

OPGAVEORIENTERING					
Agenda					
(Læreren deler handouts ud)					
1	Let	's	review	the sheets	in front of you
	<i>Pro-</i>	<i>S</i>	<i>-cess Pcog</i>	<i>Ph</i>	<i>Clp</i>
2	you	know	[[what we're doing	today]]?	
	<i>S</i>	<i>Pcog</i>	<i>Ph</i>		
		<i>R</i>	<i>A</i>	<i>Pm</i>	<i>Clt</i>
3	Today	we are revisiting	the text type to respond,		
	<i>Clt</i>	<i>A</i>	<i>Pm</i>	<i>R</i>	
4	OK, and	the material	's	in front of you,	
		<i>Cr</i>	<i>Pi</i>	<i>AtClp</i>	
5	some questions	are	in front of you		
	<i>Cr</i>	<i>Pi</i>	<i>AtClp</i>		
6	and	I	want		
	<i>S</i>	<i>Paff</i>			
7	you	to read	that material		
	<i>Be</i>	<i>Pb</i>	<i>Ph</i>		
8	then	I	'll call	the role,	
	<i>A</i>	<i>Pm</i>			
9	and then	we	'll get started.		
		<i>A</i>	<i>Pm</i>		
10	I	want			
	<i>S</i>	<i>Paff</i>			
11	you	to think about	[[what kind of uses	[[that text type to respond have]]].	
	<i>S</i>	<i>Pcog</i>	<i>Ph</i>		
			<i>V</i>	<i>T</i>	<i>Pi</i>
Afstandslukning					
12	Now	remember			
		<i>Pcog</i>			
13	you	did	this	last year	
	<i>A</i>	<i>Pm</i>	<i>R</i>	<i>Clt</i>	
14	and	you	did	a very good job of it.	

	<i>A</i>	<i>Pm</i>	<i>R</i>
15	Come		
	<i>Pm</i>		
16	and sit	here	
	<i>Pm</i>	<i>Clp</i>	
17	you did	an excellent job of it,	
	<i>A</i>	<i>Pm</i>	<i>R</i>
18	you did	a response to a poem	
	<i>A</i>	<i>Pm</i>	<i>R</i>
19	so you	were combining quite a few uses.	
	<i>Be</i>	<i>Pb</i>	<i>R</i>
Agenda			
20	Just read	the material.	
	<i>Pb</i>	<i>Ph</i>	
21	I have to	rely on	
	<i>S</i>	<i>Pcog</i>	
22	you not to be	talking	
	<i>Sy</i>	<i>Pv</i>	
23	because we	're being recorded	
		<i>G</i>	<i>Pm</i>
24	and you	know	
	<i>S</i>	<i>Pcog</i>	
25	we don't want to be	yelling on it	
	<i>S</i>	<i>Paff: Pv</i>	<i>Clp</i>
26	Now read	that material	
	<i>Pb</i>	<i>Ph</i>	
27	I'll call	the role	
	<i>A</i>	<i>Pm</i>	
28	and then we	'll get started	
	<i>A</i>	<i>Pm</i>	
29	don't let yourself	down	
	<i>Pc</i>	<i>Cr</i>	<i>At</i>

Kort læsepause

DEKONSTRUKTION
Kontekstualisering
Metasproglig elaborering (Genre)

OK right, now, we'll just ...

30	This	is	the text type	now
	<i>T</i>	<i>Pi</i>	<i>V</i>	

31	and	we	'll have a look.
	<i>Be</i>		<i>Pb</i>

32	The responses	what	do	they	do?
	<i>Ac-</i>	<i>R</i>	<i>Pro-</i>	<i>-tor</i>	<i>-cessPm</i>

33	What	are	they used for?
	<i>Ccp</i>	<i>Pro-</i>	<i>G -cessPm</i>

34	OK	what	are	we	using	the text type for?
	<i>Cc-</i>	<i>Pro-</i>	<i>A</i>	<i>-cessPmR</i>	<i>-p</i>	

35	For articles	to respond	to artistic work
	<i>Ccp</i>	<i>Pv</i>	<i>Cm</i>

All right responses

(Læser fra handout'et: 'responses are used in articles re a painting for example, a film, a piece of music or a novel.'

36	Now	what	are	we	using	a responding text type	for?
	<i>Cc-</i>	<i>Pro-</i>	<i>A</i>	<i>-cessPm</i>	<i>R</i>	<i>-p</i>	

37	We	responded	to a poem
	<i>Be</i>	<i>Pb</i>	<i>Ct</i>

38	We	responded	last year	to a poem
	<i>Be</i>	<i>Pb</i>	<i>Cl</i>	<i>Ct</i>

DEKONSTRUKTION
Kontekstualisering
Metasproglig elaborering (Genre)

39	so	what	do	they	look like?
	<i>V</i>	<i>Pro-</i>	<i>T</i>	<i>-cessPi</i>	

40	They	have	three parts
	<i>Cr</i>	<i>Pp</i>	<i>At</i>

41	They	have	three parts
	<i>Cr</i>	<i>Pp</i>	<i>At</i>

42	Details about [[who's written it]] etc			
	<i>At</i>			
	<i>A</i>	<i>Pm</i>	<i>R</i>	

43	It	's called	'the Context of the artistic work"	
	<i>T</i>	<i>Pi</i>	<i>V</i>	

44		which	is	a very complex way of saying	what?
		<i>Cr</i>	<i>Pi</i>	<i>At</i>	
				<i>Pv</i>	<i>Vb</i>

Opening...

45	Like	who	made	it
	<i>A</i>	<i>Pm</i>	<i>G</i>	

	The name of the piece, the text, the author			
	<i>Vb</i>			

46	and what	it	is	
	<i>V</i>	<i>T</i>	<i>Pi</i>	

47	The year	it	's done	
	<i>AtClT</i>	<i>G</i>	<i>Pm</i>	

48	They	tend to do	this	in the instruction to text types	
	<i>A</i>	<i>Pm</i>	<i>G</i>	<i>Clp</i>	

49		to make it	a little more concise		
		<i>Pp</i>	<i>Cr</i>	<i>At</i>	

Pardon?

50	The year	it	's done	
	<i>ClT</i>	<i>G</i>	<i>Pm</i>	

Yeah and ... the publisher

DEKONSTRUKTION

Kontekstualisering

Metasproglig elaborering (Genre) (hyponymi)

51	OK,	you	have to put in	that information	
	<i>A</i>		<i>Pm</i>	<i>G</i>	

52	What about if	it	's	a film?	
		<i>Cr</i>	<i>Pi</i>	<i>At</i>	

The director?

