

**DIALOGUING**

# DIALOGIC RISE, DECLINE, FALL AND RISE AGAIN

## PREMISE:

- ASCENDANCY : GRAMMAR TX
- PEAK PERIOD: ALM
- DECLINE AND FALL: TBI AND CBI
- CURRENT RENEWAL: CA AND CI

# DIALOGUE IN HISTORY

# **DIALOGUE: CHOSEN PRESENTATION FORM FOR FAMOUS TEACHERS**

**PLATO (ca. 427-347 BCE)**

**GREEK PLAYWRITES**

**ARISTOTLE (384-322 BCE)**

**QUINTILLIAN (1<sup>ST</sup> CENTURY AD)**

**ST. AUGUSTINE (354-430 AD)**

**ERASMUS (1466-1536)**

**RABELAIS (1494-1553)**

**JONSON (1572-1637)**

**COMMENIUS (1592-1670 AD)**

**JESPERSON ( 1860-1943)**

# DIALOGUING #1

- **A GRAMMAR BOOK EXAMPLE**

**Sim: Are you going to Herb's party tomorrow?**

**Alice: No, I'm not going. I have an exam the next day, so I'll be studying all night.**

**Sim. Is your brother going?**

**Alice: He's taking the train from Hamburg, so he may not be here in time.**

**Sim: Well, we're all going. And I'm going to party-hearty as they say.**

**Alice: And while you're all partying, I'll be studying the night away.**

- **Sim: Are you going to Herb's party tomorrow?**
- **Alice: No, I'm not going. I have an exam the next day, so I'll be studying all night.**
- **Sim. Is your brother going?**
- **Alice: He's taking the train from Hamburg, so he won't be here in time.**
- **Sim: Well, we're all going. And I'm going to party-hearty as they say.**
- **Alice: And while you're all partying, I'll be studying the night away.**



# DIALOGUING #2

# Pattern Practice...of a sort

- Do waggled uggles diggle?
- I guess waggled uggles diggle.
- Well, waggle the uggles then.
- Waggle the uggles?
- Yes, be sure to waggle the uggles fobbly.
- Waggle the uggles fobbly?
- Of course. To make the waggled uggles diggle.
  
- Adapted from Fries, C. (1945) Teaching and Learning English as a Foreign Language. Ann Arbor: The University of Michigan Press.

# DIALOGUING #3

◊ SOME OLDE L.T. DISALOGUES

- C. What is become of your neighbour, I meane that olde doating man growne twice a childe?
- T. As old as you see him, hee hath of late wedded a yong wench of fifteene yeares.
- C. Then he and she will make up the whole Bible together. I meane the new and olde testament.
- C. To an old cat, a young mouse.
- T. Old flesh makes good broth.
- T. What doest they then?
- C. She spins crooked spindles for her husband, and sends him into Cornewall without ship or boate.
- T. What, dooth she make him weare the staggs crest then?
- C. You have gest right, and have hit the naile on the head.
- T. He is then cuckold in esperience?
- C..I will tel you, doo not you knowe that whosever is made a cuckold by his wife, either he knowes it or knowes it not.
- T. That I knowe, but what will you infer upon it?
- C. If hee knowe it, hee must needs be a patient, and therefore a martir, if hee knowe it not, hee is an innocent, and you knowe that martires and innocents shall be saved, which if you grant, it followeth that all cuckolds shall obtaine Paradise.
- T. Mee thinks then that women are not greatlie to bee blamed, if they seeke their husbands eternall salvation, but are rather to be commended, as causes of a noble and worthie effect.
- C. I trouble not my selfe with such matters. I take the cloth the wooll, and let the waters run to the sea.

# SOME OLDE L.T. DIALOGUES: RATJONALE

Socio-cultural gallant's view of Elizabethan England.

Fantasticall Rapsody of Dialogisme

Parody of LT treatises of the time.

A first homage to Rabelais and Rabelasian style

Conversational styles of gossip, seduction, calumny

French language textbook of Englishmen going to France, richly glossed in English

A detailed focus on pronunciation of French

An conscious interweaving of a thousand proverbs and turns of phrase

Florio, J. (1591). Florios Second Frutes. Ninth Chapter. London.

