

Dialogue

Dialogue adapted from *The Adventures of Tom Sawyer* by Mark Twain

Scene: A small town in the US at the end of the 19th century. Tom Sawyer is a young orphan being looked after by his Aunt Polly. He is always up to mischief, and his aunt has caught him playing hookey.

Aunt Polly: *(severely)* Tom, you have been playing hookey again and I'm obliged to make you work today. If I don't teach you right and wrong, I'll be the ruination of you

Tom: *(pleading)* but Aunty, it's Saturday... I'm goin' a-swimming an' all.

Aunt Polly: That's too bad. Now, here's the whitewash and brush and bucket, and this fence better be whitewashed afore you go anywhere. And don't you get Sid or Jim to do it neither. *(She exits)*

Tom sighs heavily, takes the bucket and brush, and begins to whitewash.

Tom: *(muttering to himself)* T'aint fair. An' I bet all the boys'll be raggin' me 'bout havin' t'work on a Sat'day.

Enter Ben, whistling. Stops to watch Tom, while nibbling an apple. Tom ignores him and carries on whitewashing.

Ben: Hi-yi. You're up a stump, ain't you?

Tom steps back to survey his work, then gives the brush a gentle sweep, before stepping back again.

Ben: Hello, old chap. *(with false sympathy)*. Got to work hey?

Tom: Why, it's you Ben! I warn't noticing.

Ben: Say, I'm going a-swimming, I am. Don't you wish you could? *(mockingly)* But of course you'd druther work, wouldn't you. 'Course you would!

Tom: *(casually)* What do you call work?

Ben: *(pointing to the fence)* Well, ain't that work?

Tom: *(shrugs and resumes his whitewashing)* Well, maybe it is and maybe it ain't. All I know is, it suits Tom Sawyer.

Ben: Oh come on now, you don't mean to let on that you like it?

Tom: Like it? Well, I don't see why I oughtn't to like it. Does a boy get a chance to whitewash a fence every day?

Ben stops nibbling his apple and watches as Tom whitewashes, making a great show of stepping back to inspect his work, dabbing and sweeping the brush as if it was a great work of art.

Ben: Say, Tom, let me whitewash a little.

Tom: *(considering for a while)* No, no; I reckon it wouldn't hardly do, Ben. You see, Aunt Polly's awful particular about this fence – right here on the street, you know; it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two thousand, that can do it the way it's got to be done.

Ben: O come now, lemme try, just try, only just a little. I'd let you if you was me, Tom.

Tom: Ben, I'd like to, honest injun; but Aunt Polly – well, Jim wanted to do it, but she wouldn't let him. Sid wanted to do it, but she wouldn't let Sid. Now don't you see how I am fixed? If you was to tackle this fence, and anything was to happen to it...

Ben: Oh shucks, I'll be just as careful. No lemme try. Say – I'll give you te core of my apple.

Tom: No, Ben, I'm afeard...

Ben: I'll give you *all* of it!

Dialogue

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Setting (implied or overt as suits the text type)	Skillful, creative description of setting	Good description of setting	Adequate description of setting	Some description of setting; lacks detail	Inappropriate or no description of setting
Plot development through mono/dialogue	Interesting, creative plot with effective mono/dialogue and excellent use of vocabulary	Plot is developed adequately; some originality and good use of vocabulary	Plot development is evident but basic	Plot is weak or unclear; purpose of mono/dialogue is not apparent. Weak vocabulary inhibits plot	No plot; writing is random. No thread in mono/dialogue (illogical)
Tone or mood (atmosphere)	Skillfully establishes tone or mood	Tone and mood established and consistent	Establishes tone or mood adequately	Tone or mood is not firmly established	Mood or tone is not established, or is not clear
Characters (development of characters through mono/dialogue)	Well-rounded, believable characters with engaging personality	Characters are well developed; well-formed personality emerges	Characters adequately developed; consistent development	Characters are one-dimensional; inconsistently described	Characters not or very poorly developed
Formatting conventions and associated vocabulary	Uses the correct formatting with no mistakes	Correct formatting with only one or two mistakes	One or two errors in formatting; minor language errors	Significant errors in formatting and/or language	Many mistakes with formatting; or has not used correct format
Use of the writing process: Plans, drafts and refines the text, edits first draft and proofreads final draft	Excellent use of the writing process has produced a refined final draft. Proof reading has eliminated mistakes	Good use of writing process; evidence of progressive improvement in writing piece, mistakes still evident	Has used the writing process but has not translated it into a well-developed piece of writing	Some use of parts of writing process (very basic planning or evidence of editing of first draft) but many errors still remain	Little or no proof reading or editing done: writing still has many uncorrected errors
Language use: punctuation, grammar and spelling	Excellent use of language; correct sentences, punctuation and spelling. No errors in subject-verb concord	Creative use of language; mostly correct sentences, punctuation and few spelling errors. One or two errors in subject-verb concord	Most sentences are correct; some errors in language use, punctuation and spelling. Several errors in subject-verb concord	Sentence structure fair but very basic; several errors in language use, punctuation and spelling. Has not grasped subject-verb concord	Poor sentence structure; many errors in punctuation and spelling. Many errors in subject-verb concord; understanding compromised