The director, good boy

The stars

The name of the film

53	I	think			
	<i>S</i>	<i>Pcog</i>			

54	that probably	the director	is	more important	these days
		<i>Cr</i>	<i>Pi</i>	<i>At</i>	<i>Clt</i>
	in the film [[than the actors, the stars, the stars]].				
	<i>Clp</i>				

55	OK, what else	should you	put...		
	<i>R</i>	<i>Pro-</i>	<i>A</i>	<i>-cess</i>	<i>Pm</i>

56	The name of the producer				
	<i>G</i>				

57	No,	I	don't think		
		<i>S</i>	<i>Pcog</i>		

58	we	have to worry	about that		
	<i>S</i>	<i>Paff</i>	<i>Ph</i>		

59	he	isn't	the main man		
	<i>T</i>	<i>Pi</i>	<i>V</i>		

60	When				
	<i>G</i>				

61	Yes	when	's	good	
		<i>Cr</i>	<i>Pi</i>	<i>At</i>	

62	so	let	's	have	a very brief summary
		<i>A</i>	<i>Pm</i>	<i>G</i>	

63	in the first part of the response				
	<i>Clp</i>				
		*it	's called	<i>the Context of the artistic work</i>	
		<i>Cr</i>	<i>Pi</i>	<i>At</i>	

DEKONSTRUKTION
Kontekstualisering
Metasproglig elaborering (Genre)

64	Now in our popular culture				
	<i>Clp-</i>				
	where	would	you	see	most responses, in our popular culture?
	<i>-Clp-</i>	<i>Pro-</i>	<i>S</i>	<i>Pcog</i>	<i>Ph</i> <i>-Clp</i>

To films?

Yes to films in our popular culture

65	Newspapers				
	<i>Clp</i>				

Good

66	mainly you	'd be reading	reviews of films		
----	------------	---------------	------------------	--	--

	<i>Be</i>	<i>Pb</i>	<i>Ph</i>
--	-----------	-----------	-----------

67	they	are	the most common responses to films
	<i>T</i>	<i>Pi</i>	<i>V</i>
	[[that you're probably responding to]]		
	<i>A</i>	<i>Pm</i>	

**Dekonstruktion
Agenda**

68	and	this	is	[[what I	've done	for you	today]]
	<i>T</i>	<i>Pi</i>	<i>V</i>				
			<i>G</i>	<i>A</i>	<i>Pm</i>	<i>Rv</i>	<i>Clt</i>

69		to really	check	[[how you are going on this]]
			<i>Pm</i>	<i>G</i>
			<i>Cm</i>	<i>A</i> <i>Pm</i>

I've photocopied a very ...

70	we	're going to go	through	the stages, the most typical stages
	<i>A</i>	<i>Pm</i>	<i>G</i>	
		[[that I	took	in a book with very very basic responses]], too
	<i>G</i>	<i>A</i>	<i>Pm</i>	<i>Clp</i>

71	but	I	've photocopied	a couple of film reviews
	<i>A</i>		<i>Pm</i>	<i>G</i>
	[[from a group of fairly groovy jet set type of people [[who have done a (review)]]]]			
		<i>A</i>	<i>Pm</i>	<i>G</i>

72	and	they	haven't done	this step by step response
	<i>A</i>	<i>Pm</i>	<i>G</i>	

73	but	I	want
	<i>S</i>	<i>Paff</i>	

74	you	to find	the areas in those	later
	<i>S</i>	<i>Pcog</i>	<i>Ph</i>	<i>Clt</i>

75	then	I	want
	<i>S</i>	<i>Paff</i>	

76	you	to read
	<i>Be</i>	<i>Pb</i>

(Deler handouts ud)

**Dekonstruktion
Kontekstualisering
Cirkumstansion (x) Metasproglig elaborering: Afstandslukning**

77	They	are	film reviews	in Filmik
	<i>Cr</i>	<i>Pi</i>	<i>At</i>	<i>Clp</i>

78	that	is	probably	the most common responses
	<i>T</i>	<i>Pi</i>		<i>V</i>
				[[that you'll be reading]]
				<i>Be Pb</i>

79	the most common response	[[that	you'll do]]
		<i>V</i>	<i>A Pm</i>
	*is	probably	a book review or response to a poem
	<i>Pi</i>		<i>T</i>

80	Did	you	respond	in art?
	<i>Pro-</i>	<i>A</i>	<i>-cessPm</i>	<i>Clp</i>

Yeah

81	You	did?
	<i>A</i>	<i>(Pm)</i>

82	Did	you	use	that format	too?
	<i>Pro-</i>	<i>A</i>	<i>-cessPmG</i>		

Yeah

Good, excellent,

83	so	you	get practice	in that area	too
		<i>A</i>	<i>Pm</i>	<i>R</i>	<i>Clp</i>

Any other areas? Any other areas? Music?

No.

DEKONSTRUKTION

Kontekstualisering

Ekstension ^ elaborering (=) Metasproglig elaborering (Genre staging)

OK, All right, context of the artistic work

84	what	are	you	having	here?
	<i>Pd</i>	<i>Pro-</i>	<i>Pr</i>	<i>Pp</i>	<i>Clp</i>

85	the name of the---
	<i>P-</i>

86	---work
	<i>-Ppossessed</i>

87	---text
	<i>-Pd</i>

OK now, the name of the text

88	These days	the word (text)	has	more applications.
	<i>Clt</i>	<i>T</i>	<i>Pi</i>	<i>V</i>

89	Now	let	's	just	look at	this word
			<i>Be</i>		<i>Pb</i>	<i>Ph</i>

90	before	we	go	further.
----	--------	----	----	----------

		<i>A</i>	<i>Pm</i>	<i>Clp</i>
--	--	----------	-----------	------------

91	The text	can be	a visual text, oral or written text
	<i>Cr</i>	<i>Pi</i>	<i>At</i>

92	that	's	[[how they use that word]]
	<i>T</i>	<i>Pi</i>	<i>V</i>
		<i>A</i>	<i>Pm</i> <i>G</i>

93	so	in your high school certificate	you	will be responding
		<i>Clp</i>	<i>A</i>	<i>Pm</i>
				to visual, oral or written text,
				<i>G</i>

94		whatever	it	is,
		<i>At</i>	<i>Cr</i>	<i>Pi</i>

painting, music, book, poem or film.

DEKONSTRUKTION
Kontekstualisering
Elaborering (=) Metasproglig Elaborering (Genre)

95	All right	who	wrote	it?
		<i>A</i>	<i>Pm</i>	<i>G</i>

who wrote...

96	OK	we	're going to put...	an explanation	in here
		<i>A</i>	<i>Pm</i>	<i>G</i>	<i>Clp</i>

97	we	have to put in	another word.
	<i>A</i>	<i>Pm</i>	<i>G</i>

98	When	I	say
		<i>Sy</i>	<i>Pv</i>

99	it	's not	just	a written text, not writer not reader
	<i>Cr</i>	<i>Pi</i>		<i>At</i>

100	Creator
	<i>G</i>

101	Producer
	<i>G</i>

102	Publisher
	<i>G</i>

103	[[Who composed it]]
	<i>G</i>
	<i>A</i> <i>Pm</i> <i>G</i>

104	Composer			
	<i>G</i>			

thank you very much

105	the text	is	any work[[that is composed]]	
	<i>T</i>	<i>Pi</i>	<i>V</i>	

**Dekonstruktion: Kontekstualisering
 Metasproglig elaborering (Genre)**

106	Now	we	don't talk about a writer anymore	
		<i>Sy</i>	<i>Pv</i>	<i>Vb Cx</i>

107	We	talk about a composer		
	<i>Sy</i>	<i>Pv</i>	<i>Vb</i>	

108	We	don't talk about a reader anymore		
	<i>Sy</i>	<i>Pv</i>	<i>Vb</i>	<i>Cx</i>

109	We	talk about a---		
	<i>Sy</i>	<i>Pv</i>		

110	---response			
	<i>Vb</i>			

111	---a responder			
	<i>Vb</i>			

112	We	're going	up a level	from [[what we were doing]]	last year,
	<i>A</i>	<i>Pm</i>	<i>Cmq</i>	<i>Cmc</i>	<i>Clt</i>
				<i>G</i>	<i>A Pm</i>

