

		THEME			RHEME/NEW	
		Textual	Inter personal	Experi ential	Semiotic	(process)
OPGAVEORIENTERING						
Agenda						
(Læreren deler handouts ud)						
1			Let's			(REVIEW) THE SHEETS in front of you
2		<<Do>>	you			(KNOW) [[WHAT WE ARE DOING TODAY]]?
3			Today [we]			('re REVISITING) THE TEXT TYPE 'TO RESPOND.'
4	OK and cont struc		THE MATERIAL			('s) in front of you,
5			SOME QUESTIONS			(are) in front of you,
6	and struc		I			(WANT)
7			you			(to READ) that material,
8	then struc		I			('ll call) the role,
9	and then struc		we			('ll get STARTED)
10			I			(WANT)
11			you			(to THINK) ABOUT [[what kind of USES that text type 'to respond have]]
Afstandslukning						
12	Now cont		REMEMBER			
13			you			(DID) THIS LAST YEAR
14	and struc		you			(did) a VERY GOOD JOB of it
15			COME			
16	and struc		SIT			HERE
17			you			(did) an EXCELLENT job of it
18			you			(did) a RESPONSE TO A POEM
19	so struc		you			(were COMBINING) a few uses
Agenda						
20		Just mood adj	READ			the material.
21			I			(have to RELY on)
22			you			(NOT to be TALKING)

23	because <i>struc</i>		we		(‘re being RECORDED)	
24	and <i>struc</i>	you know <i>mood adj</i>	we		(DON’T WANT to be YELLING)	on it
25	Now <i>cont</i>		READ			that material
26	and <i>struc</i>		I		(‘ll call)	the role
27	and then <i>struc</i>		we		(‘ll get started)	
28			DON’T		(let)	yourself DOWN
(Læsepause)						
DEKONSTRUKTION: Kontekstualisering Metasproglig elaborering (Genre)						
29	OK, right, now <i>cont</i>		we		(‘ll)	just...
30			This		(is)	the TEXT TYPE now
31	and <i>struc</i>		we		(‘ll HAVE)	A LOOK
32	Now <i>cont</i>					THE RESPONSES,
33		what <i>Wh/top</i>			(do)they (DO)?	
34		what <i>Wh/top</i>			(are) they (USED)	for?
35	OK <i>cont</i>	what <i>wh/top</i>			(are) we (using)	the text type for?
36						For ARTICLES to respond to artistic work
37	All right <i>cont</i>					responses
<i>(Læser fra handout’et) Responses are used in articles re a painting for example, a film, a piece of music or a novel</i>						
38	Now <i>cont</i>	what <i>wh/top</i>			(are)we (USING)	a RESPONDING TEXT TYPE for?
39			We		(respon ded)	LAST YEAR to a POEM
40			We		(respon ded)	last year to a poem
DEKONSTRUKTION: Kontekstualisering Metasproglig elaborering (Genre)						
41	So <i>struc</i>	what <i>wh/top</i>			(do)	they LOOK LIKE?
42			They		(have)	THREE PARTS
43			They		(have)	three parts

44						DETAILS about who's written it
45			It		('s called)	<i>the context of the artistic work</i>
46			which <i>struc/</i> <i>top</i>		(is)	a very COMPLEX WAY of saying WHAT?
47						An OPENING
48						Like WHO MADE it
49						The NAME of the piece, the text, the author
50	and <i>struc</i>	what <i>wh/top</i>				it IS
51						The YEAR [[it's done]]
52			They		(do... tend to do)	this in the INSTRUCTION to text types// to make it a little more CONCISE
53						Pardon?
54						THE YEAR [[it's done]]?
55		Yeah <i>pol adj</i>				and the PUBLISHER
DEKONSTRUKTION: Kontekstualisering Metasproglig elaborering (Genre)						
56	Okay <i>cont</i>		you		(have to put)	in THAT INFORMATION
57		what about if <i>wh/top</i>				it's a FILM?
58						The DIRECTOR
59						The director, good boy!
60						The STARS
61						The NAME of the film
62		I think that probably <i>mood adj</i>	THE DIRECTOR		(is)	MORE IMPORTANT these days in the film [[than the actors, the stars, the stars]].
63	Okay <i>cont</i>	what else <i>wh/top</i>			(should) you (put)	...
64						The NAME OF THE PRODUCER
65		No, I don't think <i>pol adj</i> <i>mood adj</i>	we		(have to WORRY)	about that
66			he		(ISN'T)	the main man
67						WHEN
68		Yes <i>pol adj</i>	When		(is)	GOOD

