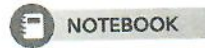




INTERACTIVITY



NOTEBOOK

## Conventions and Style

**Dialogue** **Dialogue**, or conversation among characters, is a literary device fiction writers use to make characters come to life on the page. Realistic dialogue includes words, phrases, and sentence patterns that people use in real life. It is usually casual and may deviate from customary, standard English. Dialogue, for example, may include grammatical errors, unusual contractions, dropped letters, and other common variations in speech. Realistic dialogue may include regional **idioms**, or figurative expressions, as well as pronunciations that are specific to a particular place and time.

**Example of Realistic Dialogue:** “My dear fellah,” cried Pellinore, getting excited again, “it’s not where the stone is, what, that I’m trying to tell you, but what is written on it, what, where it is.”

■ **READ** The chart includes examples of realistic dialogue from the text. First, work with your group to “translate” the dialogue into customary, standard English. Then, evaluate and discuss what is lost in the new version and what, if anything, is gained. Capture the main points of your discussion in an explanatory paragraph.

DIALOGUE FROM THE TEXT	“TRANSLATION”
“From the time when he was in swaddling bands, right through them world towers till he was a-visiting the dispersed areas as the world’s first Prince Charming, there wasn’t a picture of ‘im but I had it out, aye, and give ‘im a last thought o’ nights.” (paragraph 8)	
“Nah then, one-two, special mourning fer ‘is lite majesty, lower awai on the command Two!” (paragraph 14)	
“Leavin’ us?” asked Sir Ector. “I thought it was we that were leavin’?” (paragraph 79)	
“I was never your father nor of your blood, but I wote well ye are of an higher blood than I wend ye were.” (paragraph 155)	

■ **WRITE** Write a conversation featuring realistic dialogue between two characters. Try to make the dialogue sound authentic, and allow it to reveal or suggest the characters’ personalities, their situations, and the region or time period in which they live.

### KEY CONCEPT

The English language includes **contractions**, compressed versions of common word combinations. Some contractions, such as *don’t*, are standard, or grammatically correct; some, however, are not. For example, *ain’t* (a version of “is not”) is not standard, or considered grammatically correct. In this narrative, some characters use nonstandard contractions that hint at the regional nature of their speech.

### EQ NOTES

Before moving on to a new selection, go to your Essential Question Notes and record any additional thoughts or observations you may have about the excerpt from *The Once and Future King*.