113	and now	we	've got	'when',
		<i>Pr</i>	<i>Pp</i>	<i>Pd</i>

114	as	Jamal	says	
	<i>Sy</i>	<i>Pv</i>		

115	and now	we	need	a brief synopsis
		<i>S</i>	<i>Paff</i>	<i>Ph</i>

116	Summary			
	<i>Ph</i>			

Thank you very much, a brief summary

(læser højt hvad der nu står på tavlen)

OK context of the artistic work, when, who composed and a brief summary, very much straightforward

(læser uddrag af en tidligere elevrespons)

117	OK	that	's	effective.
	<i>Cr</i>	<i>Pi</i>	<i>At</i>	

Dekonstruktion				
Kontekstualisering				
(+) ^ (=) Metasproglig elaborering (Genre): Afstandslukning				
118	What	comes	next?	
	<i>A</i>	<i>Pm</i>	<i>Clt</i>	
119	The Description			
	<i>A</i>			
120	Description of key features			
	<i>A</i>			
121	significant events			
	<i>A</i>			
	All right guys			
122	so	we	'll have	a list of features of the visual text,
		<i>Pr</i>	<i>Pp</i>	<i>Pd</i>
				features of the written text or features of the oral text
Dekonstruktion				
Kontekstualisering				
(x) • (+)				
123	Remember			
	<i>Pcog</i>			
124	when	we	did	the media work
	<i>A</i>	<i>Pm</i>	<i>G</i>	
125	and	deconstructed	the visual images?	
	<i>Pm</i>		<i>G</i>	
126	OK the kind of things [[that you came up with on that]]?			
	<i>Ph</i>			
		<i>S</i>	<i>Pcog</i>	<i>Ct</i>
127	Remember			
	<i>Pcog</i>			
128	what	they	were?	
	<i>V</i>	<i>T</i>	<i>Pi</i>	
129	Remember			
	<i>Pcog</i>			
130	what	we	found out?	
	<i>Ph</i>	<i>S</i>	<i>Pcog</i>	

131	The Purpose			
	<i>Ph</i>			
132	The purpose, yes			
	<i>Ph</i>			
133	why	it	's being composed	
	<i>Ccr</i>	<i>G</i>	<i>Pm</i>	
134	Foregrounding			
	<i>Ph</i>			
135	Foregrounding, good boy, foregrounding, backgrounding			
	<i>Ph</i>			
136	Composition			
	<i>Ph</i>			
137	Composition, good boy			
	<i>Ph</i>			
138	Function			
	<i>Ph</i>			
139	Form			
	<i>Ph</i>			
140	Function yes, form			
	<i>Ph</i>			
141	Subject, Conditions, Symbol			
	<i>Ph</i>			
142	Subject OK, Colour, Symbol,			
	<i>Ph</i>			
	good boy, Thank you,			
Dekonstruktion				
Kontekstualisering				
(+) • (=) Metasproglig elaborering: Post-inform				
143	So	that	's going to be written	here
		<i>G</i>	<i>Pm</i>	<i>Clp</i>
144	and	this	is	[[what you would have]]
		<i>T</i>	<i>Pi</i>	<i>V</i>
			<i>Pd</i>	<i>Pr</i> <i>Pp</i>
145	Sorry, in this review	[[that they've got]],	they	've got structure
	<i>Clp</i>		<i>Pr</i>	<i>Pp</i> <i>Pd</i>

		<i>Pr</i>	<i>Pp</i>		
146	so	you	'd be able to do	that	
		<i>A</i>		<i>Pm</i>	<i>R</i>
147	OK,	you	would have	author, title, type	
		<i>Pr</i>	<i>Pp</i>	<i>Pd</i>	
148	so	you	'll be able to say		
		<i>Sy</i>		<i>Pv</i>	
149	this film		is	a romantic comedy	
	<i>Cr</i>	<i>Pi</i>		<i>At</i>	
150	or	this film		is	a science fiction piece
		<i>Cr</i>	<i>Pi</i>		<i>At</i>
	the setting				
151	you	'd know genre			
	<i>S</i>	<i>Pcog</i>	<i>Ph</i>		
	"a science fiction film set in 2200" or whatever "in a city totally filled by traffic"				
152	OK	that	's	that	
		<i>T</i>	<i>Pi</i>	<i>V</i>	
	Now the Description				
153	this	is	[[what they recommend]]		
	<i>T</i>	<i>Pi</i>	<i>V</i>		
		<i>Sy</i>	<i>Pv</i>		
154	Remember	this			
	<i>Pcog</i>	<i>Ph</i>			
155	main characters (skriver) and key incidents, of course				
	<i>Vb</i>				
	(skriver og dikterer sig selv)				
156	<i>key incidents</i>				
	<i>Vb</i>				
157	We	'll do	that		
	<i>A</i>	<i>Pm</i>	<i>G</i>		
158	not too many and not the ones[[that reveal the plot and the evolution]]				
	<i>G</i>				
		<i>Pm</i>	<i>G</i>		
Dekonstruktion					
Kontekstualisering					
(=) ^ (+) Metasproglig elaborering (Genre)					
159	what	would I	want	from you	
	<i>Ph</i>	<i>Pro-</i>	<i>S</i>	<i>Paff</i>	<i>Ccb</i>

160	if	you	were doing	a review of a novel ?
		<i>A</i>	<i>Pm</i>	<i>G</i>

161	Main characters			
	<i>Ph</i>			

162	It	's	a book,	It	's	a book
	<i>Cr</i>	<i>Pi</i>	<i>At</i>			

163	and	you	're concentrating on it
		<i>Be</i>	<i>Pb</i>

164	Language features			
	<i>Ph</i>			

165	Language features, thank you.			
	<i>Ph</i>			

166	OK now if	you	were doing reading
		<i>Be</i>	<i>Pb</i>

167	or responding to a novel to me
	<i>Pb</i> <i>G</i> <i>B</i>

168	you	'd talk	about the main characters
	<i>Sy</i>	<i>Pv</i>	<i>Vb</i>

169	yes, but	you	'd give me	some main features
		<i>A</i>	<i>Pm</i>	<i>B</i> <i>G</i>
	for example point of view, written in 1 st person, written in the 3 rd person,			

170	What kind of language	is	it?
	<i>V</i>	<i>Pi</i>	<i>T</i>

171	Colloquial			
	<i>V</i>			

Yes thank you, colloquial to a particular area to the 1930s in America, that kind of language, simple dialogue, a lot of description of fairs, the scene where he comes to the mansion, I'm sure you remember that scene...