69	So <i>struc</i>		LET'S		(have)	a VERY BRIEF SUMMARY of the first part of the response
70			it		('s)	called <i>the Context of the artistic work</i> (skriver og dikterer sig selv)
DEKONSTRUKTION: Kontekstualisering Metasproglig elaborering (Genre)						
71	Now <i>cont</i>		in our popular culture [where]		(would) you (SEE)	MOST RESPONSES in our popular culture?
72						To FILMS?
73		Yes <i>pol adj</i>				to films in our popular culture?
74						NEWSPAPERS
75		Good!				
76		Mainly <i>comm adj</i>	you		('d be reading)	REVIEWS OF FILMS
77			They		(are)	the MOST COMMON RESPONSES to films [[that you're probably responding to]]
DEKONSTRUKTION Agenda						
78	and <i>struc</i>		THIS		(is)	[[what I've done for you today //to really check [[how you are going on this]]]]
79			I		('ve PHOTOCOPIED)	a very...
80			we		('re going to GO)	THROUGH THE STAGES, the most typical stages [[that I took in a book with very, very basic responses]], too
81	but <i>struc</i>		I		('ve photocopied)	a couple of FILM REVIEWS of a group of fairly groovy type of people who've done a (review)
82	and <i>struc</i>		they		(HAVEN'T done)	this STEP-BY-STEP-RESPONSE
83	but <i>struc</i>		I		(WANT)	
84			you		(to FIND)	THE AREAS in those later
85	then <i>struc</i>		I		(WANT)	
86			you		(to READ)	...
(Læreren deler handouts ud)						
DEKONSTRUKTION: Rekontekstualisering (Genre) Afstandslukning						
87			They		(are)	film reviews in FILMIK,
88	and		THAT		(is)	probably the MOST COMMON RESPONSES [[that you'll be reading]].

89			The most common response [[that you'll do]]		(is)	probably a BOOK REVIEW or response to a poem
90		Did <i>fin</i>	you		(respond)	in ART?
91		Yeah <i>pol adj</i>				
92			You		(DID)!	
93		Did <i>fin</i>	you		(use)	THAT FORMAT TOO?
94		Yeah <i>pol adj</i>				
95		Good excellent				
96	so <i>struc</i>		you		('d get)	PRACTICE in that area too
97						Any OTHER areas? Any other areas?
98						MUSIC?
99		No <i>pol adj</i>				
DEKONSTRUKTION: Rekontekstualisering Metasproglig elaborering						
100	Okay all right <i>cont</i>					context of the artistic work
101		what <i>wh/top</i>			(are) you (having)	here? The name of the
102						WORK
103						TEXT
104	Okay now <i>cont</i>					the Name of the text.
105			These days [the word text]		has	has MORE APPLICATIONS.
106	Now <i>cont</i>		LET'S		just (look at)	THIS WORD
107	before		we		(go)	further
108			The text		(can be)	a VISUAL text, an ORAL text, a WRITTEN text
109			that		's	[[HOW THEY USE THAT WORD]]
110	so <i>struc</i>		in your high school certificate [you]		(will be responding)	to VISUAL, ORAL OR WRITTEN TEXTS,

111		what ever <i>wh/top</i>				it is it is PAINTING, MUSIC, BOOK, POEM OR FILM.
DEKONSTRUKTION: Rekontekstualisering Metasproglig elaborering (Genre)						
112	All right <i>cont</i>	who <i>wh/top</i>			(WROTE)	it?
113		who <i>wh/top</i>			(wrote)	...
114	Okay <i>cont</i>		we		('re going to put)	...an EXPLANATION in here
115			we		(have to put)	in ANOTHER WORD
116			When I say it's not just a written text, not writer nor reader			<<what do YOU SAY?>>
117						CREATOR?
118						PRODUCER?
119						PUBLISHER?
120		who <i>wh/top</i>			(COMPOSED)	it?
121						COMPOSER
122		thank you very much!				
123			The text		(is)	ANY WORK THAT IS COMPOSED
DEKONSTRUKTION: Rekontekstualisering (=) elaborering/clarification Metasproglig elaborering: Afstandslukning						
124	Now <i>cont</i>		we		(DON'T TALK)	about A WRITER anymore
125			we		(talk about)	a COMPOSER
126			We		(DON'T TALK)	about A READER anymore
127			we		(talk)	about a...
128						A RESPONSE
129						A RESPONDER
130			we		('re going)	UP A LEVEL from [[what we were doing last year]],
131	and now <i>cont</i>		we		('ve got)	'WHEN' as Jamal says
132	and now <i>cont</i>		we		(need)	a BRIEF SYNOPSIS
133						SUMMARY
134		Thank you very much				a brief summary

135	Okay <i>cont</i>					(Læser højt hvad der står på tavlen) <i>context of the artistic work, when, who composed and a brief summary, very much straightforward</i>
(Læser uddrag af tidligere elevrespons på opslagstavlen)						
136	Okay <i>cont</i>		that		('s)	EFFECTIVE
DEKONSTRUKTION <i>Rekontekstualisering</i>						
Metasproglig elaborering : Afstandslukning						
137		What <i>wh/top</i>			(comes)	NEXT?
138						THE DESCRIPTION
139						The Description of key features
140						Significant events
141	All right <i>cont</i>	guys <i>voc</i>				
142	so <i>struc</i>		we		('ll have)	a LIST OF KEY FEATURES of the VISUAL TEXT, features of the WRITTEN TEXT, features of the ORAL TEXT
143		<<do>> <i>fin</i>	<<you>>		(remember)	
144	when		we		(did)	THE MEDIA
145	and				(deconstructed)	THE VISUAL IMAGES?
146	Okay <i>struc</i>					the kind of things that you came up with on that?
147					(Remember)	[[WHAT THEY WERE, WHAT WE FOUND OUT]]?
148						THE PURPOSE?
149						The purpose, yes, and [[WHY it's been composed]].
150						FOREGROUNDING
151						Foregrounding,
152		good boy!				foregrounding and backgrounding
153						COMPOSITION
154						Composition
155		good boy!				
156						FUNCTION, FORM
157						Function, yes, form
158						SUBJECT, SYMBOL
159						Subject, okay, colour, symbol
160		good boy, thank you				
DEKONSTRUKTION						
Metasproglig elaborering: Post-inform						
161	So <i>struc</i>		that		('s going to be written)	HERE
162	and <i>struc</i>		this		(is)	[[WHAT YOU WOULD HAVE]]

