studies concepts or terms embedded within. Scanning the abstracts helps the reader determine which dialogue might be suitable for the upcoming lesson. In addition, there are six example dialogues from each volume for the reader to choose from, and try out with children in classrooms. In order, they include:

*Dialogues for the English Classroom Volume 1:* The section contains the *Table of Contents*, *Abstracts* and six examples from the forty-eight dialogues that cover major components of middle and high school English courses.

*Dialogues for the English Classroom Volume 2:* This section contains the *Table of Contents*, *Abstracts* and six examples from the forty-six dialogues that cover major components of middle and high school English courses.

# Section I - Using Dialogues in the Classroom

## Introduction

Section I details the key aspects of using dialogues in the classroom - the what, when, and how to, of using and writing dialogues. This section provides examples of how dialogues can target content goals, as well as other goals such as communication, reading and listening. In addition, there are numerous suggestions and tips for implementing dialogues in the classroom and the benefits thereof, with guidelines on how to write your own dialogues, and how to have students create their own dialogues as a measure of what they learned.

## What Are Dialogues?

Dialogues are conversations between two or more students regarding a topic being studied in class. One way to use dialogues is to have students pair up, then each person takes on the role of one of the characters by reading that part of the conversation. Built into the conversation is english content students should know, concepts they should understand, or information and ideas that students should think about. For example, in this short excerpt from dialogue 3.6 *False Dilemma*, the characters Zig and Zag met after school in a doughnut shop, when Zig who is focused on notes from english class that highlight logical fallacies, notices that Zag appears to have lost his grip on reality. Zag, holding up a jelly doughnut, sighs reverently, while Zig continues to think.

Zig: *Hmmmmm... false dilemma... flawed logic... aagh, my head hurts –*

Zag: *(adoringly, to the doughnut) Hail to thee, Oh all-powerful, divine and deep-fried god of my taste-buds, oh wonderful digestive divinity. I worship your over-sweet and mystical awesomeness... (noticing Zig is not paying attention) Dude!*

Zig: *Wha—?*

Zag: *Are ya' with me, here?*

Zig: *With ya?*

Zag: *The Nutty Dough of the Jelly speaketh! And I heed the call!*

Zig: *And?*

Zag: *Jelly-Doughnut-ism dude, it's my new religion.*

Zig: *Yeah?*

Zag: *I'm a true believer, man; they're gonna save the world.*

Zig: *Sorry, dude. I'm stuck in Mr. Spooner's logical fallacy notes again: (dramatically ) The false dilemma: the mistaken idea that because one statement is wrong, a second must be correct.*

Zag: *The false di-whatsis?*

Zig: *Dilemma. Dilemma. (pause) DI-LEM-MA!*

*(continued on next page)*



Zag: *(hurt)* You don't have to shout, bud.

Zig: *My bad. You were saying? (pause)* Uh, before?

Zag: Oh! Yeah! The jelly doughnut, man! It's the shizz!

Zig: Huh?

Zag: Yeah. It has socio-LOG-ical power. No lie.

Zig: *(skeptical)* Okay, you'd better explain that one.

Zag: Well, remember what Mr. Spooner was saying about logic?

Zig: Some of it.

Zig: *(Zag looks at Zig)* Okay, ... uh... not much of it. What're you talkin' about?

Zag: That the purpose of logic is to show that if one statement is true, then another statement is also true.

Zig: *(consulting notebook)* Uh, yeah, it's right here, next to the frappaccino stain in my notes.

Zag: Alrighty then. Check this logic: Statement one is that jelly doughnuts are popular. True?

Zig: Well, yeah, I'll go with you on that. And?

Zag: So, here is the big "therefore" statement: Either you like jelly doughnuts, or you won't have any friends! Logic-o-rama, no?

Zig: *(pondering)* Um...that does not compute, Master Luke.

Zag: Why not? It's perfect. This jelly doughnut inspired me. Mr. Spooner will eat it up. It'll be up on the board with the brown-nosers' stuff. It'll go down in history!

Zig: Look, Yoda, you don't make sense - there are other possibilities – not just two.

Zag: How so? *(continued on page 94)*

Note that Zig and Zag are having a conversation based on their knowledge of “logical fallacies,” and during the conversation, important information and key aspects are discussed. Often in a dialogue, one character knows a bit more about the subject matter and helps the other character come to a better understanding through statements, questions and responses, and robust conversation.

As mentioned earlier, one way to use dialogues is to have students pair up, each person taking on the role of one of the characters by reading that part of the conversation. Imagine thirty students in class and then picture fifteen pairs of students who are reading/acting the character 1 and character 2 parts of the dialogue. The goal of dialogues is to engage all students in the class in an activity that uses multiple senses, such as seeing, speaking and listening, but at the same time taps into parts of the brain that connect to kinesthetic and emotion, in an interchange centered around learning the content or material designated as important for that particular lesson or unit. There is much more in later pages on how to use dialogues, but for now, read on to *Using Dialogues in the Classroom - What For?*

## Using Dialogues in the Classroom - What For?

It is important to note that dialogues can be used to address a variety of goals, including learning content such as grammar and usage, punctuation, figurative language, literary terms/devices/analysis, close reading, research and composition, presenting and speaking, and also about writing.

**1. Dialogues can be used for learning punctuation** - For example, in the following excerpt from 2.8 *The Way of the Dash*, Nick and Nora are at a costume party, and are strangers with similar costumes, so they are eyeing each other tentatively. Nora is clad entirely in white – white shoes, white skirt, white t-shirt. Nick’s outfit is similar – white shoes, white pants, white t-shirt – except that in the middle of his shirt is a black horizontal line. Nick is pretending not to notice Nora..