(utydeligt) **Yes I remember**

DEKONSTRUKTION

Kontekstualisering

(+) ^ (=) Metasproglig elaborering: Afstandslukning

172	Our last section	[[I'll put up	here]]	is	The Judgement
	<i>T</i>			<i>Pi</i>	<i>V</i>
		<i>A</i>	<i>Pm</i>	<i>Clp</i>	
	[[what you always have in a review or in a response]]				
	<i>Pd</i>	<i>Pr</i>	<i>Pp</i>	<i>Clp</i>	

173	because	that	's	[[what it	does]]	in a response:
		<i>T</i>	<i>Pi</i>	<i>V</i>		<i>Clp</i>
				<i>R</i>	<i>A</i>	<i>Pm</i>

174	It	tells	your reader or your responder			
	<i>Sy</i>	<i>Pv</i>	<i>Rv</i>			
	[[what you think about the artistic piece, that film that book that painting]],					
	<i>Vb</i>					
	<i>S</i>	<i>Pcog</i>	<i>Ct</i>			

175	basically	that	's	what[[you're doing]]		
	<i>Co</i>	<i>T</i>	<i>Pi</i>	<i>V</i>		
				<i>A</i>	<i>Pm</i>	

176	you	're scaffolding				
	<i>Be</i>	<i>Pb</i>				

	to get to a judgement the judgement of that piece					
	<i>Pm</i>	<i>Clp</i>				

(læser fra en tidligere elevstil)
excellent

177	that was	very good Y9 work, guys!				
	<i>Cr</i>	<i>Pi</i>	<i>At</i>			

**Dekonstruktion
(+) ^ (=) Metasproglig elaborering**

178	OK guys,	what	do	the judgement	do?
		<i>G</i>	<i>Pro-</i>	<i>A</i>	<i>-cessPm</i>

179	We	'll find	it	in our scaffold sheets		
	<i>A</i>	<i>Pm</i>	<i>G</i>	<i>Clp</i>		

180	it	says ...what?				
	<i>Sy</i>	<i>Pv</i>	<i>Vb</i>			

181	Let	's	find	it	in our sheets	now
		<i>Be</i>	<i>Pb</i>	<i>Ph</i>	<i>Clp</i>	<i>Clt</i>

OK, that finally

182	what	is	important	in the the judgement in our scaffold?		
	<i>Cr</i>	<i>Pi</i>	<i>At</i>	<i>Clp</i>		

183	The actions					
	<i>Cr</i>					

184	How	do	we	find	the actions?	
	<i>Cm</i>	<i>Pro-</i>	<i>Be</i>	<i>Pb</i>	<i>Ph</i>	

185	A personal response			
	<i>Cm</i>			

186	Now honestly, look			
	<i>Pb</i>			

187	you	have	a lot of (uforståeligt)	about films
	<i>Pr</i>	<i>Pp</i>	<i>Pd</i>	

188	Oh,	you	do!	
	<i>Pr</i>	<i>(Pp)</i>		

(læreren nærmest hvisker en uforståelig historie om en kollega, der ville låne nogle videobånd som skulle være utroligt morsomme, men som det viste sig hun ikke fandt spor morsomme) and you know we are all educated at the same level..

Different opinions

189	Excellent,	that	's	my point
		<i>T</i>	<i>Pi</i>	<i>V</i>

190	thank you for helping	me	there	
	<i>Pm</i>	<i>B</i>	<i>Clp</i>	

Dekonstruktion: Kontekstualisering
Metasproglig elaborering: Post-inform

191	It	's	the Personal Response	
	<i>T</i>	<i>Pi</i>	<i>V</i>	

192	and	it	's	so individual	guys
		<i>Cr</i>	<i>Pi</i>	<i>At</i>	

193	and	when	you	go	into film
			<i>A</i>	<i>Pm</i>	<i>Clp</i>

194	you	'll see		
	<i>S</i>	<i>Pcog</i>		

195	that	everybody	brings	to an artistic work
		<i>A</i>	<i>Pm</i>	<i>Clp</i>
	their own history, prehistory, their social context, their status,			
	<i>G</i>			
	ethnicity, their gender, their economic status			

196	they	bring	the whole lot	to respond to a work,
	<i>A</i>	<i>Pm</i>	<i>G</i>	<i>Ccp</i>

197	so	it	'll never be	the same.
		<i>T</i>	<i>Pi</i>	<i>V</i>

198	So even if	you	pretend	
		<i>S</i>	<i>Paff</i>	

199	that	you	respond	the same way	to a film
		<i>A</i>	<i>Pm</i>	<i>Cm</i>	<i>Ct</i>

200	you	are	only	informing	to each other	at the moment.
	<i>Sy</i>			<i>Pv</i>	<i>B</i>	<i>Cxt</i>

201	As	you	get	older
		<i>Cr</i>	<i>Pi</i>	<i>At</i>

202	you	'll realise
	<i>S</i>	<i>Paff</i>

203	that	noone	really	respond	exactly the same kind of thing to
		<i>A</i>		<i>Pm</i>	<i>Cc</i> anything at all

OK so personality, background,

204	so	personal response	is	important,
		<i>Cr</i>	<i>Pi</i>	<i>At</i>

205	the judgement	flavours, is flavoured	by the personal response
	<i>(A)G</i>	<i>Pm</i>	<i>A(G)</i>

Dekonstruktion
Kontekstualisering
(+) ^ (=) Metasproglig elaborering

207	OK so what else does	it include?
	<i>At</i>	<i>Pro-Cr -cessPi</i>

208	it	includes	a...
	<i>Cr</i>	<i>Pi</i>	

209	...recommendation
	<i>At</i>

210	a recommendation
	<i>At</i>

211	So	'go and see	this film',
		<i>Pm</i>	<i>G</i>

212	'this	is	terrific',
	<i>Cr</i>	<i>Pi</i>	<i>At</i>

213	'don't go'...
-----	---------------

	<i>Pm</i>
--	-----------

214	You give it a rate
	<i>A Pm G</i>

215	So what do you use?
	<i>G pro- A -cessPm</i>

216	Stars
	<i>G</i>

217	4 stars 2½ stars, 3 stars, a guarantee star, no stars,
	<i>G</i>

218	A personal response can include a recommendation
	<i>Cr Pi At</i>

(Skriver og citerer sig selv)

**Dekonstruktion: Kontekstualisering
Afstandslukning Metasproglig elaborering**

læser uddrag af elevstil på opslagstavlen

	I think
220	we had a good recommendation here
	<i>Pr Pp Pd Clp</i>

221	Technically they are at a very simple level
	<i>Cr Pi AtClp</i>

222	As we go into our responses
	<i>A Pm Clp</i>

223	we 're going to be more sophisticated in our response
	<i>Cr Pi At Clp</i>

**DEKONSTRUKTION
Tekstualisering**

224	OK now look
	<i>Pb</i>

225	the exercise now is [[to have a look at the Context of the artistic work]]
	<i>T Pi V Pb Ph</i>

226	this one I think is about a piece of music
	<i>Cr Pcc At</i>

227	It <i>Cr</i>	's not <i>Pi</i>	a film? <i>At</i>		
228	No.	it <i>Cr</i>	is actually not about <i>Pcc</i>	a film <i>At</i>	
229	it <i>Cr</i>	's <i>Pcc</i>	on a piece of music, right? <i>At</i>		
right					
230	OK so <i>Pb</i>	read <i>Ph</i>	it <i>Ph</i>	carefully <i>Cm</i>	
231	Context of the artistic work <i>Ph</i>				
232	the Description of it <i>Ph</i>				
233	and the Judgement of it <i>Ph</i>				
234	Read <i>Pb</i>	it <i>Ph</i>	carefully <i>Cm</i>		
235	Fit <i>Pm</i>	it <i>G</i>	into that framework <i>Clp</i>		
236	it <i>G</i>	isn't <i>Pro-</i>	already set up <i>Cxt</i>	for you <i>cessPm Ccb</i>	there <i>Clp</i>
(læsepause)					
237	just <i>Pb</i>	read <i>Ph</i>	it <i>Ph</i>	through <i>Cm</i>	there <i>Clp</i>
238	and just <i>Pm</i>	write down <i>Ph</i>	beside it <i>Clp</i>	any of those features <i>G</i>	
239	Just <i>Pm</i>	put <i>G</i>	an arrow <i>Clp</i>	on the name, the composer, when, brief summary	
240	So <i>Pm</i>	deconstruct <i>G</i>	that first section <i>G</i>	for me <i>Ccb</i>	
241	Just <i>Pm</i>	do <i>G</i>	the little arrows		
242	name <i>Pm</i>	[[who composed it]] <i>G</i>	and a brief summary		