# DIALOGUING #4

# TEACHER ERROR CORRECTION





# DIALOGUING #5

# THE NEW WAVE IN DIALOGUE SOURCING

- THE INTERACTION HYPOTHESIS
- CLASSROOM INTERACTION (CI)
- CONVERSATIONAL ANALYSIS (CA)

# INTERACTION HYPOTHESIS

# INTERACTION HYPOTHESIS

- “One learns how to do conversation, one learns how to interact verbally, and out of this interaction syntactic structures are developed.”
- 
- Hatch (1978: 409)

- ***CLASSROOM INTERACTION***
- ***CONVERSATIONAL ANALYSIS***

# Some Key Resources...

- Byrnes, H. (In Press) Language Acquisition and Language Learning. In J. Gibaldi (ed), Introduction to Scholarship. New York:MLA.
- Markee, N. and Kasper, G. (2004). Classroom Talks: An Introduction. (Introduction to Special MLJ Issue. *Classroom Talks*.) The Modern Language Journal 88. Issue 4. 489 – 616.
- Norris, J. and Ortega, L. (2000). Effectiveness of L2 Instruction: A Research Synthesis and Quantitative Meta-analysis. Language Learning 50. no. 3. 417-528
- Seedhouse, P. (2004). The Interactional Architecture of the Language Classroom: A Conversational Analysis Perspective. Language Learning Monograph. London:Blackwell.
- Tannen, D. (1989). Talking Voices: Repetition, Dialogue, and Imagery in Conversational Discourse. Cambridge:Cambridge University Press.

# DIALOGUING #6



# PRIMARY GRADES 1 - 6

WRITER



READER

GRADE 4



GRADE 1

GRADE 5



GRADE 2

GRADE 6



GRADE 3

**YOUR STORY IN  
THIS SPACE !**

# DIALOGIC STORY CREATION

GRADE 5: Who is this story about?

Handan: Handan.

GRADE 5: This story is about Handan.

GRADE 5: Where does Handan live?  
(village, New York, on the river, in a tree...)

Handan: In a tree

GRADE 5: Handan lives in a tree.

# THE FANTASTIC TRIP !

- L. What is the name of the boy/girl in this story.
- A. Ali.
- L. The name of the boy in this story is Ali.
- 
- L. What village does the boy/Ali live in?
- A. Kampong Baru.
- L. Ali lives in Kampong Baru.
- 
- L. Where does he want to visit? (Hints: a dark cave, Penang, the moon, a star, a mountain top)
- A. The moon.
- L. Ali wants to visit the moon.
- 
- L. Who goes with Ali on his trip?
- A. Mini, the cat.
- L. Mini the cat, goes with Ali on his trip.
- 
- L. When do they leave the house? (Hints: at dawn, at midnight, at dusk, at 9 o'clock)
- A. At midnight.
- L. They leave the house at midnight.
- 
- L. How do they travel? (Hints: by plane, by car, by bus, by mule, by rocket ship, by balloon)
- A. By rocket ship.
- L. They travel by rocket ship.
- 
- L. What color is it?
- A. Purple
- L. It is purple.
- 
- L. When they are going, what do they see on the way?
- A. A green cloud bird.
- L. When they are going they see a green cloud bird on the way.
-

- L. What do they hear when they get there? (a scream, a siren, a cry, a whimper, a whisper...)
- A. A siren.
- L. They hear a siren when they get there.
- 
- L. What is it? (a bird, a plane, Superman, my granny,...)
- A. A siren bird.
- L. It is a siren bird.
- 
- L. Who smells something strange and strong.
- A. Mini.
- L. Mini smells something strange and strong.
- 
- L. What does it seem to be? (a skunk, a dead toad, horse manure, sulfur, gasoline...)
- A. A dead toad.
- L. It seems to be a dead toad.
- 
- L. Who says, "Let's go!"
- A. Ali.
- L. Ali says, "Let's go!"
- 
- L. What do they both do? (lie down, run, get sick, scream, fall over...)
- A. Get sick.
- L. They both get sick.
- 
- L. Then (Ali) and (Min) get in their (rocket ship) and go away from (the moon) and back to (Kampong Baru).
- 
- L. When they get back home, who believes their story? (Granny, Alice, their teacher, nobody...)
- A. Nobody.
- A. When they get back home, nobody believes their story.
- 
- L. Do they decide to write a book with their partner?
- A. Yes
- L. They decide to write a book with their partner.
- 
- L. What do they call the book?
- A. Mini and the Moon Monster
- L. They call the book, Mini and the Moon Monster.
-