*Nora: (Sidling up to Nick) Hi.*

*Nick: Hi, yourself. I’m Nick.*

*Nora: Folks call me Nora. So what are you dressed as? Wait! Lemme guess. A mail slot? Generic packaging?*

*Nick: (proudly) I am a dash!*

*Nora: So like – um – the 40 yard variety? Like – you’re a footrace?*

*Nick: No, not a race. No.*

*Nora: Oh, I know! The cute little thingy in the middle of compound words – like in “self-confidence,” or “ex-boyfriend.” Right? The word-connecting thing!*

*Nick: (slightly impatient) No, no, no-no-no! That’s a hyphen. A hyphen is not a dash. Not even close.*

*Nora: Really?*

*Nick: The dash – the most stylish of punctuation marks – is used to separate parts of sentences and add emphasis to certain ideas.*

*Nora: Really? That’s not a hyphen?*

*Nick: The hyphen is relatively boring compared to the dramatic dash. It’s even more fun to say “dash” than to say “hyphen.” Try it once. Like this: (with dramatic flair) “DASH!”*

*Nora: Okay, here goes: “DASH!”*

*Nick: Yes, yes! That’s it!*

*Nora: How does it work?*

*Nick: Funny you should ask; I’ll tell you.*

*Nora: Do.*

*Nick: A dash can separate a list of things from the main part of a sentence. Like this, for example: “Nora DASH! a charming wit, a clever girl, a raving beauty DASH! stepped into my life at a party one night.”*

*(continued on page 79)*

This dialogue continues on until the characters have conversed about the key aspects of using a dash, coming to a better understanding of this particular grammatical tool.

Other dialogues in Volume 2 that address punctuation include 2.2 *The Ellipsis* and 2.6 *The Semi-colon: The Ultimate Weapon*. Dialogues in Volume 1 that address punctuation include 1.3 *Colon*, 1.9 *Parenthesis*, and 1.12 *Quotation Marks*. Another example of a dialogue targeting punctuation is this excerpt from *Volume 1 - 1.14 Sentence and Period* in which Chip and Dip are camping in the local park. Chip is sitting next to a campfire roasting a marshmallow on a stick. Dip runs in by the campfire breathing heavily. Having just watched a show on Bigfoot, Dip is now paranoid that Bigfoot is there in the park and they need to scam.

Dip: *Bigfoot just ate my sandwich we need to get out of the woods because I think I made him angry I am so tired when you hear the tree branches break, then Bigfoot is coming his smell is also very strong he smells like dog food and peaches Chip help*

Chip: *What did you say Pip? Throw some periods in your speech; I couldn't understand anything.*

Dip: *Periods?*

Chip: *Yeah, periods. Periods mark the end of the sentence, and let the reader know that a thought is done.*

Dip: *But isn't it obvious when a thought is done?*

Chip: *No, when all the words flow together with no punctuation, everything becomes confusing. You need to use a period to show the reader that a full stop or long pause is necessary.*

Dip: *But Chip, what if, hypothetically speaking, a person doesn't have time to take a long pause because an angry BIGFOOT is chasing after me!!!CHIP: If you would have made more sense when you first came running in here, we wouldn't be wasting this time to correct your grammar.*

Dip: *That's true, Chip. I never thought about that.*

Chip: *Okay, lets break down what you just said. What was your first sentence?*

Dip: *I don't know. What is a sentence?*

Chip: *A sentence is a complete thought that has a subject and a verb. The subject is what the sentence is about, and the verb describes what the subject is doing or how or what the subject is.*

Dip: *Well, my first sentence was about Bigfoot, so he must be the subject. What did Bigfoot do? Oh, yeah, he ATE my sandwich. Ate is a verb.*

Chip: *That's right. "Bigfoot just ate my sandwich" is a complete sentence because it has a subject and a verb and it completes a thought. You need to put a period after ...*

*(continued)*

**2. Dialogues can be used to help teach grammar** - in dialogue 2.1 *Appositives and Appositive Phrases*, Nick and Nora are on a bowling adventure, with Nora poised to cast the bowling ball.

Nick: *(pretending to be a sports announcer)* Nora – a fierce competitor – prepares for her next shot.

Nora: *(still focused on the game)* Nice. I like the appositive phrase.

Nick: Yes. I thought I was being very positive.

Nora: *(letting the bowling ball drop to arms length)* No no. I said Uh-positive, not positive.

Nick: What's that, sweetie?

Nora: You said, "...a fierce competitor..." in between your subject and your verb.

Nick: Really? Are you sure?

Nora: Baby-cakes, I'm positive. It was an appositive.

Nick: Did you just repeat yourself?

Nora: No. I'm talking about your noun phrase – "a fierce competitor" – which you placed after another noun – "Nora." *(She rolls the ball confidently down the lane.)*

Nick: Ah. I renamed the noun, "Nora," with a – what did you call it?

Nora: An appositive. Yes. Your turn.

Nick: *(Picking up a ball)* Okay. In order to catch up to you, I need to roll a strike – all ten pins.

Nora: You did it again.

Nick: *(Quizzically)* I did it again?

Nora: Yes, you did.

Nick: *(A bit sarcastic)* Excellent. I'm so proud.

Nora: You said, "a strike," and then you said "all ten pins." An appositive phrase.

*(continued on page 61)*

Other dialogues in Volume 2 used to teach grammar include 2.5 *Pronouns and Their Antecedents*, 2.3 *Misplaced Modifier*, and 2.7 *Verb-Tense Agreement*. Dialogues in Volume 1 used to teach grammar and target areas where students have difficulties in learning the material, include 1.1 *Adjective*, 1.8 *Noun*, 1.10 *Pronoun*, and 1.15 *Verb*.