163		Sorry	in this review [[that they've got]] [they]		('ve got)	<i>STRUCTURE</i>
164	so <i>struc</i>		you		('d be able to do)	that
165	OK <i>cont</i>		you		(would have)	<i>author, title, type</i>
166	so <i>struc</i>		you		('ll be able to say)	
167			"this		(is)	a ROMANTIC COMEDY"
168	or <i>struc</i>		"this film		(is)	a SCIENCE FICTION PIECE"
169						<i>THE SETTING</i>
170			you		('d know)	<i>GENRE</i>
171						"a science fiction film set in 2200" or whatever "in a city totally filled by traffic"
172	Okay <i>cont</i>		that		('s)	THAT
173	Now <i>cont</i>					the Description
174			This		(is)	what they recommend
175			Remember			this (skriver) <i>main characters</i> and <i>key incidents</i>
176			We		('ll do)	that, not too many and not [[the ones that reveal the plot and the evolution]].
DEKONSTRUKTION						
Metasproglig elaborering						
177		What <i>wh/top</i>			(would) I (want)	from YOU
178	if		you		(were doing)	a REVIEW of a novel? ...
179						MAIN CHARACTERS
180			It		('s)	A BOOK, it's a book
181	and <i>struc</i>		you		('re CONCEN TRATING)	on it
182						LANGUAGE FEATURES
183						Language features
184		Thank you				

185	Okay now <i>cont</i>		if you were doing reading or respondin g to a novel to me [you]		('d talk)	about THE MAIN CHARACTERS, yes
186	but <i>struc</i>		you		('d give)	me some MAIN FEATURES, for example POINT OF VIEW, written in the 1 st PERSON, written in the 3 rd PERSON
187		WHAT KIND OF LANGUAG E <i>wh/top</i>			(is)	it?
188						COLLOQUIAL
189		Yes thank you				
190						colloquial to a particular era in the 1930s America, that kind of language, simple dialogue, a lot of descriptions of (unclear), the scene where he comes to the mansion
191		I 'm sure	you		remem ber	that one (unclear) George
192		Yes <i>pol adj</i>	I		remem ber	
DEKONSTRUKTION						
Metasproglig elaborering : Afstandslukning						
193			Our last section [[I'll put up here]]		is	THE JUDGEMENT
194			(that)		(is)	[[WHAT YOU ALWAYS HAVE in a review or in a response]]
195	becaus e <i>struc</i>		that		('s)	[[WHAT IT DOES in a response]],
196			it		(TELLS)	your reader or your responder [[WHAT YOU THINK about the artistic piece, that film, that book, that painting]].
197		Basically <i>comm adj</i>	that		's	[[WHAT YOU'RE DOING]]
198			you		('re SCAFFOL DING)	
199					(to get)	to A JUDGEMENT, the judgement of that piece

Afstandslukning						
læser fra elevrespons på opslagstavlen						
200		Excellent				
201			that			was very good Y9 work, guys
DEKONSTRUKTION						
Metasproglig elaborering (Genre)						
202	OK <i>cont</i>	guys what <i>voc</i> <i>wh/top</i>			(do) the Judgement (do)?	
203			We		(I'll find)	it in our scaffold sheets
204			it		(says)	... what?
205			Let's		(find)	it in our sheets now
206	OK finally <i>cont</i> <i>struc</i>	what <i>wh/top</i>			(is)	IMPORTANT in the Judgement in our scaffold?
207						THE ACTIONS
208		How <i>wh/top</i>			(do) we (FIND)	the actions?
209						A PERSONAL RESPONSE
210	So <i>cont</i>	who <i>wh/top</i>			(is)	responding to it?
211						THE READER
212		Yes <i>pol adj</i>	you		('re responding)	to it
213	Now <i>cont</i>	honestly <i>comm adj</i>	look			
214			you		(have)	a lot of (unclear) ABOUT FILMS
215			you		(do)!	
Læreren hvisker en uforståelig historie om en kollega skulle låne nogle utroligt sjove videobånd, men som viste det sig ,ikke syntes de vi spur sjove						
216	and <i>struc</i> you know <i>cont</i>		we		('re educated)	at THE SAME LEVEL
217						DIFFERENT OPINIONS
218		Excellent	that		('s)	MY POINT!
219		Thank you				for HELPING ME here.
DEKONSTRUKTION						
Metasproglig elaborering: Post-inform						
220			It		('s)	a personal response
221	and <i>struc</i>		it		('s)	SO INDIVIDUAL, guys