# DIALOGUING #7

# The Dialogue in Daily Life

- “People professionally spend three-quarters of their waking time communicating with others”  
and
- “the great bulk of human communication is dyadic in nature.” (In most of Wilmot’s reported studies, half or more of ALL human communicative interaction is dyadic in nature)
- “ the human pair is the structure...which may be regarded , metaphorically speaking, as the cell unit in the social structure” and that....”dyadic communication is the primary form of social exchange.”
- Wilmot, W. W. (1987). Dyadic Communication. Palo Alto:Addison-Wesley

# Using “Real” Examples of Dialogues

- Present real examples only. (Corpus data based)
- Present examples real to the classroom (Context limited)
- Present examples real to the learner (Personalized, Learner-based)
- Present examples promotional for learning (“The pedagogic factor takes precedence over the descriptive fact.”)



Like vocabulary selection, text samples (dialogues) should be based on

- Frequency
- Structural Value
- Universality
- Subject Range
- Metalinguistic usefulness
- Expansion capability
- Style
- Memorability

***HOW DID ANCIENT MINSTRELS  
“REMEMBER” THE ODYSSEY AND ILIAD?***

# DIALOGIC MEMORABILITY

DIALOGUES, LIKE EPIC TALES (E.G. ODYSSEY, ILIAD) ARE REMEMBERED AND TOLD USING A VARIETY OF MEMORY DEVICES.

- METER,
- RHYME,
- RHYTHM,
- ALLITERATION,
- ASSONANCE,
- FIXED PHRASES,
- STORY LINE,
- DRAMA

# DIALOGUING #8

# ***CULTURE AND LANGUAGE LEARNING***

# CULTURE AND CONTEXT IN LANGUAGE LEARNING

- Dialogues highlight aspects of L2 culture and how NS"s communicate in that culture.
- Dialogues provide semantic and pragmatic context for vocabulary and longer utterances.
- Dialogues demonstrate how coherence and cohesion work in language production and comprehension.

Little Girl: "Mommy, How old are you?"

Mother: "Honey, women don't talk about their age. You'll learn this as you get older."

Little Girl: "Mommy, how much do you weigh?"

Mother: "That's another thing women don't talk about. You'll learn this, too, as you grow up."

Little Girl: "Mommy, why did you and Daddy get a divorce?"

Mother: "Honey, that is a subject that hurts me very much, and I don't want to talk about it now."

Little Girl to Girl Friend: "Mommy won't answer any of my questions."

Girl Friend: "All you have to do is sneak a look at your mother's driver's license. It's just a like a report card from school. It tells you everything."

Later:

Little Girl: "Mommy, I know how old you are.. You're 32 years old."

Mother: "Sweetheart, how do you know that?"

Little Girl: "I just know. And I know how much you weigh. You weigh 130 pounds."

Mother: "Where did you learn that?"

Little Girl: "I just know. And I know why you and Daddy got a divorce... You got an 'F' in sex."

# Invitation to the Dance

HE

He: Hi, there. Great to see you.

He: There's a dance at college this Friday.

He: Well, it would be fun to be there.

He: I've got my brother's car for the night.

He: I thought it would be great for a date.

He: Come on. Won't you come with me to the dance?

He: Why not? How come?

He: Oh.

SHE

Hello.

I know.

All right, go.

Yeah? So?

Drive slow.

No.

Joe.



# AUDIENCE AS CHORUS: PANTOS AND MELODRAMAS

Me: I know you're falling asleep.

You: Oh, no, we're not.

Me. Oh, yes, you are!

ETC.

Me: But, I can tell.

You: Oh, no you can't

ETC.

Me: Well, I wouldn't lie to you.

You: Oh, yes, you would.

ETC.

# BUILD-A-DIALOGUE

From:

Palmer, A. and Rodgers, T.

BACK AND FORTH: PAIRS IN LANGUAGE  
LEARNING

ALTA ESL PRESS

# A BAD SORE THROAT

**Situation:** You have had a bad sore throat for three days. You wonder if you should call a doctor. You ask your partner for advice.

-----

1. Have you ever had a bad sore throat?
3. a. You're lucky. I get three or four bad sore throats every winter.  
b. Well, my throat's been really sore for three days. I wonder if I should call a doctor.
5. a. No. I don't have a headache. But I've been coughing a lot.  
b. Yes. And I've been coughing a lot during the night.