**3. Dialogues can be used to learn about literary analysis and close reading.** In this excerpt from dialogue *1.12 Oxymoron and Paradox*, Pip and Pep are getting ready to go out to dinner. They are arguing about where they should go.

*Pep: I don't want to go to dinner there.*

*Pip: Why?*

*Pep: Because the food is horrible and it is too expensive.*

*Pip: Well, how about Luigi's? I've heard that their pizza is awful good.*

*Pep: I don't know, I've heard nobody goes there because it's too busy.*

*Pip: Well that makes no sense.*

*Pep: What makes no sense?*

*Pip: "Nobody goes there because it is too busy"...That makes no sense. If no one goes there then it is empty, not busy.*

*Pep: Well, you know what I mean. Wait....you said something that makes no sense, too.*

*Pip: I did?*

*Pep: Yes you did. You said, "the pizza is awful good". How is that possible? How can something be awful and good at the same time?*

*Pip: Wow, I guess you're right. What is that called?*

*Pep: I don't know. Let me google it on my phone. Just a sec.*

*Pip: Ok*

*Pep: So, I typed in "awful good" and it says that it is an oxymoron.*

*Pip: A what?*

*Pep: An oxymoron, it says that it is a part of speech that happens when you contradict something...oh, look at this, it says that it come from a Greek word meaning "sharp dull".*

*Pip: Ahahaha! That is too funny. I had a cousin once who was a sharp dull.*

*Pep: What happened to him?*

*Pip: He turned up missing.*

*Pep: He what?*

*Pip: He...ahh, got it, another oxymoron. How could he turn up and be missing at the same time?*

*(continued on page 52)*

Other examples in Volume 2 include *1.7 Literal versus Figurative*, *1.8 Motifs in Literature*, *1.3 Allusions* and many more. Examples from Volume 1 include *2.1 Alliteration*, *2.6 Euphony and Cacophony*, *2.7 Hyperbole*, *2.9 Metaphor and Simile* and many others.

**4. Dialogues can be used when learning about writing terms.** In this excerpt from dialogue 3.8 *Logical Fallacies: Circular Reasoning*, Zig and Zag are standing around in gym class. Zig practices lightly hitting a volleyball up in the air. Zag also has a volleyball; he is trying to balance it on top of his head.

Zag: Dude! Look at this! (the ball falls off of his head) Whoa! 'Almost had it!

Zig: It's almost your turn.

Zag: Huh?

Zig: For the volleyball skills test.

Zag: Aw man! I cannot do volleyball.

Zig: How come?

Zag: 'Cause I stink at it. Duh!

Zig: That makes, like, no sense.

Zag: What?

Zig: You "cannot do volleyball" because you "stink at it"?

Zag: Yeah, exactomundo, Perfesser McLogical. Why does it not make sense to you?

Zig: You just repeated yourself. It's like saying you can't do volleyball because you can't do volleyball.

Zag: Wha – ?

Zig: Or saying you stink at it because you stink at it. You're just going around in circles.

Zag: Wait! This reminds me of something.

Zig: Oh?

Zag: Something tells me that you are about to talk about Mr. Spooner's class. (resigned) So go ahead; get it over with.

Zig: 'Kay. Spooner said that if you just repeat yourself in an explanation, it's called circular reasoning. It's a logical fallacy.

Zag: I'll just bet you memorized Spooner's definition, too.

Zig: (eyes closed in concentration) Um... repetition offered as proof of the initial assertion.

Zag: The amazing Zig does it again, but I understood your way better.

Zig: Me too.

(continued on page 99)

Other examples of dialogues from Volume 2 targeting writing include 3.2 *Drafting and Editing*, 3.14 *Using Sentence Variety*, 3.4 *Embedding Quotes*, 3.1 *Beyond the Five Paragraph Essay*, and more. Dialogues from Volume 1 that target writing include 4.1 *Audience*, 4.2 *Objective versus Subjective*, 4.4 *Point of View*, 4.6 *Slang*, and 4.7 *Transitional Words*.

**5. Dialogues can be used for learning about doing research and obtaining background information for papers in english.** For example, in this excerpt from 4.6 *Plagiarism*, Pip and Pep are walking out of school at the end of the day. Pep is visibly angry.

*Pep: I can't believe it!*

*Pip: What's the matter?*

*Pep: Someone stole my iPod yesterday.*

*Pip: What? Do you know who did it?*

*Pep: No, and to make things worse, Mr. Smith said it was my fault for telling so many people what my locker combination was.*

*Pip: Pep, I'm so sorry. Didn't you just get that iPod for your birthday?*

*Pep: Yeah, but that isn't the worst part. I spent all of my birthday money on downloads and I had just created the greatest playlist ever. It was the best. Not too long, not too short, with a mix of songs perfect for working out, studying, or just walking to school.*

*Pip: Well did you write the list down so you can re-create it?*

*Pep: I don't have to. I checked my Facebook, and this person I have never met before posted MY playlist as his finest creation. Other people posted about how awesome he was. They made comments like "you're a genius" and "this is the best playlist ever".*

*Pip: Wow, that must have been some playlist.*

*Pep: It was...it is! But he just took it from me without saying a word about who REALLY created it! HE is taking all the credit! That's what hurts the most.*

*Pip: Uuugh....Pep? I hate to break it to you, but that's exactly what you did with your poetry analysis.*

*Pep: What?*

*Pip: You said that you found this amazing site that gave you all this great information about that Robert Frost poem. You said that you took information from that site and put it in your paper.*

*Pep: So? Ms. Phillips said we were allowed to paraphrase information we found on the internet.*

*Pip: Yes, but you didn't say where your paraphrased information came from. You just wrote it and made it sound like you were the one creating all that great information.*

*Pep: What's the big deal? People do that all the time. It's not like it's a crime.*

*Pip: So then you don't care about your playlist getting tons of attention without any credit to you?*

*(continued on page 132)*

Other dialogues in Volume 2 that target research include 4.1 *Citing Sources*, 4.2 *Effective Presentations*, 4.3 *Evaluating Credible Sources*, 4.4 *In-text Citations*, and 4.5 *Note Taking*.