243	will	you	just	label	that Context with those...Okay?
	<i>Pro-</i>	<i>A</i>		<i>-cessPmG</i>	

(kort læsepause)

244	In fact	move	to the	Description as well, guys
		<i>Pm</i>	<i>Clp</i>	
	'cause	I don't think	it	'll be beyond you,
			<i>Cr</i>	<i>Pi</i> <i>AtClp</i>

and...oral, oral listening

245	Just	any key features	[[that you can find]]		
		<i>G</i>	<i>S</i>	<i>Pcog</i>	

246	they	may not be	familiar	to you
	<i>Cr</i>	<i>Pi</i>	<i>At</i>	

247	so	stick to	the Context
		<i>Pm</i>	<i>R</i>

248	and then go to the	Judgement, a	Personal Response	and a Recommendation
	<i>Clt</i>	<i>Pm</i>	<i>Clp</i>	

249	Deconstruct	that bit, please
	<i>Pm</i>	<i>G</i>

(individuel dekonstruktion i få minutter)

Dekonstruktion
Tekstualisering
Agenda

250	Now	we	're going through	a little bit more	a normal type one
		<i>A</i>	<i>Pm</i>	<i>G</i>	

251	Don't do	the Description
	<i>Pm</i>	<i>G</i>

252		because it	's an oral
		<i>Cr</i>	<i>Pi</i> <i>At</i>

253	Now	I	'm just going to give	you	a very simple book review, guys
		<i>A</i>	<i>Pm</i>	<i>B</i>	<i>G</i>

so when you've done...

254	once	you	have done basically the labelling, the Context, the Description	and the Judgement
	<i>Cxt</i>	<i>A</i>	<i>Pm</i>	<i>Ccp</i> <i>G</i>

255	let	's	read	this book review
	<i>Be</i>	<i>Pb</i>	<i>Ph</i>	

OK?

this Context and the Judgement...

256	Let	's	read over	that book review, Okay?
	<i>Be</i>	<i>Pb</i>	<i>Ph</i>	

(læsepause)

257	just	leave out	that	Description part
		<i>Pm</i>	<i>G</i>	

258	it	's going to be	too difficult	for you
	<i>Cr</i>	<i>Pi</i>	<i>At</i>	

(fortsat individuel dekonstruktion)

Dekonstruktion
Tekstualisering
(x) (afstands lukning)

259	Good, let	's	just	do	the Judgement, guys
		<i>A</i>		<i>Pm</i>	<i>G</i>

260	you	've deconstructed	it
	<i>A</i>	<i>Pm</i>	<i>G</i>

261	and you know the parts just			
	<i>S Pcog Ph</i>			
	[[building on the information[[that you've recalled]]]]			
	<i>Cmm</i>			
		<i>S</i>	<i>Pcog</i>	

262	Do	you	remember	it,	guys, from last year?
	<i>Pro-</i>	<i>S</i>	<i>Pcog</i>	<i>Ph</i>	<i>Clt</i>

263	I	'm	just going to give	you	a very simple book review, guys,
	<i>A</i>	<i>pro-</i>		<i>Pm</i>	<i>B G</i>

264	I	think	you	've	all	got	that,	have you?
		<i>Pr</i>	<i>Pro-</i>			<i>cessPp</i>	<i>Pd</i>	

265	Remember	the one[[we had last year]]?
	<i>Pcog</i>	<i>Ph</i>
		<i>Pr Pp Clt</i>

Dekonstruktion
Tekstualisering

266	Just	mark	[[what you think	is the Context]].
		<i>Pm</i>	<i>R</i>	
		<i>V</i>	<i>Pi</i>	<i>T</i>

267	Mark	[[what you think is	the Description]].
	<i>Pm</i>	<i>R</i>	
		<i>V</i>	<i>Pi T</i>

268	Mark	[[what you think is	the Judgement]].
	<i>Pm</i>	<i>G</i>	

	<i>V</i>		<i>Pi</i>		<i>T</i>
269	Is	it	getting attached	to the brain	now?
	<i>Pro-</i>	<i>A</i>	<i>Pm</i>	<i>Clp</i>	<i>Clt</i>
270	Those three parts	now	what	are they	called?
	<i>To-</i>		<i>V</i>	<i>Pro-</i>	<i>-ken -cessPi</i>
271	Context, Description, Judgement				
	<i>V</i>				
272	Now	it	seems to be	the text type	
		<i>T</i>	<i>Pi</i>	<i>V</i>	
	[[that the students have most difficulty with]]				
		<i>Ct</i>	<i>Cr</i>	<i>Pp</i>	<i>At</i>
273	I	'm	not sure	why	
	<i>S</i>		<i>Pcog</i>	<i>Ccr</i>	
274	Have	you	any idea?		
	<i>Pp</i>	<i>Cr</i>	<i>At</i>		
275	There 're four paragraphs				
		<i>Pe</i>	<i>X</i>		
276	And	there	is only three	up here	
			<i>Pe</i>	<i>X</i>	<i>Clp</i>
277	but	there	is four	here.	
			<i>Pe</i>	<i>X</i>	<i>Clp</i>
278	What	does	that tell	you	
	<i>Vb</i>	<i>Pro-</i>	<i>Sy</i>	<i>Pv</i>	<i>Rv</i>
	(=paragraphs on the board/in the text)				
279	There 's two in one				
		<i>Pe</i>	<i>X</i>		
	Exactly!				
280	So just	mark	it		
		<i>Pm</i>	<i>G</i>		
	into these three parts, the Context, the Description and the Judgement..				
	<i>Cxp</i>				
281	and	there 's	no language features		
		<i>Pe</i>	<i>X</i>		
282	so	think out			
		<i>Pcog</i>			

283	where	the language features	could go
	<i>Clp</i>	<i>A</i>	<i>Pm</i>

Dekonstruktion/Rekonstruktion
Tekstualisering
 (+) ^ (=)

284	OK ,	has	everybody	done	this?
		<i>pro-</i>	<i>A</i>	<i>-cessPmG</i>	

285	What	did	you	end up with,	guys?
	<i>G</i>	<i>Pro-</i>	<i>A</i>	<i>Pm</i>	

286	Where	did	you	put	the Context,	William?
	<i>Clp</i>	<i>Pro-</i>	<i>A</i>	<i>-cessPmG</i>		

287	1st paragraph				
	<i>Clp</i>				
	(reads the paragraph)				
288	That	's	the Context		
	<i>T</i>	<i>Pi</i>	<i>V</i>		