222	and <i>struc</i>		when you go into film [you]		('ll see)	
223	that		everyone		(brings)	to an artistic work THEIR OWN HISTORY, prehistory, their SOCIAL CONTEXT, their STATUS, ETHNICITY, their GENDER, their ECONOMIC STATUS
224			They		(bring)	THE WHOLE LOT TO RESPOND to a work
225	so <i>struc</i>		it		('ll NEVER BE)	THE SAME.
226	So <i>struc</i>		even if you pretend that you respond the same way to a film [you]		(are)	ONLY INFORMING to each other at the moment.
227			As you get older [you]		('ll REALISE)	
228	that		no one		really (respond)	EXACTLY THE SAME KIND OF THING TO ANYTHING AT ALL
229	Okay so <i>cont</i>					personality, background
230	so <i>struc</i>		personal response		(is)	IMPORTANT
231			the judgemen t		(FLAVOURS, is flavoured)	by the personal response
DEKONSTRUKTION Metasproglig elaborering						
232	Okay so <i>struc</i>	what else <i>wh/top</i>			(does) it (include)	
233			it		(includes)	a...
234						RECOMMENDATION
235						a recommendation
236	So <i>struc</i>		"go and see"			THIS FILM"
237			"this		(is)	TERRIFIC"
238	Or <i>struc</i>		"don't		go!"	
239			You		give	it A RATE
240	So <i>struc</i>	what <i>wh/top</i>			do	you USE?

241						STARS
242						4 stars, 2½ stars, 3 stars, a guarantee star, no stars
243			A personal response		(can include)	A RECOMMENDATION
DEKONSTRUKTION Metasproglig : elaborering Afstandslukning						
Læser uddrag af elevrespons på opslagstavlen: recommendation						
244		I think <i>mood adj</i>	we		(had)	A GOOD RECOMMENDATION here
245		Technically <i>comm adj</i>	they		(are)	at a VERY SIMPLE LEVEL
246			As we go into our responses [we]		('re going to be)	MORE SOPHISTICATED in our response
DEKONSTRUKTION Rekontekstualisering Procedure/Strategi						
247	Okay now look <i>cont</i>		the exercise now		(is to have)	a look at THE CONTEXT of the artistic work
248			This one I think		(is)	about A PIECE OF MUSIC
249			It		(`s not)	A FILM?
250		No <i>pol adj</i>	it		(is)	actually NOT ABOUT A FILM
251			it		(`s)	on a piece of music, right?
252						Right!
253	Okay so <i>cont</i>		read			it CAREFULLY, context of the artistic work, the description of it, and the judgement of it
254			Read			it carefully
255			Fit			it into THAT FRAMEWORK
256			it		(ISN'T)	already SET UP for you there
(læsepause)						
257		Just <i>mood adj</i>	READ			it THROUGH there
258	and <i>struc</i>	just <i>mood adj</i>	WRITE			DOWN BESIDE it any of those features
259		just <i>mood adj</i>	PUT			an ARROW on the name, the composer, when, brief summary
260	So <i>cont</i>		DECONSTRUCT			THAT FIRST SECTION for me
261		Just <i>mood adj</i>	DO			the little arrows, name [[who composed it]] and a brief summary
262		Will <i>fin</i>	you		just (LABEL)	THAT CONTEXT with those...Okay?
(kort læsepause)						

263		In fact <i>comm adj</i>	MOVE			to THE DESCRIPTION as well, guys
264	'cause <i>struc</i>	I don't think <i>mood adj</i>	it		('ll be)	BEYOND YOU and.. oral, oral, listening
265		Just <i>mood adj</i>				ANY KEY FEATURES [[that you can find]]
266			They		(MAY NOT BE)	FAMILIAR to you
267	So <i>struc</i>		STICK			to THE CONTEXT
268	and then <i>struc</i>		GO			to THE JUDGEMENT, a Personal Response and a Recommendation
269			DECONSTRUCT			THAT BIT, please
(individuel dekonstruktion i få minutter)						
DEKONSTRUKTION Procedure/Agenda						
270	Now <i>cont</i>		we		('re going)	through a little bit MORE NORMAL type one
271			Don't		(do)	the Description
272	because		it		('s)	an oral...
273	Now <i>cont</i>		I		'm just going to give	you a VERY SIMPLE BOOK REVIEW, guys
274	so <i>struc</i>		when you've done		
275			Once you have done basically the labelling, the context, the description, and the judgement		
276			Let's		(read)	over that book review, Okay? This context and the Judgement
(få minutters læsepause)						
277		Just <i>mood adj</i>	leave out			that Description part
278			It		('s going to be)	too difficult for you
(fortsat individuel dekonstruktion)						
DEKONSTRUKTION						
279	Good <i>cont</i>		LET'S		just (DO)	THE JUDGEMENT, guys