**6. Dialogues can be used for practicing communication skills, such as speaking, acting and listening.** Teachers know that in an ever competitive job market, communication skills are as important as any aspect with regard to securing and retaining a job. Outside of a job, communication skills are integral to many aspects of daily life. So a major goal of English education is to develop and refine students' communication skills. Integral to the very strategy of using dialogues is communication skill development. As many students in school are masters in adopting a passive role and avoid engagement in the lesson (other than as an observer), it is critical to use strategies such as dialogues that will place them in an active role, a role that gives them an opportunity to develop their communication skills, and lessen their fear of communicating with others. Dialogues place students into an active role and thus receive practice in speaking, listening, and acting. But this occurs in a low risk environment, as all other students in class are in a similar position, so it is easier to join in, sheltered by the cacophony of voices in the room. Students who would never speak in front of the class will readily speak the character's lines in a dialogue.

**7. Dialogues can be used to help students understand a new learning activity that will be used in the classroom.** Dialogue 5.2 *Pip and Pep Begin English: An Introduction to Dialogues* can be used to introduce students to dialogues and what to expect when doing a dialogue. At the same time this particular dialogue introduces students to the English class, as well as introduce them to the teacher and times s/he is available to provide extra help on assignments.

**8. Dialogues can be used to help other teachers learn about dialogues and how to use this teaching tool in their classroom.** Dialogue 5.1 *Pip and Pep Discuss the Finer Points of Dialogues* can be used to introduce dialogues to other English teachers or staff in the building. The key features of dialogues are noted when teachers read and act out this particular dialogue. This can be followed with a second and third example to show how content and activities are embedded into the dialogues. Dialogues can also be written to teach professional development content to staff.

**9. Dialogues can be used as an assessment tool to determine what students learned about the topic or unit -** Dialogue 1.2 *Alliteration* is an example from a student who developed a dialogue based on what she/he learned about alliteration. See more regarding assessing students using dialogues on page 18.

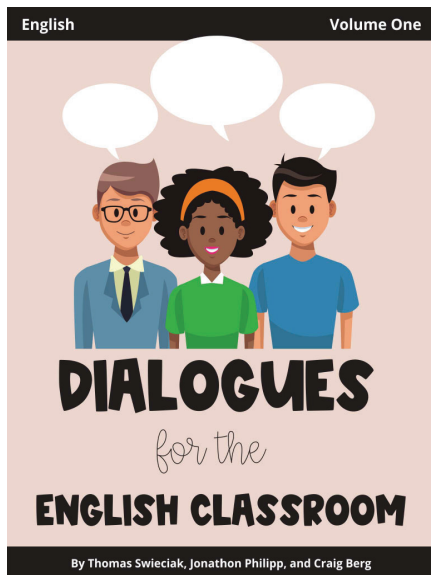
Note that there are many more pages of the “how-to” within the complete copy of this book. See page III for how to obtain the **Free** complete copy. Also note that the complete “how-to” plus 50-60 dialogues in *Dialogues for the English Classroom Vol 1* and *Vol 2* can be located at [www.moosemosspress.com/english](http://www.moosemosspress.com/english)



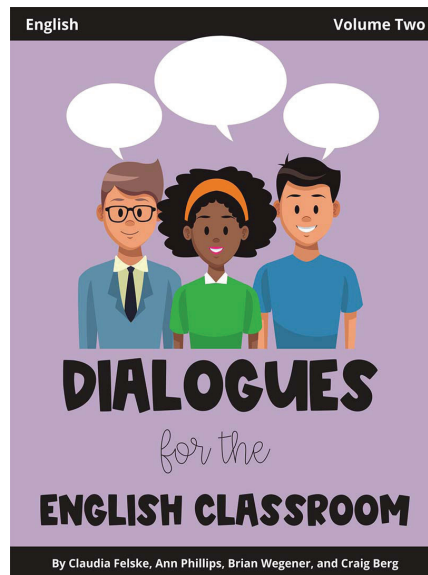
## Section II - Book Contents & Example Dialogues

This section contains the *Table of Contents*, *Abstracts* and sample dialogues for the two volumes of English dialogues. Looking through the *Table of Contents* and the *Abstracts* will help to uncover the multitude of dialogues that can be incorporated into your social studies instruction. The samples provided will make it easy to test out and witness the effectiveness of dialogues, and see first-hand the student enthusiasm for wanting to do more of them.

### English Volume 1



### English Volume II





# DIALOGUES

*for the*

# ENGLISH CLASSROOM

By Thomas Swieczak, Jonathon Philipp, and Craig Berg

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# Section I - Dialogue Abstracts

## Unit 1 - Grammar and Punctuation

**1.1 Adjective** - Pip walks into the classroom and sees Pep devouring a grilled cheese sandwich, smearing cheese all over Pip's desk. Pip attempts to clean up the mess and attempts to teach Pep about adjectives. Pep is being difficult to the point where Pip's head almost explodes.

**1.2 Apostrophe** - Pep is wearing a very nice hat that Pip recognizes as belonging to a friend. Pip's use of an apostrophe confuses Pep so Pip attempts to help Pep understand how and why to use an apostrophe.

**1.3 Colon** - Hip and Hop are packing their backpacks while cleaning up last night's campsite when Hip explains the finer points of using a colon to Hop.