**Situation:** Your partner does not look well.

-----

2. a. Yes, several times. Why?  
b. A hundred and two! Have you seen a doctor?
4. a. Have you had a fever too?  
b. What did the doctor say?
6. a. Well, that's a good sign. You probably don't really need a doctor.  
b. Well, it probably wouldn't hurt to call the doctor.



# Dialogues and Phrasal Verbs

- Blowing Up
- They're enjoying themselves. It's a marvelous party. Anything I can do to help?
- Well...I've blown up nearly all the balloons. Yes, this lovely red one's last. You can blow it up if you like.
- Ah! I'm rather good at blowing balloons up.
- Don't blow it up any further. It'll burst. (POW!) There, what did I tell you.
- Hemmm...Yes. Er...ah, Well, can I do anything else to help?

- **Let Out**
- **Let me out! Let me out!**
- **I can't hear you. What did you say?**
- **Let me out! I'm sorry. Please, Please let me out!**
- **You "I have to speak a little louder. I can't make out what you're saying.**
- **LET ME OUT!**
- **Oh, you want me to let you out. No need to shout. Why didn't you say so?**
- **Just you wait till I get out of here! I'll teach you a lesson you won't forget!**
- **Mmm. Well, in that case, you can hardly expect me to let you out, can you?**

# Phrasal Verb Songs 1

## Let's Makeup

She found make-up on my collar

I make up a story line.

Makes up her mind that I'm a loser,

Now makin' up is on my mind.

# Phrasal Verb Songs 4

## I'm No Pickup Pickup

Pick me up at half past eight,  
Clean out your car, pick up the trash.  
Don't drive your pickup, I'm no pickup.  
And you'd better pick up lots of cash.







HE EEAYEEAYOH (COMES ON SINGING „OL MACDONALD“  
SHE: EEEE! (POINTING TO "A MOUSE")  
HE EH? ("I CAN'T HEAR/UNDERSTAND:)  
SHE: EEEEEEE! (POINTING "RIGHT THERE, A MOUSE!")  
HE AEH! (LOOKING IN WRONG DIRECTION)  
SHE EEEEEEEEEE! ("IT'S AN AWFUL MOUSE, YOU IDIOT!")  
HE: AHH! ("NOW, I UNDERSTAND)"  
SHE UHHH! (TO AUDIENCE, "WHAT A JERK")  
HE HUHH? (DID YOU SAY SOMETHING?)  
SHE OY! ( EYES TO HEAVEN. "NEVER MIND")  
HE OH...? (UNCERTAINLY. " I GUESS I UNDERSTAND")  
SHE IIR... (POINTING. "WHAT ABOUT THE MOUSE?)  
HE OW! (MOUSE BITES HIM AS HE REACHES FOR IT)  
SHE AWW (SYMPATHIZING AND HOLDING BIT HAND)  
HE AEEH.. (IT'S REALLY NOTHING)  
SHE IRRR? (ABOUT THE MOUSE...(POINTING))  
HE AHHH (RIGHT. I ALMOST FORGOT)  
HE IHHH. (PICKS UP THE MOUSE DISTASTEFULLY)  
HE UHHH! (GREAT EFFORT, THROWING THE MOUSE  
SHE UUUUW! (ADMIRING, LIKE WATCHING FIREWORKS)  
HE (AYE) ("THAT'S DONE. " (DUSTING HANDS)  
SHE (OHOO!) ("MY HERO!" LEANING INTO HERO)  
HE (AWW!) ("T'WEREN'T NOTHIN', MAM")  
SHE (AEHH) (TO AUDIENCE: "YOU'RE RIGHT. IT TWERNT NOTHIN', BUT I'LL TAKE  
YOU ANYHOW." TAKES HIS ARM LEADING HIM OUT.



# Gonna, Wanna, Gimme

**HE:**

If I'm gonna getcha a branew car,  
If I'm gonna makeya a movie star,  
If I'm gonna buya an airplane wing,  
Are ya gonna wanna gimme,  
Are ya gonna wanna gimme,  
Are ya gonna wanna gimme,  
E-ver-y-thing.

**SHE:**

If I'm gonna slipy a my hand to hold,  
If I'm gonna kissya when you've got a cold,  
If I'm gonna giveya E-ver-y-thing.  
Are yu gonna wanna gimme,  
Are yu gonna wanna gimme,  
Are yu gonna wanna gimme,  
A wedding ring?