289	you	've got	the title
	<i>Pr</i>	<i>Pp</i>	<i>Pd</i>

290	you	've got	the writer, the composer
	<i>Pr</i>	<i>Pp</i>	<i>Pd</i>

291	you	have	the composer
	<i>Pr</i>	<i>Pp</i>	<i>Pd</i>

292	you	have	the setting and a summary
	<i>Pr</i>	<i>Pp</i>	<i>Pd</i>

293	That	's	it
	<i>T</i>	<i>Pi</i>	<i>V</i>

294	You	haven't got	the when
	<i>Pr</i>	<i>Pp</i>	<i>Pd</i>

295	When it	's published
	<i>AtClT</i>	<i>G Pm</i>

Dekonstruktion
Tekstualisering
 (+) **Rekonstruktion**

296	what	's	next
	<i>T</i>	<i>Pi</i>	<i>V</i>

297	The Description			
	<i>T</i>			
298	Well	you	have	the Description
		<i>Pr</i>	<i>Pp</i>	<i>Pd</i>
299	Description	's	2 + 3	
	<i>Cr</i>	<i>Pi</i>	<i>AtClp</i>	
Main characters				
300	There	's talked	about	the relationships, about characters,
		<i>Pv</i>		<i>Vb</i>
a little bit ..of snapshots about the events,				
Dekonstruktion Tekstualisering				
301	Georgie,	I	'm	over here
		<i>Cr</i>	<i>Pi</i>	<i>Clp</i>
The Description,				
302	OK, where	did	you put the different language features	[[that go in]]
	<i>Clp</i>	<i>Pro-</i>	<i>A</i>	<i>-cessPmG</i>
				<i>Pm</i>
303	because we	would have	a paragraph about language features	
	<i>Pr</i>	<i>Pp</i>	<i>Pd</i>	
304	I	didn't do	them	
	<i>A</i>	<i>Pm</i>	<i>G</i>	
305	I	didn't do	those language features	
	<i>A</i>	<i>Pm</i>	<i>G</i>	
306	No, no	I	don't want	
	<i>S</i>	<i>Paff</i>		
307	you	to do	the language features	
	<i>A</i>	<i>Pm</i>	<i>G</i>	
308	I	want		
	<i>S</i>	<i>Paff</i>		
309	you	to just label, state		
	<i>A</i>	<i>Pm</i>		
	[[where they would be put into this response]]			
	<i>Clp</i>			
		<i>G</i>	<i>Pm</i>	
310	Put in	an arrow	there	

	<i>Pm</i>	<i>G</i>	<i>Clp</i>
--	-----------	----------	------------

311	and	write	key language features
	<i>Pm</i>	<i>G</i>	

So where...

312	After the 3rd paragraph		
	<i>Clp</i>		

Thank you very much,

313	after the 3 rd paragraph.		
	<i>Clp</i>		

314	Because we wouldn't do a response		
	<i>A</i>	<i>Pm</i>	<i>G</i>
	without	[[having a look at the language features]]	
	<i>Pb</i>	<i>Ph</i>	

OK, so, All right you guys, language features

Dekonstruktion

Tekstualisering

(+) ^ (=)Rekonstruktion

315	OK	we	've	the Context, 1 st paragraph
		<i>Pr</i>	<i>Pp</i>	<i>Pd</i>

316	we	have	the description 2 nd , 3 rd and 4 th paragraph
	<i>Pr</i>	<i>Pp</i>	<i>Pd</i>

317	And the 4 th paragraph why	is	that	different?
	<i>Car-</i>	<i>Ccr</i>	<i>Pi</i>	<i>-rier At</i>

The Judgement

318	No, no, no, no, no,	it	was about	language features
		<i>Cr</i>	<i>Pcc</i>	<i>At</i>

319	and	the last paragraph	what	is	that	about?
		<i>Car-</i>	<i>At</i>	<i>P-</i>	<i>-rier</i>	<i>-cc</i>

320	The Judgement					
	<i>At</i>					

Dekonstruktion: Tekstualisering

Rekonstruktion

321	OK,	let	's	read	the Judgement	here
		<i>Be</i>	<i>Pb</i>	<i>Ph</i>		<i>Clp</i>

(læser elevrespons fra opslagstavlen)

322	How	do	you	know	the Personal Response?
	<i>Cm</i>	<i>pro-</i>	<i>S</i>	<i>-cessPcog</i>	<i>Ph</i>

323	What	are	the language features?
	<i>V</i>	<i>Pi</i>	<i>T</i>

1st person

324	So	the personal pronoun	is	the 1st person
		<i>T</i>	<i>Pi</i>	<i>V</i>

(læser teksten – the Judgement – højt igen)

Dialogisk konstruktion
Tekstualisering
Agenda

325	Now	we	have	a little bit harder thing to do	now	guys,
		<i>A</i>	<i>pro-</i>	<i>Go-</i>	<i>-cessPmCl</i>	
					the joint construction	<i>-al</i>

326	so	we	'll work	on the same model
		<i>A</i>	<i>Pm</i>	<i>Ct</i>

327	and	you	're not	very fresh	on "The Big Sleep"?
		<i>Cr</i>	<i>Pi</i>	<i>At</i>	<i>Ccb</i>

328	You	want to do	"The Matrix"?
	<i>A</i>	<i>Paff: Pm</i>	<i>G</i>

Yeah

329	OK	let	's	have	a go
			<i>A</i>	<i>Pm</i>	

330	and	do	it.
		<i>Pm</i>	<i>G</i>

331	OK	we	're going to do	it	together
		<i>A</i>	<i>Pm</i>	<i>G</i>	<i>Cm</i>

332	we	're going to do	the Matrix
	<i>A</i>	<i>Pm</i>	<i>G</i>

333	I	haven't seen	it
	<i>S</i>	<i>Pper</i>	<i>Ph</i>

334	You	haven't seen	it?
	<i>S</i>	<i>Pper</i>	<i>Ph</i>

335	You	can keep quiet
	<i>Be</i>	<i>Pb</i>

336	and	you	can listen
		<i>Be</i>	<i>Pb</i>

Dialogisk konstruktion
Tekstualisering
Agenda

337	OK, OK So while	I	'm writing	on the board	guys...
		A	Pm	Clp	

338	OK, All right, we	're going to do	it	together
	A	Pm	G	Cm

339	we	're going to write	the Matrix,
	A	Pm	G

340	This	is	part of the process,	guys
	T	Pi	V	

341	Excuse me	don't lose	your concentration
		Pcog	Ph

your going just...

342	Are	you	happy?
	Pi	Cr	At

The first part?

The next part

343	I'm sorry, the next part [[of what we're going to do]] is called the joint construction
	T Pi V
	A Pm

Dialogisk konstruktion
Tekstualisering
(=) Metasproglig elaborering

344	OK Now what	's	it	mean	Joint Construction, joint
	V	Pro-	To-	-cessPi	-ken

345	Together
	V

346	At the same time
	V

347	Together.
	V

348	you and all of us	are going to construct	it	together
	A	Pm	G	Cm

Dialogisk konstruktion
Tekstualisering
Agenda

349	Okay, right,	we	're going to do	the Matrix,
-----	--------------	----	-----------------	-------------

	<i>A</i>	<i>Pm</i>	<i>G</i>
--	----------	-----------	----------

350	you	're going to do	it	on your sheets
	<i>A</i>	<i>Pm</i>	<i>G</i>	<i>Clp</i>

351	and	I	'm going to write	it	on the board
	<i>A</i>	<i>Pm</i>	<i>G</i>	<i>Clp</i>	

352	Marion, since	you	haven't seen	the movie
		<i>S</i>	<i>Pper</i>	<i>Ph</i>

353	you	should write	it	on the board
	<i>A</i>	<i>Pm</i>	<i>G</i>	<i>Clp</i>

Marion: No

No

(skriver og dikterer sig selv) "Response to film"

354	Terry	why	don't	you	give	it	a shot
			<i>Pro-</i>	<i>A</i>	<i>-cessPmB</i>	<i>R</i>	

Dialogisk konstruktion
Kontekstualisering
Metasproglig elaborering (Register)
(+) • (=)

OK Context of artistic work(skriver og dikterer sig selv)

OK, good.