**1.4 Comma Used in a Series** - Resting by a stream, Hip and Hop are commenting on the pluses and minuses of the jungle when Hip explains how to appropriately use a comma in a sentence that contains a series of items.

**1.5 Comma With Introductory Phrase** – Walking through the jungle, Hip and Hop notice a very oddly-shaped rock that turns out to be the entrance to a cave system. Thinking about going in, but worrying about what creatures may reside, Hip explains a second rule of using commas to Hop.

**1.6 Comma and Conjunction** – Hop is swimming in a jungle stream to cool off while Hip is on the shore making a fishing pole in an attempt to catch them some dinner. Hip begins a discussion that involves another rule of using commas in a sentence.

**1.7 Exclamation Point** - Pip and Pep have roles in the upcoming school play and are practicing their characters and voices of Sheffield and Carruthers, who are two elderly British gentlemen. Carruthers begins to get annoyed by the loud, almost shouting, voice of Sheffield, which prompts a discussion about use of the exclamation point.

**1.8 Noun** – Pip and Pep are sitting on a park bench, when they discuss the definition and finer points of a grammatical term, the noun. Pip helps Pep understand the difference between proper and common nouns.

**1.9 Parenthesis** – Once more, Pip and Pep are practicing for the upcoming school play, and morph into their characters, Sheffield and Carruthers. They forget their lines and extemporaneously converse about the subject they are studying in English class, which is use of parentheses in sentences.

**1.10 Pronoun** – Pep is frantic after having lost his/her fish Sir-Swims-A-Lot. Pip tries to calm Pep down with a discussion of grammatical terms and focuses on the what and how of pronouns.

**1.11 Question Mark** – Pep, perhaps on the brink of insanity, bravely tries to protect Pip from a fearsome monster that is trying to devour Pip’s sentences. Fortunately, Pip saves the day with punctuation knowledge.

**1.12 Quotation Mark** – Pep has been forced to get a part-time job, which he explains to Pip while trying to protect him from “flies” which in reality are quotation marks.

**1.13 Semicolon** - Hip and Hop are walking through the jungle, with Hop dragging his/her feet and moving very slowly. Even though they are very hungry, Hip is thinking about punctuation. As Hop tries to communicate his/her desire for food, Hip points out the importance and use of the semicolon.

**1.14 Sentence and Period** – Chip and Dip are camping in the local park. Having just watched a show on Bigfoot, Dip is now paranoid that Bigfoot is there in the park and they need to scam. Dip is frightened to the point where he/she is talking in one continuous stream of words. Chip unable to understand, communicates to Dip about the necessity of using periods in a sentence.

**1.15 Verb** – Pep finds Pip feeling a bit “under the weather” and tries to cheer Pip up. Pip uses the opportunity to teach Pep about regular and irregular verbs.

## Unit 2 - Figurative Language

**2.1 Alliteration** - Pip and Pep are at an all-you-can-eat buffet when Pep wonders about “heaving the helping of ham,” which causes Pip to try to explain the concept of alliteration to Pep.

**2.2 Alliteration (student written example)** - In this dialogue, students Chris and Cole are having a conversation with their Coach, who is explaining alliteration to them.

**2.3 Allusion** - Still lost in the Jungle Hip is cooking breakfast consisting of toasted Costa Rican turkey-bird meat, while Hop is still asleep on the ground. Hip shakes Hop awake so they can eat and continue hiking out of the jungle. Hip calls Hop “Sleeping Beauty” which initiates a discussion around the concept of allusions.

**2.4 Assonance** – Pep walks into the classroom and hears Pip continually repeating a phrase that contains a repetition of vowel sounds that creates internal rhyming. Pip attempts to explain the concept of “assonance” with mixed results.

**2.5 Consonance** - Following their discussion on assonance, Pip and Pep strike up a conversation about consonance, in contrast to assonance. (Note – use after doing the assonance dialogue.)

**2.6 Euphony and Cacophony** - Pip and Pep are practicing their roles for the school play. As they discuss the finer points and differences of euphony and cacophony, they slip into the characters and voices of Carruthers and Sheffield and leave with a better understanding of this writers tool.

**2.7 Hyperbole** – Chip is working at the computer when Dip walks in eating a large sandwich with mustard spilling out and onto the carpet. Dip explains how hyperbole is a type of figurative language in which writers exaggerate to make descriptions more interesting.

**2.8 Irony** – Pep comes home after letting Pip baby-sit the pet goldfish, Sir Swims-A-Lot, and Pep makes a grim discovery. They trade barbs and in the process use irony, a figurative language concept that Pep is not familiar with.

**2.9 Metaphor and Simile** - Pep walks into Pips bedroom and finds Pip slithering on the floor and acting like a snake. This situation sets up a discussion about how similes and metaphors are used to illustrate a point.

**2.10 Motif** – Pep walks into the house and hears Pip repeating a famous phrase from Edgar Allen Poe’s poem, “The Raven.” Pip explains to Pep how motif has symbolic significance and creates theme or mood as well.

**2.11 Onomatopoeia** – Pep has had a terrible time at the after-school job. Pip tries to calm Pep down by helping with the homework and teaching Pep some grammar and onomatopoeia sounds.

**2.12 Parallelism** – Pep is tired from all of his/her responsibilities and complains to Pip, which initiates a discussion about using parallelism when writing or speaking to make a point. Pip points out that the authors of the Declaration of Independence, Martin Luther King Jr., and George W. Bush used parallelism to persuade, convince and get points across.



**2.13 Personification** - Chip and Dip are in the local city park, wading in the stream, when Chip uses personification to describe the situation. Dip gets annoyed when Chip begins to give non-human things, human qualities.