280			you		(`ve DECONSTRUCT ED)	it
281	and <i>struc</i>		you		(KNOW)	the PARTS, just building on the information that you've recalled
282		Do <i>fin</i>	you		(REMEM BER)	it, guys, from last year?
283			I		(`m just going to give)	you a VERY SIMPLE BOOK REVIEW, guys
284		I think <i>mood adj</i>	you		(`ve) ALL (got)	that
285		Have <i>fin</i>	you?			
286		<<Do>> <i>fin</i>	<<you>>		(REMEM BER)	[[the one we had LAST YEAR]]?
DEKONSTRUKTION						
287		Just <i>mood adj</i>	MARK			[[what you think is the CONTEXT]],
288			MARK			[[what you think is the DESCRIPTION]],
289			MARK			[[what you think is the JUDGEMENT]]
290		is <i>fin</i>	it		(getting ATTACHED)	TO THE BRAIN now? Those three parts?
291		What <i>wh/top</i>			(are) they (CALLED)?	
292						Context, Description, Judgement
293	Now <i>cont</i>	it	it		(SEEMS to be)	the text type [[that students have most difficulty with]]
294			I		(`m not)	SURE WHY
295		Have <i>fin</i>	you			any idea?
296			There		(`re)	FOUR paragraphs
297	And <i>struc</i>		there		(`s)	only THREE up there
298	but <i>struc</i>		there		(`s)	four here
299		what <i>wh/top</i>			(does) it (tell)	you?
300			There		(`s)	TWO IN ONE
301		Exactly <i>mood adj</i>				

302	So <i>struc</i>	just <i>mood adj</i>	MARK			it into these THREE PARTS, the context, the description and the judgement
303	and <i>struc</i>		there		(`s)	NO language features
304	So <i>struc</i>		THINK OUT			[[where the language features could go]].
selvstændig dekonstruktion						
DEKONSTRUKTION						

305	Okay <i>cont</i>	has <i>fin</i>	every body		(DONE)	THIS?
306		What <i>wh/top</i>			(did) you (end)	up with, guys?
307		Where <i>wh/top</i>			(did) you (put)	the context, Wiliam?
308						1st PARAGRAPH
309			That		(`s)	THE CONTEXT
310			you		(`ve got)	THE TITLE,
311			you		(`ve got)	THE WRITER,
312			you		(have)	THE COMPOSER
313			you		(have)	THE SETTING and A SUMMARY
314			That		(`is)	IT!
315			You		(haven't got)	the 'WHEN'
316						when it's PUBLISHED
DEKONSTRUKTION						
317		what <i>wh/top</i>			(`s)	NEXT?
318						THE DESCRIPTION
319	Well <i>cont</i>		You		(have)	the Description
320			the Descrip tion		(`s)	2nd and 3rd
321						MAIN CHARACTERS
322			There		(`s talked)	about RELATIONSHIPS, about characters, a little bit...of snapshots about the events
DEKONSTRUKTION						
323		Georgie <i>voc</i>	I		(`m)	OVER HERE!
324						The Description.
325	Okay <i>cont</i>	where <i>wh/top</i>				did you put THE DIFFERENT LANGUAGE FEATURES [[that go in]],
326	becaus <i>e struc</i>		we		(would have)	a PARAGRAPH about language features
327			I		(didn't DO)	them
328			I		(didn't do)	those language features
329		No, no <i>pol adj</i>	I		(don't want)	
330			you		(to do)	the language features
331			I		WANT	
332			you		(to just LABEL, STATE)	[[WHERE they would be put]] into this response
333			PUT			AN ARROW there

334	and <i>struc</i>		WRITE			'KEY LANGUAGE FEATURES'
335	So <i>struc</i>	where <i>wh/top</i>				...?
336						After the 3rd paragraph
337		Thank you very much				after the third paragraph
338	becaus e <i>struc</i>		we		(wouldn't do)	a response [[without having a look at the language features]].
339	Okay so all right <i>cont</i>	you guys <i>voc</i>				language features
DEKONSTRUKTION						
340	Okay <i>cont</i>		we		(^ve)	THE CONTEXT, 1 st paragraph
341			we		(have)	THE DESCRIPTION, 2 nd , 3 rd and 4 th paragraph
342	And <i>struc</i>					the 4 th paragraph
343		why <i>wh/top</i>			(is)	it DIFFERENT?
344						The Judgement
345		No, no, no, no, no! <i>pol adj</i>	it		(was)	about the LANGUAGE FEATURES.
346	And <i>struc</i>	the last para- graph what <i>wh/top</i>			(is)	that about?
347						THE JUDGEMENT
Dekonstruktion Metasproglig elaborering						
348	Okay <i>cont</i>		let's		(read)	the Judgement here
349		How <i>wh/top</i>			(do) you (know)	the PERSONEL RESPONS?
350		what <i>wh/top</i>				language features?
351						1st PERSON
352	So <i>struc</i>		the persona l pro noun		(is)	the 1 st person
(læser teksten – the Judgement – højt igen)						
DIALOGISK KONSTRUKTION Agenda						
353	Now <i>cont</i>		we		(have)	a little bit HARDER THING TO DO now guys, the joint construction