355	now	what	do	we	want?
		<i>Ph</i>	<i>Pro-</i>	<i>S</i>	<i>-cessPaff</i>

356	what	is	in the Context,	guys?
	<i>Cr</i>	<i>Pi</i>	<i>AtClp</i>	

357	Director
	<i>Cr</i>

358	What	's	in the Context of the response?
	<i>Cr</i>	<i>Pi</i>	<i>AtClp</i>

(mange forslag i blandet kor):

359	Context
	<i>Cr</i>

360	Photographer
	<i>Cr</i>

361	Name of the film
	<i>Cr</i>

362	The title
	<i>Cr</i>

363	OK, all right so	[[what you want to say]]	is	"The Matrix is...
		V	Pi	T
		Vb	Sy	Paff: Pv

**The title of this ...
a science fiction**

364	No,	hang on		
		Pm		

365	The Matrix	is	a movie	
	Cr	Pi	At	

366	That	's to identify		
	Cr	Pi	At	

367	The Matrix	is	a movie	
	Cr	Pi	At	

368	Is	it	science fiction?	
	Pi	Cr	At	

Yeah.

**Dialogisk konstruktion
Tekstualisering
(+) ^ (=)**

All right
(skriver og dikterer sig selv)

369	<i>The Matrix</i>	is a science fiction movie made by---		
	Cr	Pi	At	

---Wachowski

(E staver for læreren)

370	<i>and starring---</i>			
	Pm			

371	Keann Reeves, Laurence Fishburne, Carrie-Anne Moss, Joe Pantoliano.....			
	A			

(EE og lærer nævner en lang række navne i munder på hinanden)

**Dialogisk konstruktion
Kontekstualisering
Metasproglig elaborering (Register)
(=)**

372	All right, what	's	it	about?
	At	P-	Cr	-cc

373	it	's	confusing	
	Cr	pi	At	

374	No	it	's not	confusing
		Cr	Pi	At

it's just...

375	it	's	reality and superreality
	<i>It</i>	<i>Pi</i>	<i>At</i>

376	it	's	[[whether he is really in the computer or outside]]
	<i>Cr</i>	<i>Pi</i>	<i>At</i>
		<i>Cr</i>	<i>Pi</i> <i>AtClp</i>

Yeah

Dialogisk konstruktion

Tekstualisering

(+)

(skriver og dikterer sig selv)

377	<i>This intriguing movie</i>	<i>explores</i>	<i>reality ...</i>
	<i>A</i>	<i>Pm</i>	<i>G</i>

deals with or explores,

378	Georgie	I	need your help
		<i>S</i>	<i>Paff</i> <i>Ph</i>

(læser)

This intriguing movie explores reality---

George:

379	---through the computer		
	<i>Cm</i>		

Thank you very much

380	---reality	<i>through the intelligence of a computer</i>	
		<i>Cm</i>	

Dialogisk konstruktion

Kontekstualisering

Metasproglig elaborering (Register)

(=)

381	Isn't	it	interesting?
	<i>Pi</i>	<i>Cr</i>	<i>At</i>

382	I	don't know	
	<i>S</i>	<i>Pcog</i>	

383	It	's	confusing
	<i>Cr</i>	<i>Pi</i>	<i>At</i>

384	Ah,	you	don't know
		<i>S</i>	<i>pcog</i>

385	It	's not	confusing
	<i>Cr</i>	<i>Pi</i>	<i>At</i>

386	it	's	just challenging
	<i>Cr</i>	<i>Pi</i>	<i>At</i>

Oh yeah

Dialogisk konstruktion

Tekstualisering (+)						
OK (læser)						
388	<i>This intriguing movie explores reality through the intelligence of computers</i>					
	[[confused like men, as men]]					
	<i>Pm</i>		<i>Cmc</i>			
390	<i>It</i>	<i>was made</i>	<i>in Sydney</i>			
	<i>G</i>	<i>Pm</i>	<i>Clp</i>			
		<i>and released</i>	<i>in 1999</i>			
		<i>Pm</i>	<i>Clt</i>			
1998 1998?						
Dialogisk konstruktion Kontekstualisering Metasproglig elaborering (Register) (+) ^ (=)						
391	OK now we	are going to describe	it,			
		<i>A</i>	<i>Pm</i>	<i>G</i>		
392	What	'll be	part of it?			
	<i>V</i>	<i>Pi</i>	<i>T</i>			
393	Now	what	are	the main features of that film?		
	<i>V</i>	<i>Pi</i>	<i>T</i>			
394	Special effects					
	<i>V</i>					
395	Special effects					
	<i>V</i>					
396	special effects	are	the main features			
	<i>V</i>	<i>Pi</i>	<i>T</i>			
397	OK,	here	comes	the Description of the artistic work	now	
	<i>Clp</i>	<i>Pm</i>	<i>A</i>		<i>Clt</i>	
398	Now	what	do	we	need	in there?
	<i>Ph</i>	<i>Pro-</i>	<i>S</i>	<i>-cessPaff</i>	<i>Clp</i>	
399	Specific features					
	<i>Ph</i>					
400	Film features and significant events.					
	<i>Ph</i>					
401	now	we'	re not going to talk about language features			

	<i>Sy</i>	<i>Pv</i>	<i>Vb</i>
--	-----------	-----------	-----------

402		'cause it's	a visual text
		<i>Cr</i>	<i>Pi At</i>

403	we	're going to talk about	significant visual techniques
	<i>Sy</i>	<i>Pv</i>	<i>Vb</i>

Dialogisk konstruktion
Kontekstualisering
Metasproglig elaborering (Register)
(+)

404	OK Now	what else	have you got,	a complex plot?
		<i>Pd</i>	<i>Pro- Pr</i>	<i>-cessPp Pd</i>

405	Hello, what else have	you	got?
	<i>Pd</i>	<i>Pro-</i>	<i>Pr -cessPp</i>

406	This is	hard to unravel,	hard to untie
	<i>Cr</i>	<i>Pi</i>	<i>At</i>

407		even if it	's true	about the plot
		<i>Cr</i>	<i>Pi At</i>	<i>Ccb</i>

408	What really	seems to keep	you	in that movie?
	<i>A</i>	<i>Pm</i>	<i>G</i>	<i>Clp</i>

The special effects
The action

409	The action and the special effects	are	outstanding	even for me
	<i>Cr</i>	<i>Pi</i>	<i>At</i>	

410	I	usually don't watch	a lot of that kind of films
	<i>Be</i>	<i>Pb</i>	<i>Ph</i>

Dialogisk konstruktion
Tekstualisering
(+)

411	OK so we	'll read	that sentence first
	<i>Be</i>	<i>Pb</i>	<i>ph</i>

(skriver og dikterer sig selv)

412	<i>The Matrix</i>	<i>has</i>	<i>a complex plot at a (uforståeligt) level,</i>
	<i>Pr</i>	<i>Pp</i>	<i>Pd</i>

413	<i>but our interest is kept by the---</i>		
-----	---	--	--

414	<i>---Special effects</i>		
-----	---------------------------	--	--

--

415	---by the continuing action and... special effects

why they're fighting except they are inside the matrix and outside the matrix...(uforståeligt)

Dialogisk konstruktion
Tekstualisering
(=) ^ (+) Metasproglig elaborering (Register)

416	Do You know
	Pro- S -cessPcog

417	what that word a matrix is?
	V T Pi

No

418	Guys, look up the matrix please in your dictionaries
	Pm G Clp

419	look it up
	Pm G

Excuse me

420	A matrix is in a network
	Cr Pi AtClp

421	So it 's a central network
	Cr Pi At

422	Where does that word come from.. matrix
	C- pro- A Pm -lp

423	Look it up, Steve
	Pm G

424	well it probably comes from Mater,
	A Pm Clp
	[[meaning mother or centre or beginning or something]]
	Pi V

Steve:

425	network core
	At

426	Centre
	At

Dialogisk konstruktion: Tekstualisering
--

(læser)..continuing action and..