Well, could it be?

I dunno.

Do you agree?

I dunno.

If it were up to you...

I dunno.

What would you do?

I dunno.

Do you think YOU could?

I dunno.

Do you think YOU would?

I dunno.

Do you think YOU should?

SURE! (or, maybe, "NO!")



## PRE-FAB ROUTINES

HELLO!

HOW'S THE FOLKS?

I'M GREAT!

HA! HA!

WELL, WELL.

HOW YOU BEEN?

GOTTA RUN.

TA, TA

HOW ARE YOU?

WHAT'S NEW?

THAT'S GOOD!

KNOCK WOOD.

WHAT SAY?

NICE DAY!

OH, MY!

BYE, BYE.



# GREETINGS AND LEAVE-TAKINGS +

A. How's your job, how's your life, how's your wife been treating you?

B. Not too bad, not too good, I've got too much work to do.

A. Where've you been, where'd you go, what about your holiday.

B. Stayed at home, stayed in bed, all the family stayed away.

A. Now what's up, now what's on, now what's happening with you?

B. Not a lot, nothing much, tell me what you've been up to...

\*\*\*\*\*

A. I've got to run, I've got to dash, I've got to move along.

B. Well, so do I, so I suppose that I'll be moving on.

A. I'll call you soon, I'll drop a line, I'll soon give you a ring.

B. Well, take good care and keep in touch, good luck with everything.



**WOW! YOU DID IT!**

**ANYBODY COULD.**

# **CONGRATULATIONS!**

**AND THEN YOU HID IT!**

**I REALLY THOUGHT I SHOULD.**

**WELL...CONGRATULATIONS!**

**COME ON! IT'S NOT THAT GREAT.**

**YOU ARE NOW A MAJOR WINNER!**

**ELL, I GUESS IT'S JUST MY FATE.**

**I'LL BET YOU'RE VERY PROUD!.**

**IT'S JUST A LITTLE THING.**

**I WOULD BE ECSTATIC!**

**HEY! NO BELLS WILL RING.**

**WELL, LUCKY, LUCKY YOU.!**

**COME ON. ENOUGH NOW. PLEASE.**

**YOU ARE NOW MY NUMBER ONE.!**

**COME ON NOW, FIDO, DON'T YOU TEASE.**

# RESPONSIBILITY

I really have no choice.

Don't bet it.

I have to raise by voice.

Don't fret it.

My conscience speaks to me.

Don't let it.

It's my responsibility.

Forget it.

OK.

# POLITE INQUIRY

May I ask...?  
Do you mind...?  
I was wondering if...?  
Could you be so kind...?

I hate to ask...?  
Would it be OK...?  
I'd like to request...?  
If I may...?

Could you...? Would you...?  
Mmmm? How's about...?  
Won't you, please..?  
Put your cigarette out..

# ASKING DIRECTIONS – CLASSIC PATTERN

- Asking for directions
- 
- How do I get to ...?
- What's the best way to ...? \*\*\*
- Where is ...?
- Do you know how to get to ...?
- How do I get to?
- I'm looking for....
- I'm trying to find....
- Go straight on (until you come to ...)
- Turn back./Go back.
- Turn left/right (into ...-street).
- Go along ....
- Cross ...
- Take the first/second road on the left/right
- It's on the left/right.
- straight on
- opposite
- near
- next to
- between
- at the end (of)
- on/at the corner
- behind
- in front of
- (just) around the corner
- traffic lights
- crossroads, junction

# DIRECTIONS ?

**LOST:** Excuse me, could you tell me where...?

**LOCAL:** Straight ahead. You're not far.

**LOST:** Pardon me, how do you get to...?

**LOCAL:** Just ahead, left at the bar.

**LOST:** Forgive me, which direction is...?

**LOCAL:** But, I bet, you'll need a car.

**LOST:** Which way do I go to...?

**LOCAL:** Hey, don't worry, just follow your star.

**LOCAL:** (Singing) Just follow the fellow who follows his star.

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OK.