354	So <i>struc</i>		we		('ll work)	on the SAME MODEL
355	and <i>struc</i>		you		('re not)	fresh on 'THE BIG SLEEP'?
356			You		(want to do)	'THE MATRIX'?
357		Yeah <i>pol adj</i>				
358	Okay <i>cont</i>		let's		(have)	a go
359	and <i>struc</i>				(DO)	it.
360			We		('re going to do)	THE MATRIX
361			I		(haven't seen)	it
362			You		(haven't seen)	it?
363			You		(can keep)	quiet
364	and <i>struc</i>		you		(can listen)	
DIALOGISK KONSTRUKTION						
Agenda						
365	Okay Okay so <i>cont</i>		while I 'm writing on the board, guys			...
366	Okay, alright so		we		('re going to do)	it TOGETHER
367			We		('re going to write)	THE MATRIX
368			This		(is)	PART OF THE PROCESS, guys
369		Excuse me,	don't		(lose)	your CONCENTRATION
370			You		('re going)	just...
371		Are <i>fin</i>	you			happy?
372						The first part?
373						The second part
374		I'm sorry	The next part of what we're going to do		(is called)	the JOINT CONSTRUCTION

DIALOGISK KONSTRUKTION						
Agenda						
375	Okay now cont	what <i>wh/top</i>			(does it mean),	Joint Construction, joint...
376						together
377						at the same time
378						Together
379			You and all of us		(are going to construct)	it together
DIALOGISK KONSTRUKTION						
Agenda						
380	Okay, right cont		we		(`re going to do)	THE MATRIX
381			you		(`re going to do)	it ON YOUR SHEETS
382	and <i>struc</i>		I		(`m going to write)	it ON THE BOARD
383		Mario <i>voc</i>	since you haven't seen the movie [you]		(should write)	it on the board
384		No <i>pol adj</i>				
385		No <i>pol adj</i>				
386						(skriver og dikterer sig selv): <i>Response to film</i>
387		Terry why <i>voc</i> <i>wh/top</i>			(don't you give)	it a shot
DEKONSTRUKTION						
Metasproglig elaborering						
388	Okay cont					"Context of artistic work"
389	Okay good now cont	what <i>wh/top</i>			(do we want)?	
390		what <i>wh/top</i>			(`s)	IN THE CONTEXT, guys?
391		what <i>wh/top</i>			(`s)	in the context of the response?
392						THE DIRECTOR
393						the context, the photographer, the name of the film
394						THE TITLE

395	Okay all right so <i>cont</i>	[[what you want to say]] <i>wh/top</i>			(is)	<i>The Matrix is? ...</i>
396						The title of this...science fiction?
397		No <i>pol adj</i>	hang on!			
398			The Matrix		(is)	a movie
399			That		(`s)	
400					(to identify)	
401			The Matrix		(`s)	a movie
402		Is <i>fin</i>	it			science fiction?
403		Yes <i>pol adj</i>				
DIALOGISK KONSTRUKTION						
404	All right <i>cont</i>			<i>The Matrix</i>	<i>is</i>	<i>a science fiction movie made by...</i>
405						Wachowski brothers W-A-C-H-O-W-S-K-I
406	and <i>struc</i>				<i>starring</i>	...
407						Keann Reeves, Laurence Fishburne, Joe Pantoliano, Carrie-Anne Moss...
FELTOPBYGNING						
408	All right <i>cont</i>	what <i>wh/top</i>			(`s)	it about?
409			It		(`s)	confusing
410		No <i>pol adj</i>	it		(`s not)	confusing
411			it		(`s)	just ...
412			it		(`s)	reality and super reality,
413			it		(`s)	[[whether he's really in the computer or outside]]
414		Yeah <i>pol adj</i>				
DIALOGISK KONSTRUKTION						
415				<i>This intriguing movie</i>	<i>explores</i>	<i>reality... deals with or explores...</i>
416		Georgie <i>voc</i>	I		need	you help
417				<i>This intriguing movie</i>	<i>explores</i>	<i>reality...</i>
418						through the computer

419		Thank you very much				<i>reality through the intelligence of a computer</i>
FELTOPBYGNING:						
420		Isn't <i>fin</i>	it			interesting?
421			I		don't know	
422			it		's	confusing
423	Ah <i>cont</i>		you		don't know?	
424			it		's not	confusing
425			it		's	just challenging
426	Oh yeah <i>cont</i>					
DIALOGISK KONSTRUKTION						
427	Okay <i>cont</i>			<i>This intriguing movie</i>	<i>explores</i>	<i>reality through the intelligence of computers confused as men.</i>
428				<i>It</i>	<i>was made</i>	<i>in Sydney</i>
429	<i>and struc</i>				<i>released</i>	<i>in 1999</i>
430						1998
431						1998?
Dekonstruktion Metasproglig elaborering						
432	Okay now <i>struc</i>		we		(are going to describe)	it.
433		What <i>wh/top</i>			(will be)	PART of it?
434	Now <i>struc</i>	what <i>wh/top</i>			(are)	the MAIN FEATURES of that film?
435						the SPECIAL EFFECTS
436						special effects
437	Okay <i>struc</i>		here		(comes)	the DESCRIPTION OF THE ARTISTIC WORK now
438	Now <i>struc</i>	what <i>wh/top</i>			(do we NEED)	in here?
439						SPECIFIC FEATURES
440						FILM FEATURES and SIGNIFICANT EVENTS
441	Now <i>cont</i>		we		(`re NOT going to talk)	about LANGUAGE FEATURES
442	`cause <i>struc</i>		it		(`s)	a VISUAL TEXT

