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# Title of the Article\*

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**Abstract.** *This is the abstract of the article. This document illustrates how an article submitted to D&D should look like. The source file of this document `DnD-example.tex` is a good example of how to format an article. Authors are encouraged to look at `DnD-manual.pdf` and `DnD-template.tex`. The former gives general instructions on how to use the D&D style files; the latter is a source skeleton that authors can use as the starting point for their article.*

## 1 Literary and Philosophical Genre

When reported or imitated in writing, “dialogue” labels a form of literature used by Greeks and Indians for purposes of rhetorical entertainment and instruction. This form has scarcely been modified since the days of its birth. A literary dialogue comprise of drama in a sentence. It has long served writers who have something to censure or to impart, but who love to stand outside the pulpit, and to encourage others to pursue a train of thought which the author does not seem to do more than indicate. The dialogue expresses and notes down the undulations of human thought so spontaneously that it almost escapes analysis. Commonly, records of the alleged actual words spoken by living or imaginary people and it appears in a dialogued format. One branch of this form of expressive documentation, the drama, depends upon dialogue almost exclusively. Yet, in its technical sense, the word ‘dialogue’ describes what the Greek philosophers invented, and what the noblest of them lifted to the extreme refinement of an art.

### 1.1 Antiquity and the middle ages

In the east, the genre dates back to the Sumerian dialogues and disputations (preserved in copies from the early second millennium b.c.e.),

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\*We are grateful to Wikipedia for providing the text of this sample.

TABLE 1 This is the caption of the table

Column 1	Column 2	Column 3	Column 4
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Two	2	1	3
Three	3	2	1

as well as Rigvedic dialogue hymns and the Indian epic Mahabharata, while in the west, literary historians commonly suppose that Plato (c. 427 BC – c. 347 BC) introduced the systematic use of dialogue as an independent literary form: they point to his earliest experiment with the genre in the *Laches*. The Platonic dialogue, however, had its foundations in the mime, which the Sicilian poets Sophron and Epicharmus had cultivated half a century earlier. The works of these writers, which Plato admired and imitated, have not survived, but scholars imagine them as little plays usually presented with only two performers. The *Mimes* of Herodas give us some idea of their scope.

Plato further simplified the form and reduced it to pure argumentative conversation, while leaving intact the amusing element of character-drawing. He must have begun this about the year 405-406 BC, and by 399 he had brought the dialogue to its highest perfection, especially in the cycle directly inspired by the death of Socrates. All his philosophical writings, except the *Apology*, use this form. As the greatest of all masters of Greek prose style, Plato lifted his favorite instrument, the dialogue, to its highest splendor, and to this day he remains by far its most distinguished proficient. See Table 1 as an example of a floating table.

## 2 Other Types of Dialogue

### 2.1 Platonic Dialogue

The philosopher Plato wrote a series of dialogues, mostly between Socrates and some other person. In all these dialogues there is an explicit or an implicit disagreement, and the purpose of these dialogues is to resolve the disagreement. The typical way is for Socrates to probe his partner for further beliefs until a contradiction is reached with the disputed belief or hypothesis by implication. In this way the interlocutor is made to see the impossibility of his hypothesis, and then tries some other hypothesis, which is again subject to the same scrutiny. Most of these dialogues break off without a final resolution—as in real life.<sup>1</sup>

<sup>1</sup>This is an example of a footnote.



FIGURE 1 This is the caption of the figure

## 2.2 Egalitarian Dialogue

Egalitarian dialogue is a form of discussion that takes place when different contributions are considered in terms of the validity of the arguments, rather than assessing them according to the power positions of those who advocate them.

## 3 Philosophical and Social Concept

Today, dialogue is used in classrooms, community centers, corporations, federal agencies, and other settings to enable people, usually in small groups, to share their perspectives and experiences about difficult issues. It is used to help people resolve long-standing conflicts and to build deeper understanding of contentious issues. Dialogue is not about judging, weighing, or making decisions, but about understanding and learning. Dialogue dispels stereotypes, builds trust, and enables people to be open to perspectives that are very different from their own. In the past two decades, a rapidly-growing movement for dialogue has been developing. The website of the National Coalition for Dialogue and Deliberation serves as a hub for dialogue (and deliberation) facilitators, conveners, and trainers and houses thousands of resources on these communication methodologies.

## 4 Conclusions

Dialogue is a delicate process (see Figure 1). Many obstacles inhibit dialogue and favor more confrontational communication forms such as discussion and debate. Common obstacles including fear, the display or exercise of power, mistrust, external influences, distractions, and poor communication conditions can all prevent dialogue from emerging.

## Appendix A: Afterthought

Appendices come after the main text of the article and before the references. In order to get some references, we will cite Torre and Verducci (2008), von Hicks (2001) and Abramowitz and Stegun (1964).

### References

- Milton Abramowitz and Irene A. Stegun. *Handbook of Mathematical Functions with Formulas, Graphs, and Mathematical Tables*. Dover, New York, 1964.
- Joe Torre and Tom Verducci. *The Yankee Years*. Doubleday, 2008. ISBN 0385527403.
- Michael von Hicks, III. *Design of a Carbon Fiber Composite Grid Structure for the GLAST Spacecraft Using a Novel Manufacturing Technique*. Stanford Press, Palo Alto, 2001. ISBN 0-69-697269-4.