# INTERRUPTION SUTRA

A. I'd like to talk to you today of sin...

B. Sorry to break in, sorry to cut in.

A. Another thing that I'd like to say . . .

B. Sorry to cause you a little delay.

A. I'd like to make just two points more...

B. May I interrupt, may I have the floor?

A. Another thing we must all bear in mind. . . .

B. If I could come in here just one more time.

A. All right! All right! Have your say!

B. Thanks. And, well, can you give me the time of day?

# TED'S FREQUENT DIALOGUE IN NEPAL

- **Apologies Sutra**
- 

- **N.F. I'm sorry there's no power,**

- **T.R. Don't worry, I don't mind it.**

- **N.F. Our roads are dirty and are pot-holed,**

- **T.R. Elsewhere you'll also find it.**
- 

- **N.F. I'm ashamed we can't do more,**

- **T.R. You've really done more than enough.**

- **N.F. I wish you could see the country,**

- **T.R. As I'm learning, times are tough.**
- 

- **N.F. The drinking water made you sick,**

- **T.R. It's nothing. It's over. It ends.**

- **N.F. You can't have made much of your visit,**

- **T.R. Not so. I've made lots of new friends.**
-

# APOLOGY - UNACCEPTABLE

I'm really sorry.

A. I'm really sorry.

B. Shame on you.

A. I'm really sorry.

B. That just won't do.

A. I'm really sorry.

B. You ought to know better.

A. I'm really sorry.

B. You did NOT mail that letter.

A. I'm really sorry.

B. That's all you can say?

A. It's all my fault.

B. Well... I guess THAT'S OK.



# WHISPERED ASIDES

**(Is he/she really through at last?)**

**(S/he's not going to get there fast.)**

**(My points already passed.)**

**(Just like my slowly sinking eyes.)**

**ARE YOU LONESOME TONIGHT?**

***(NEGATORY, NEVER, NOPE, N.O.,  
TAKE IT AWAY, LUMP IT, NO DICE, NO GO)***

**DO YOU MISS ME TONIGHT?**

***(INCLUDE ME OUT, BEST YOU FORGET IT,  
OVER MY DEAD BODY, DON'T YOU GET IT?)***

**ARE YOU SORRY WE DRIFTED APART?**

***(NOT BY A LONG SHOT, IN YOUR PANTS,  
NOT BY A DAMN SIGHT, NOT A CHA'S CHANCE).***

**DOES YOUR MEMORY STRAY TO A SWEET SUMMER DAY?**

***(YOU SHOULD LIVE SO LONG, TAKE A HIKE,  
NOTHING DOING, YOU, I DON'T LIKE).***

**WHEN YOU KISSED ME AND CALLED ME SWEETHEART?**

***NO WAY, JOSE, SHOVE IT, STOW IT,  
WHERE THE SUN DON'T SHINE, WHY DON'T YOU GROW IT.)***

**DOES THE CHAIR IN YOUR PARLOR SEEM EMPTY AND BARE?**

***(HARDLY, ARE YOU KIDDING? READ MY LIPS,  
THUMBS DOWN, FORGET IT, TAKE TEN BUM TRIPS.)***

**DO YOU GAZE AT YOUR DOORSTEP AND PICTURE ME THERE?**

***(FAT CHANCE, FRIG IT, NO SALE, NO SOAP,  
GOD FORBID! GET LOST, YOU DOPE.)***

**IS YOUR HEART FILLED WITH PAIN?**

***(NOT A BIT, NOT AT ALL, NOT IN THE LEAST,  
WHEN THE SUNSET HAPPENS IN THE EAST).***

**SHALL I COME BACK AGAIN?**

***(NEGATIVE, NO WISE, ASK ME ANOTHER,  
YOU'RE HISTORY, YOU'RE DEAD, YOU'RE CANNED, YOUR MOTHER.)***

**TELL ME, DEAR, ARE YOU LONESOME TONIGHT?**

***(WELL,IF YOU'VE NOT YET GOT THIS ANSWER OF MINE,  
THEN, THANK YOU, KIND SIR, BUT I MUST DECLINE).***

V. Good day, you traveller's nightmare.

R. And good day to you, you glutton, epitome of greed, gobbler of good cooking.

- My deepest respects, you enemy of all virtue.