443			we		(`re going to talk)	about SIGNIFICANT VISUAL TECHNIQUES
DEKONSTRUKTION Metasproglig elaborering						
444	Okay now <i>struc</i>	WHAT ELSE <i>wh/top</i>			(have)	you got?
445						a COMPLEX PLOT?
446		Hello WHAT ELSE <i>wh/top</i>			(have)	you got?
447			This		(is)	HARD to unravel, hard to untie // even if it's true about the plot
448		What <i>wh/top</i>			(really seems to keep)	you IN that movie?
449						The action, he special effects
450			The action and the special effects		(are)	OUTSTANDING even for me
451			I		(usually DON'T WATCH)	A LOT of that kind of films

Dialogisk konstruktion						
452	Okay so <i>struc</i>		we		(`ll read)	THAT SENTENCE FIRST.
453				<i>The Matrix</i>	(has)	<i>a complex plot at a ...level</i>
454	but <i>struc</i>			<i>our interest</i>		<i>is kept by the..</i>
455						special effects
456						<i>by the continuing action and special effects</i>
457		Why <i>wh/top</i>			`re they fighting	except they are inside the matrix or outside the matrix
Dekonstruktion Metasproglig elaborering						
458		Do <i>fin</i>	you		(KNOW)	[[what THE WORD MATRIX is]]?
459		No <i>pol adj</i>				
460		Guys <i>voc</i>	LOOK UP			the MATRIX, please, in your dictionaries
461			LOOK it			UP
462			excuse			me
463			A matrix		(is)	a NETWORK
464	So <i>struc</i>		it		(`s)	a CENTRAL NETWORK

465		WHERE <i>wh/top</i>			(does that word come)	from...matrix?
466			Look it			UP, Steve
467	Well <i>cont</i>		it		probably (comes)	from MATER [[meaning mother or centre or beginning or something]].
468						NETWORK CORE
469						CENTRE
470						(læser) <i>continuing action and..</i>
471			You		(can use)	ADJECTIVES, guys,
472			you		(can be DESCRIBING)	
473			you		(don't just have to put)	down the FACTS.
474			PUT			down the 'AMAZING' actions or 'OUTSTANDING' special effects, amazing actions and outstanding special effects
Dialogisk konstruktion						
475	Now and <i>struc</i>	WHAT ELSE <i>wh/top</i>			(do we NEED)	guys, features
476		Peter have <i>voc fin</i>	you		(SEEN)	THE MOVIE?
477						(Peter shakes his head)
478	Well <i>cont</i>	WHO <i>wh/top</i>			(has)?	
479		V. WHAT ELSE <i>voc wh/top</i>				like INCIDENTS or some OUTSTANDING special effects or some EXAMPLES of the actions
480	or <i>struc</i>	WHAT ABOUT <i>wh/top</i>				something on the lines as (skriver og dikterer sig selv):
481				<i>The special effects</i>	<i>include</i>	
Procedure						
482	Now <i>cont</i>		WRITE			that
483			TURN			around, Georgie!
484			you		('re INVOLVED)	HERE, please!
DIALOGISK KONSTRUKTION						
485				<i>The special effects</i>	<i>include</i>	<i>an amazing...</i>

486		No, <i>pol adj</i>	we		('re not going to use)	THAT again
487		Just <i>mood adj</i>	GIVE			me ANOTHER WORD
488						UNUSUAL
489						unusual sequence
490						EXTRAORDINARY
491						Extraordinary sequence, GOOD!
492						(skriver og dikterer sig selv): <i>the extraordinary, the extraordinary effects of digital movie characters.</i>
Feltopbygning						
493		What <i>wh/top</i>			(happens)?	
494		What <i>wh/top</i>			(are)	the extraordinary sequence of...
495			That		('s)	why they're (skriver og dikterer sig selv): <i>using physical agility and computer graphics</i>
496	'cause <i>struc</i>		they		(USE)	it there
497	and then <i>struc</i>		they		(DODGE)	BULLETS
498		What sort of bullets <i>wh/top</i>			(were)	they?
499	Ah <i>cont</i>					MIDDLE ones!
500		How <i>wh/top</i>			(do) you (DESCRIBE)	those bullets?
501		How <i>wh/top</i>			(do) you (describe)	them?
502						SILVERY kind!
503			They		(were)	REALLY FAST, weren't they?
Dialogisk konstruktion						
504	So	what else <i>wh/top</i>			(can) we (SAY)	about it? The colour, the composition, the sound track, very unusual angles, creative, unusually stunning, George?
505						stimulating
506		Gorgeous!				<i>unusually stimulating text</i>
Oplæsning						
507	Now <i>cont</i>		READ			it all!
508		Tom can <i>voc fin</i>	you		(read)	EVERYTHING, the context and the description words, please?