### Unit 3 - Literary Terms

**3.1 Dynamic Versus Static Characters** - Hip and Hop are still fighting their way through the jungle. Hop looks exhausted and wants to rest, while Hip begins to wonder if Hop is a static or dynamic character in this jungle tale.

**3.2 Fiction and Non-Fiction** – Pip walks in on Pep who is having an imaginary war between pens and pencils. Pip is wondering about Pep’s grip on reality, which prompts a discussion about fiction versus non-fiction.

**3.3 Flashback** - Chip is sitting at a desk in his/her room, supposedly doing homework, but also listening to an mp3 player. Dip walks in and taps Chip on the shoulder hoping to borrow the mp3 player which reminds Chip of the last time Dip borrowed the mp3 player and the disaster that occurred.

**3.4 Foreshadowing** - Chip and Dip are walking down the sidewalk near their house when Chip notices Dip’s odd behavior, and begins to realize something is amiss. Chip explains how foreshadowing is an important literary tool for writers to give readers a sense of suspense and provide indications that something is about to occur.

**3.5 Mood** - Chip is putting decorations on tables, preparing for a Halloween party, when Dip comes into the room, obviously stressed out, and very worried that they haven’t created the proper mood for the “scary” Halloween part. Dip explains how authors create mood in stories.

**3.6 Symbolism** - Chip is laying on the bed doing homework when Dip enters and begins to pester and distract Chip. Dip wants to help Chip on the homework assignment, but doesn’t know what symbolism is, so Chip explains what symbolism is, how it is used, and how symbolism makes writing more interesting to the reader.

**3.7 Tone** - Chip is sitting on the living room couch, once again glued to the phone, when Dip enters and wants some attention. Not getting any Dip returns with a vacuum cleaner and a noise level that prevents Chip from talking, which sets up a confrontational discussion that highlights Chip and Dip’s underlying tone in their comments to each other.

**3.8 Plot and Conflict** – Dip is watching TV, when Chip calls to Dip for help undertaking an adventure. Dip resists helping, but Chip desperately uses this opportunity to discuss plot and conflict.

**3.9 Dramatic Structure** – Dip is sprawled out on the living room couch, coughing and blowing his/her nose. Chip enters the room, listens to Dip whine and begins to relate Dip's cold and behavior to dramatic structure.

**3.10 Exposition and Inciting Incident** – Dip is in the living room watching TV when Chip compares Dip's unchanging, zombie-like behavior to a Sci-Fi movie with a lack of dramatic structure.

**3.11 Rising Action and Climax** – While riding their bikes to the top of Freytag's Hill, Chip and Dip related the obstacles in their way to Rising Action and Climax in Dramatic Structure.

**3.12 Falling Action and Resolution** – Hip and Hop limp out of the jungle, onto the beach, and see a ship passing by. As they swim towards the ship, they discuss their adventure in the jungle in terms of falling action and resolution.

## Unit 4 - Writing Terms

**4.1 Audience** – Pip and Pep are home trying to hook up a new video game system. Pip is in a tangle of cords and clearly frustrated, while Pep is using the manual to help and explaining how the manual is written for a particular audience of readers.

**4.2 Objective Versus Subjective** - Hip and Hop are running through the jungle, looking back over their shoulders every few seconds for the giant, jungle mouse chasing them, when they almost run off a cliff. Thinking about jumping into the river to escape their pursuer, they discuss objective versus subjective in terms of their surviving the jump.

**4.3 Paraphrase** - Hip and Hop are trapped in a large jungle tree, with several creatures that look like llamas circling below. Hip is checking the jungle manual and reading descriptions, trying to determine if the llamas are dangerous, when Hop suggests that given they are in a precarious situation, perhaps paraphrasing might be best, instead of reading the whole thing.

**4.4 Point of View** - Hip and Hop are climbing a mountain, attempting to get high enough to see which direction they should head to reach civilization. Hop is tired and begins to use 1st person narration. This initiates a discussion about writers using various points of view to convey a story and the differences and benefits of such.

**4.5 Setting** – Pip and Pep decide to use their imagination to change the setting of the school to something more interesting. They discuss various factors such as time and location which contribute to the key concept called setting.

**4.6 Slang** – Pep walks into the house acting like a teenager from the 1950's using words and phrases from that time period. Pip uses the opportunity to discuss slang and how slang changes over time.

**4.7 Transitional Words** – Pip is in the process of repairing a broken desk. Pip takes the opportunity to talk to Pep about transitional words and how it allows a writer to put things into chronological order, as well as help organize thoughts and writing, and in this instance gets Pep the tools in the proper order needed.

**4.8 Voice** - Hip and Hop are walking through the jungle, when they encounter a swamp. Thinking about crossing the swamp where jungle alligators reside, Hip pulls out a journal to write their story, so in case they are consumed by jungle alligators, someone might locate their journal and figure out what happened to them. As Hip writes and shares what is written, Hop wonders about the manner in which Hip is writing and listens to Hip describe how literary voice is an author's style of writing.



# **DIALOGUES**

*for the*

# **ENGLISH CLASSROOM**

By Claudia Felske, Ann Phillips, Brian Wegener, and Craig Berg

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# Section I - Dialogue Abstracts

## Unit 1 - Literary Analysis and Close Reading

**1.1 Abusing Literature Aids** - Pip and Pep meet each other outside of their school. Pip walks up to Pep who is sitting at a picnic table and begin to discuss the book *To Kill a Mockingbird* and how literature aids can be abused when attempting to understand the book.

*Concepts:* *To Kill a Mockingbird*, online literature sites, getting behind in reading, using literature aids.

**1.2 Alliteration** (student written example) - Chris and Cole are talking to their coach when they accidentally use alliteration and think they have just gotten into trouble by using inappropriate language. Their coach proceeds to explain alliteration.