R. Pleased to meet you, you shining example of downrightness.

V. Good morning, you fifteen-year old hag.

R. Delighted, you eighty-year-old schoolgirl...



# DOIN' THE DOZENS

**Yo mama so short she does pull-ups with a staple.**

**Yo"momma's so fat she makes Free Willy look like a goldfish**

**Yo momma's so fat she needs a VCR for a pager**

**Yo momma's so fat she had to get baptised at Sea World**

**Yo mama's so dumb she thought a quarterback was an income tax refund!**

**Yo momma's so skinny she hula hoop in a Cheerio!**

**CG #1 I'M GONNA CALL YOUR BLUFF, YOU SHABBY LITTLE SHORT-TAILED PIPING PLOVER.**

**CG #2 WHY YOU FILTHY FORK-TAILED CHIPPING SPARROW!**

**CG#1 WHY YOU YELLOW-BELLIED, YELLOW-BREASTED CHAT!**

**CG#2: WHY YOU, YOU FALSIFIED BLACK-CREST TUFTED TITMOUSE!**

**CG#1: YOU BLACKGARD BLACK-LEGGED KITTIWAKE!**

**CG#2: YOU CURVED-BILL SAGE THRASHER!**

**CG#1: PILLEATED WOODPECKER!**

**CG#2: DOUBLE-BREASTED SEARSUCKER!**

**CG#1: PETER POLYP PECKER!**

**CG#2: SAY, HEY! WHAT DIJU CALL ME?**

**CG#1: YOU'RENO COWBIRD! YOU'REPETER POLYP DOLLED UP IN A FEATHER DUSTER.**

**CG#2: GADZOOKS! FOILED BY A RABID RED-EYED VIREO. (FLAPPING OFF STAGE)**

**CG#1: THOSE POLYPS. YOU GOTTA DETECT'EMAND DEFLECT'EM**

# PETER POLYP



# CHORAL DRAMA DIALOGUES

**Anything you can do I can do better,  
I can do anything better than you.**

**Yes, I can.**

**Yes, I can,**

**Yes, I can. Yes, I can.**

**No, you can't**

**No, you can't**

**No, you can't**

**Any smile you can smile, I can smile WIDER,  
I can smile any smile wider than you.**

**No, you can't (wide smile)**

**Yes, I can (wider smile)**

**No, you can't (wider smile)**

**Yes, I can; Yes, I can, Yes, I can.**

**(Fingers in corner of mouth to make extra wide smile)**

**Any note you can hold, I can hold longer.**

**Any frown you can frown, I can smile deeper.**

**Any hand you can raise, I can raise higher.**

**Any wrist you can flap, I can flap faster.**

**Any foot you can tap, I can tap faster.**

**Any leg you can stretch, I can stretch farther**

**Major Domo:** The Ruler of the Pupil People has declared a public holiday.

**All:** Hooray!

**Major Domo:** A short holiday.

**All:** Boo!

**Major Domo:** There'll be a party at the palace.

**All:** Hooray!

**Major Domo:** But you aren't invited.

**All:** Boo!

**Major Domo:** The Royal Princess is to choose a husband.

**All:** Hooray!

**Major Domo:** But not the likes of you scum.

**All:** Boo!

**Major Domo:** But anyone else she chooses.

**All:** Hooray!

**Major Domo:** Provided he's rich.

**All:** Boo!

**Major Domo:** The celebrations will last all week.

**All:** Hooray!

**Major Domo:** But you all have to clean up.

**All:** Boo!

**Major Domo:** The pubs will be open all day, every day.

**All:** Hooray!

**Major Domo:** But they won't sell beer.

**All:** Boo!

**Major Domo:** They'll give it away!

**All:** Hooray!

# DRAMA: LINKED DIALOGIC EXCHANGES

**PETRUCHIO**

Hearing thy mildness praised in every town,  
Thy virtues spoke of, and thy beauty sounded,  
Yet not so deeply as to thee belongs,  
Myself am moved to woo thee for my wife.

**KATHARINA**

Moved! in good time: let him that moved you hither  
Remove you hence: I knew you at the first  
You were a moveable.

**PETRUCHIO**

Why, what's a moveable?

**KATHARINA**

A join'd-stool.

**PETRUCHIO**

Thou hast hit it: come, sit on me.

**KATHARINA**

Asses are made to bear, and so are you.

**PETRUCHIO**

Women are made to bear, and so are you.

**KATHARINA**

No such jade as you, if me you mean.



• **PETRUCHIO**

Alas! good Kate, I will not burden thee;  
For, knowing thee to be but young and light--

**KATHARINA**

Too light for such a swain as you to catch;  
And yet as heavy as my weight should be.

**PETRUCHIO**

Should be! should--buzz!

**KATHARINA**

Well ta'en, and like a buzzard.

**PETRUCHIO**

O slow-wing'd turtle! shall a buzzard take thee?