						(Tom reads what's on the board)
Agenda						
509	Now <i>cont</i>		you		(could talk)	about the action, performances
510			You		(could talk)	about the sound track, the dialogue.
511	Now <i>cont</i>		we		('re going)	to the judgement
512		Is <i>fin</i>	that			the last bit?
513			That		('s)	the last bit, yes // when you come to the conclusion of a particular movie
DIALOGISK KONSTRUKTION						
514	Okay <i>cont</i>	what <i>wh/top</i>			(do) you (WANT to SAY)	about it?
515			DON'T		(forget)	[[what in the judgement provides a personal response]],
516	So <i>struc</i>		you		(can say)	'I' or 'WE'
517				"This	(was)	a terrific movie"
518				"This	(was)	a state of the arts, action, special effects-movie"
519	Okay <i>cont</i>		we		('ll do)	that!
520			you		(KNOW)	[[what state of the arts means]]?
521			it		(has)	really advanced biographic and ideas as well.
522				<i>This state of the arts film text..</i>		(skriver og dikterer sig selv):
523			This		(is)	a phrase
524					<i>(explores</i>	
525		No <i>pol adj</i>	we		(don't want)	that (<i>visker explores ud</i>)
526		What, <i>wh/top</i> William? <i>voc</i>				
527			I		(want)	it from you!
528				<i>This state of the arts film text</i>		was" a pleasure..was a..high quality..stimulating
529						Entertaining
530						<i>Highly entertaining and involving</i>
531				<i>I</i>	<i>('ll)</i>	<i>recommend it to...?</i>
532						computer freaks
533						Computers
534						All ages

535						<i>All ages</i>
						(alle mulige uhørlige/skøre forslag fra drengene, stor latter)
DEKONSTRUKTION						
536			We		('ve)	now...
537			we		('ve) a lot (made)	into the DESCRIPTION
538	but <i>struc</i>	basically <i>comm adj</i>	we		('ve reviewed)	THESE THREE AREAS [[that we use in our response]],
539	and now <i>struc</i>		on your blank sheet [I think you]		('re)	PERFECTLY CAPABLE of writing one.
540			I		(WANT)	
541			you		(to GO THROUGH)	ONE of these responses, either of these reviews
542	and <i>struc</i>		I		(WANT)	
543			you		(to PUT)	in your blank list the INFORMATION from one of those.
544	Okay now <i>cont</i>		they		(DON'T SEEM to be)	very STRAIGHTFORWARD.
545			I		('ll READ)	one for you
546	or <i>struc</i>		I		('ll get)	ONE OF YOU to read it.
547			They		(are not set up)	as CLEARLY AND SEQUENTIAL as this,
548			there		('s)	a LOT OF COMMENTS AND COMEDY and different sorts of things
549	so <i>struc</i>		you		('re going to have to FRESHEN UP)	those things that appear in those.
550			you		(KNOW)	[[what I'm SAYING
551			USE			THE STRUCTURE here
552	'cause <i>struc</i>		they		('ve played)	AROUND with it so like science fiction plays [[playing around with fiction and time]].
DEKONSTRUKTION						
553	All right Okay <i>struc</i>	Jacob what <i>voc wh/top</i>			(do)you (DO)	
554	when		you		do	a FILM REVIEW?

555					(DECON STRUCT)	it
556			You		(decon struct)	it,
557	and <i>struc</i>	what <i>wh/top</i>			(are) you (LOOKIN G)	for?
558						The context , judgement
559			PUT			them in ORDER
560						The Context of artistic work, Description, Judgement
561	And <i>struc</i>		you		(`re going to FIND)	them IN HERE.
562			CHOOSE			one of these.
563			You		(can USE)	THE FILM REVIEW of the ones [[you've got already]].
DEKONSTRUKTION: Metasproglig elaborering						
564			LET'S		just (talk)	about the LANGUAGE FEATURES in our response.
565		WHAT PERSON <i>wh/top</i>			(have) we (written)	this in?
566						3rd
567		What <i>wh/top</i>				about the JUDGEMENT?
568						TENSE? PAST tense.
569						PRESENT.
570		What <i>wh/top</i>			(does) it (SAY)	on the review sheet?
571			LOOK			HERE, guys!
572			THIS		(is)	an important part
573	but if <i>struc</i>		you		(LOOK at)	your REVIEW SHEET..., present tense and past tense,
574		Why <i>wh/top</i>			(are) we (USING)	THAT?
575		why <i>wh/top</i>			(are)	they DIFFERENT?
576						What I want you to do...
577		WHAT PERSON, WHAT TENSE <i>wh/top</i>			(is)	it?
578			It		(is)	ALL in the review [[you choose]]
Selvstændig konstruktion Faglig procedure						
579		Boys <i>voc</i>	I		(WANT)	
580			you		(to WRITE)	THAT DOWN, too
581			I		(WANT)	

582			you		(to FIGURE THAT OUT)	as well
583						ANY QUESTIONS about the activity now?
584	Okay <i>cont</i>		you		(can TALK)	to each other
585	but <i>struc</i>		you		(can get on) ..(start)	...George?
586		Anyone <i>voc</i>			(wants)	any HELP?
587			Everyone			...
588			I		(mean)	this ...
589			CHOOSE			one of the film reviews, title, composer, summary
590			I		(WANT)	
591			you		(to PUT)	THESE in the context
592			You		(`ve) now (done)	the DECONSTRUCTION and the JOINT CONSTRUCTION today.
593			Homework		(will be)	an INDIVIDUAL CONSTRUCTION of any film or book or painting or music [[that you like]].
594		Anyone <i>voc</i>			(needs)	any GUIDANCE?