*Concepts:* poetic devices, descriptive writing.

**1.3 Allusions** - Hop and Hip are hanging out in Hip's back yard, keeping an eye on Hagar, Hip's exceptionally curious and mischievous 5-year-old cousin.

*Concepts:* allusions, literary analysis, literary interpretation, symbolism.

**1.4 Annotating Texts** - Hip is eavesdropping outside his older sister Holly's room. Intrigued by what he is hearing, he wants to find out who she is talking to. Holly's speech is intermittent, as if she's talking on the phone with long pauses between replies. Hip squirms in anticipation.

*Concepts:* annotations, reading comprehension, imagery, symbolism, theme, style.

**1.5 Hyperbole** - Zig sits at a table in a school library. He is puzzling over a sheet of paper, when Zag comes racing in.

*Concepts:* hyperbole, poetic devices, exaggeration, descriptive writing.

**1.6 Imagery** - Pip and Pep are lying on a beautiful white sand beach. They are taking a break from work to relax for a little while.

*Concepts:* imagery, descriptive writing, elaboration.

**1.7 Literal versus Figurative** - Hip and Hop are walking to McDonald's after school. Hop is starving, and Hip is in one of his argumentative moods.

*Concepts:* figurative language, metaphorical language, figurative vs. literal language.



**1.8 Motifs in Literature** - Hop and Hip are listening to music in Hop's room. It's filled wall-to-wall with Green Bay Packer football memorabilia.

*Concepts:* motif, symbol, style, theme.

**1.9 Multiple Interpretations** - Pip and Pep are eating lunch after English class.

*Concepts:* literary analysis, metaphors, allegory, multiple meanings, supporting arguments.

**1.10 Shakespeare Part I: Why Read Shakespeare?** - Hop is sitting in his room, trying to slug through *Romeo and Juliet*, talking to himself.

*Concepts:* Shakespeare, literary analysis, allusions.

**1.11 Shakespeare Part II: How to Read Shakespeare** - Hop is back in his room the following day. Having met the ghost of Shakespeare, he is motivated to read *Romeo and Juliet*, but is struggling to understand what he's reading. He attempts to conjure the ghost of Shakespeare for help.

*Concepts:* Shakespeare, literary analysis, close reading.

**1.12 Oxymoron and Paradox** - Pip and Pep are getting ready to go out to dinner. They are arguing about where they should go.

*Concepts:* oxymoron, paradox, ironic phrases.

**1.13 Prose** - Pip and Pep are wandering around their local "mega bookstore." They are getting more and more frustrated.

*Concepts:* defining prose, genres of literature.

**1.14 Reading Aloud** - Pip and Pep are walking in the hall after leaving their English class. Pep looks stunned and Pip is totally embarrassed.

*Concepts:* reading aloud, class preparation, presentation skills, small group preparation, reading with feeling.

**1.15 Structure as an Interpretive Clue** - Hop and Hip are trying to do their homework at Hip's house but are being interrupted by loud chatter from a baby shower taking place in the next room.

*Concepts:* structure, form, literary interpretation.

## Unit 2 - Punctuation and Grammar

**2.1 Appositives and Appositive Phrases** - Nick and Nora are bowling – another interesting date. It’s Nora’s turn, so she stands, bowling ball poised in front of her face, focusing on the lane in front of her.

*Concepts:* appositives, grammar, sentence variety.

**2.2 The Ellipsis** - Nick and Nora are browsing through racks in a retail store. Nick looks a bit confused, but Nora appears confident.

*Concepts:* punctuation, editing, proofreading.

**2.3 Misplaced Modifiers** - Nick and Nora are playing ping-pong. It is apparent that Nora can play very well. Nick is impressed. Nora aces Nick with a quickly efficient serve across the table.

*Concepts:* grammar, usage, adjectives, descriptive writing, clarity, editing.

**2.4 Parentheses** - Pip and Pep meet up at a coffee shop.

*Concepts:* sentence combining, sentence variety, use of parentheses, parenthetical statements.

**2.5 Pronouns and Their Antecedents** - Nick and Nora – out on their first date – are miniature-golfing. They are currently attempting the ubiquitous and dreaded “windmill” hole. Nick is standing near the hole, having successfully putted through the windmill. Nora is lining up her first shot through the windmill.

*Concepts:* grammar, usage, clarity, agreement.

**2.6 Semi Colon: The Ultimate Weapon** - It’s 6:00 a.m. on a crisp Saturday morning in October. Hip and Hop are waiting in line outside an electronics store for the highly-anticipated release of the video game, World Demolition IV.

*Concepts:* semi-colons, sentence combining, sentence variety.

**2.7 Verb Tense Agreement** - Zig and Zag sit on the floor in a corner of a desolate hallway. The door to a classroom is just to the right of them; an emergency exit is to the left. They appear confused.

*Concepts:* grammar, usage, verb agreement, clarity, editing.

**2.8 The Way of the Dash** - The scene is a costume party. Nick and Nora are strangers, but their costumes are similar, so they are eyeing each other tentatively. Nora is clad entirely in white – white shoes, white skirt, white t-shirt. Nick’s outfit is similar – white shoes, white pants, white t-shirt – except that in the middle of his shirt is a black horizontal line.

*Concepts:* punctuation, sentence variety, style, editing.

## Unit 3 - Writing

**3.1 Beyond the Five-Paragraph Essay** - Hip and Hop meet at Hop's house to peer edit their poetry analysis essays. It's Hip's first time at his new friend's house.

*Concept:* essay structure.

**3.2 Drafting and Editing** - Two female English teachers, Ann and Claudia, are sitting on Ann's orange outdoor sectional with a beautiful view of a lake.