**KATHARINA**

Ay, for a turtle, as he takes a buzzard.

PETRUCHIO

Come, come, you wasp; i' faith, you are too angry.

KATHARINA

If I be waspish, best beware my sting.

PETRUCHIO

My remedy is then, to pluck it out.

KATHARINA

Ay, if the fool could find it where it lies,

PETRUCHIO

Who knows not where a wasp does  
wear his sting? In his tail.

KATHARINA

In his tongue.

PETRUCHIO

Whose tongue?

KATHARINA

Yours, if you talk of tails: and so farewell.

PETRUCHIO

What, with my tongue in your tail? nay, come again

KATHARINA

That I'll try.

She strikes him

# GREAT PICK UP LINES AT STARBUCKS

**HE:** Excuse me, do you live around here often?

**SHE:** HUH?

**HE:** I notice you've got your coffee, can I be your sweet roll?

**SHE:** WHAT?

**HE:** I know a great way to burn off the calories in a pastry.

**SHE:** EXCUUUUSE ME?

**HE:** Say, didn't we go to different schools together?

**SHE:** I'VE GOT TO GO.

**HE:** It's all right, I'll wait.

# OPERATING INSTRUCTIONS

Boss: Be sure the dimfratz is fully loaded with glumrot.

Apprentice: How do know it's loaded?

Boss: Check the blue line on the monkometer.

Apprentice: Which one is that?

Boss: Right below the agitator frizzle.

Apprentice: Is that the one next to the red switch?

Boss: No! No! That's the explode meter.

# YOUR TURN . . .

- **PHONOLOGY, MORPHOLOGY, SYNTAX**
- **ESP**
- **SOCIAL FORMULAS**
- **INSULTS**
- **VOCABULARY**
- **COLLOCATION**
- **LANGUAGE CHUNKS – PHRASAL VERBS, ETC.**
- **CULTURE LEARNING**
- **INSTRUCTIONS**
- **CHORUSES**
- **COMPOSITION**
- **TEACHER TRAINING**

**DIALOGUING #X**

# DIALOGUES IN SPECIAL PURPOSES LT

- “Language texts (dialogs) should be produced demonstrating the purposes to which the language is being put (EST, ESP, EAP, etc.)”
- “Dialogues often are used as a focusing way to present substantive content and technical information.”

# ESP DIALOGUE FUNCTIONS



# NURSE/PATIENT DIALOGUE

**N:** Now Mrs Morrelli I need to take your vital signs. We do this to make sure that your temperature, pulse, respiration and blood pressure are OK while you're here in hospital.

**P:** Oh. ... I see.

**N:** I'm just going to wrap this cuff around your arm and pump some air into it so that I can read your blood pressure. Could you just roll up your sleeve a bit?

**P:** Right. (P. rolls up sleeve.) Like this?

**N:** Yeah, that's fine. (N. attaches cuff and starts pumping.)

**P:** It feels a bit funny.

**N:** Don't worry. It won't hurt you.

**P:** Is it OK?

**N:** Yes. It's quite normal.

# Nursing Speech Functions

- **Now read the dialogue again and this time try to identify different stages in the interaction which linguists call „speech functions“. See if you can distinguish where the nurse is:**
  - giving information to the patient
  - explaining the procedure to the patient
  - seeking cooperation from the patient
  - giving encouragement to the patient
  - offering reassurance to the patient
  - giving feedback to the patient.
- **NEXT STEP: Using speech functions**

# DIALOGUE CONSTRUCTION

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- PEDAGOGICALLY FOCUSED

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- COMMUNICATIONALLY DIVERSE

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- PEDAGOGICALLY FOCUSED
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- INFORMATIONALLY INTERACTIVE LINES

# DIALOGUE CONSTRUCTION

- **PEDAGOGICALLY FOCUSED**
- **COMMUNICATIONALLY DIVERSE**
- **INFORMATIONALLY INTERACTIVE LINES**
- **MEMORABLE (RHYTHMIC, RHYMED, COMIC)**

# DIALOGUE CONSTRUCTION

- **PEDAGOGICALLY FOCUSED**
- **COMMUNICATIONALLY DIVERSE**
- **INFORMATIONALLY INTERACTIVE LINES**
- **MEMORABLE (RHYTHMIC, RHYMED, COMIC)**
- **PLOTTED - A MINI STORY**



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Thank you.