*Concepts:* rough drafts, editing, drafting, writing process.

**3.3 Elaboration and Focus** - Hop and Hip are in Home Economics class. They are pulling their unsuccessful creations out of the oven, putting them on the cooling rack.

*Concepts:* writing, the writing process, support, elaboration, focus.

**3.4 Embedding Quotes** - Hip and Hop are in the computer lab at school, working on their research papers. Hop, big grin on face, grabs his paper out of the printer and heads over to Hip.

*Concepts:* embedding quotes, using sources, supporting assertions, literary analysis, research papers, the writing process, plagiarism.

**3.5 How to Read a Poem** - Hop and Hip cruise through the park in search of Genius Bob, an eccentric musician and vagabond sage. As usual, he is singing and strumming his guitar. He stops as they approach.

*Concepts:* poetry, literary analysis.

**3.6 Logical Fallacies: False Dilemma** - The scene is late afternoon in a doughnut shop. Zag and Zig sit at a table after school with a box of doughnuts between them. Their backpacks are open and resting on seats beside them, and both have notebooks out on the table. Zig is staring at his, a look of intense concentration on his face. Zag, holding up a jelly doughnut, sighs reverently. Zig continues to think...

*Concepts:* logical fallacies, composition, rhetoric, argument, false dichotomy.

**3.7 Logical Fallacies: Argumentum ad Hominem** - Zag and Zig sit in the bleachers of the high school gym. Zag is mesmerized by something he sees in front of them on the gym floor. Zig is also riveted, but by something on the screen of his laptop computer, which is open on his lap.

*Concepts:* logical fallacies, composition, rhetoric, argument, personal attacks.

**3.8 Logical Fallacies: Circular Reasoning** - Zig and Zag are standing around in gym class. Zig practices lightly hitting a volleyball up in the air. Zag also has a volleyball; he is trying to balance it on top of his head.

*Concepts:* logical fallacies, composition, rhetoric, argument.

**3.9 Logical Fallacies: Hasty Generalization** - Zig and Zag sit across from each other at a lunch table, a box of jelly doughnuts on the table between them. Zag is holding one up and staring at it. Zig is poring over a page in his notebook, clearly puzzled.

*Concepts:* logical fallacies, composition, rhetoric, argument.

**3.10 Rhetorical Appeals** - Pip and Pep are eating lunch on a bench outside of their school.

*Concepts:* ethos, pathos, logos, persuasion, credibility, speech, arguments.

**3.11 Significant Closings** - Two teachers are sitting at a restaurant after seeing a movie. They are having dessert and coffee.

*Concepts:* conclusions, big picture ideas, essay format, writing conclusions, the reader's perspective.

**3.12 Subject versus Title of a Paper** - Hop is in the library computer lab, head on the table in frustration. He drops his phone into his backpack and bangs the table with his fists.

*Concepts:* style, voice, writing an effective title.

**3.13 The Thesis Statement** - The scene is a high school hallway, lockers extending as far as you can see. Zag and Zig sit on the floor in front of what we assume are their lockers. Zig pores intently over a page of text; Zag, equally intent, searches a page of a children's book.

*Concepts:* composition, rhetoric, argument.

**3.14 Using Sentence Variety** - Pep walks up to Pip at a table in a common area of their high school. Pip is feverishly working on some homework and failing miserably.

*Concepts:* sentence variety, simple sentences, compound sentences, complex sentences, editing.

**3.15 The Writing Process: Time Management, Calendars, and Wood** - Jimmy, a sophomore boy, comes into Ms. F's room. His tone is dejected. He's holding a beautifully-crafted wooden shelf.

*Concepts:* writing, the writing process, time management, organization.

## Unit 4 - Research

**4.1 Citing Sources** - Zig and Zag sit at their local library. Both have their laptop computers open in front of them. Zag looks confused, but enthused.

*Concepts:* research, credibility, works cited, plagiarism, MLA format.

**4.2 Effective Presentations** - Pip and Pep are slowly being lulled into sleep by Mr. Green's presentation.

*Concepts:* PowerPoint, presentations, speaking, presenting.

**4.3 Evaluating Credible Sources** - Zig and Zag sit side by side at two computers. Both are focused intently on the screens in front of them.

*Concepts:* research, credibility, biased sources.

**4.4 In-text Citations: What Goes in the Parentheses?** - Zag and Zig – still working on a research project – sit at a table in the school cafeteria. Zig pores over a few stapled pages. Zag tosses three crumpled wads of paper in the air in front of him.

*Concepts:* research, MLA format, citations, punctuation.

**4.5 Note Taking** - A girl is sitting at a table in the school library working feverishly. She has a huge stack of cards next to her in various colors with lots of post-it style tabs on them. She is very stylish and preppy looking. She looks like a “popular girl.” A boy is sitting next to her with three cards in front of him. The cards look to be long on information and short on numbers. He has his head down on the table and he looks to be sleeping. He is dressed in all black and has a lot of piercings on his face. He is the typical “counter culture” type. A teacher is circling the room checking on student progress. She approaches the girl.

*Concepts:* note taking, being succinct, researching your topic, notecards.

**4.6 Plagiarism** - Pip and Pep are walking out of school at the end of the day. Pep is visibly angry.

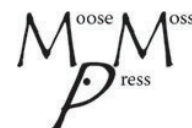
*Concepts:* academic integrity, plagiarism, using your own ideas, giving credit, citations.

## Unit 5 - Miscellaneous

**5.1 Pip and Pep Discuss the Finer Points of Dialogues** - Two high school teachers discuss the benefits of using dialogues in their english classes.

**5.2 Pip and Pep Begin English: An Introduction to Dialogues** - Pip and Pep are excited about their english class and discuss some of the positive things english class will do for them.

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