427	you can use adjectives , guys
	A Pm G

428	you	can be describing	
	A	Pm	

429	you	don't just have to put down	the facts
	A	Pm	G

put the "amazing" actions or "outstanding" special effects "amazing actions and outstanding special effects",

**Dialogisk konstruktion
Tekstualisering
(+)**

430	Now and	what else	do	we	need	guys,	of features,
		Ph	Pro-	S	-cessPaff		Ccp

431	Peter,	have	you	seen	the movie?
		Pro-	S	-cessPper	Ph

Peter (shakes his head)

432	well	who	has?
	S	(Pper)	

(Mange hænder rækkes I vejret)

Jamal, what else, incidents or some outstanding special effects or some examples of the actions or..

what about something on the lines as

(skriver og dikterer sig selv)

433	<i>The special effects include..</i>		
	Cr	Pi	

434	Now	write	that
		Pm	G

435	Turn around	Georgie
	Pm	

436	you	're involved	here, please
	G	Pm	Clp

**Dialogisk konstruktion: Tekstualisering
(+)**

437	<i>The special effects</i>	<i>include an amazing...</i>
	Cr	Pi At

438	no	we	are not going to use	that	again
		A	Pm	G	Cxt

439	just	give	me	another word
		Pm	B	G

440	Unusual...
	<i>At</i>
441	Unusual sequence
	<i>At</i>
442	Extraordinary...
	<i>At</i>
443	Extraordinary sequence, good!
	<i>At</i>
	(skriver og dikterer sig selv)
444	<i>...an extraordinary sequence of digital movie characters</i>
	<i>At</i>
Dialogisk konstruktion Kontekstualisering Metasproglig elaborering (Register) (=)	
445	What happens?
	<i>A Pm</i>
446	What are the extraordinary sequence of..
	<i>V Pi T</i>
447	What 's that "using physical agility and computer graphics"
	<i>V Pi T</i>
448	'cause they use it there?
	<i>A Pm G Clp</i>
449	And then they dodge bullets
	<i>Clt A Pm G</i>
450	what sort of bullets were they?
	<i>At Pi Cr</i>
451	Ah, middle ones
	<i>At</i>
	(høj latter)
452	How do you describethose bullets?
	<i>Cm Pro- A -cessPmG</i>
453	how do you describe them?
	<i>Cm Pro- A Pm G</i>
454	Silvery kind

At

(høj latter)

455	They	were	really	fast
	Cr	Pi	At	

(loud discussion about the bullets among the students)

Dialogisk konstruktion: Tekstualisering
(+)

456	What else	can	we	say	about it?
	Vb	Pro-	Sy	-cessPv	Ct

The colour, the composition, the sound track, very unusual angles, creative, unusually stunning..., George?

George: stimulating

Gorgeous!

unusually stimulating text

457	Now	read	it all
	Pb	Ph	

458	Tom,	can	you	read	everything
	Pro-	Be	-cessPb	Ph	

the Context and the Description words, please?

(Tom læser)

Dialogisk konstruktion
Kontekstualisering
(=) **Metasproglig elaborering (Genre/Register)**

459	Now	you	could talk	about	the action, performances
	Sy		Pv	Vb	

460	you	could talk about the sound tracks, the dialogue
	Sy	Pv Vb

461	Now	we	're going to	the Judgement
	A	Pm	Clp	

462	Is	that	the last bit?
	Pi	T	V

463	That	's the last bit, yes,
	T	Pi V

464	when	you	come	to the conclusion of a particular movie
	A	Pm	Clp	

Dialogisk konstruktion
Tekstualisering
(+)

465	Okay,	what	do	you	want to say	about it?
-----	-------	------	----	-----	-------------	-----------

	<i>Vb</i>	<i>pro-</i>	<i>Sy</i>	<i>Paff:Pv</i>	<i>Ct</i>
466	Don't forget..				
	<i>Pcog</i>				
467	what in the Judgement provides a personal response				
	<i>A</i>			<i>Pm</i>	<i>G</i>
468	so you can say I or we.				
	<i>Sy</i>	<i>Pv</i>		<i>Vb</i>	
469	"This was a great movie"				
	<i>Cr</i>	<i>Pi</i>	<i>At</i>		
470	"this was a terrific movie				
	<i>Cr</i>	<i>Pi</i>	<i>At</i>		
471	"this was a state of the arts, action, special effects-movie"				
	<i>Cr</i>	<i>Pi</i>	<i>At</i>		
472	OK, we 'll do that				
	<i>A</i>	<i>Pm</i>	<i>G</i>		
473	You know [[what state of the arts means]]?				
	<i>S</i>	<i>Pcog</i>	<i>Ph</i>		
		<i>V</i>	<i>T</i>	<i>Pi</i>	
474	it has really advanced ...graphic and ideas as well				
	<i>Cr</i>	<i>Pp</i>	<i>At</i>		
	<i>This state of the arts film text</i>				
475	This is a phrase				
	<i>Cr</i>	<i>Pi</i>	<i>At</i>		
	<i>explore</i>				
476	No we don't want that				
	<i>S</i>		<i>Paff</i>	<i>Ph</i>	
	What William?				
477	I want it from you				
	<i>S</i>	<i>Paff</i>	<i>Ph</i>	<i>Cc</i>	
478	<i>this state of the arts film text</i> was a pleasure..				
		<i>Cr</i>	<i>Pi</i>	<i>At</i>	
	was a.. high quality...stimulating...				
	William:				
479	entertaining				
	<i>At</i>				
480	<i>highly entertaining and involving.</i>				
	<i>At</i>				

481	<i>I recommend it to---</i>					
	<i>Sy Pv</i>					
William:						
482	---Computer freaks					
	<i>Rv</i>					
George:						
483	---Computers					
	<i>Rv</i>					
Terry:						
484	---All ages					
	<i>Rv</i>					
(alle mulige uhørlige tilsyneladende skøre forslag fra drengene, stor latter)						
Dekonstruktion						
Tekstualisering						
485	We now...	We	'd have a lot	made into the description		
		<i>A</i>	<i>Pro-</i>	<i>G</i>	<i>-cessPmClp</i>	
486	but basically	we	've reviewed	this		
	<i>Co</i>	<i>A</i>	<i>Pm</i>	<i>G</i>		
487	we	've reviewed	these three areas	[[that we use in our response]]		
	<i>A</i>	<i>Pm</i>	<i>G</i>		<i>A</i>	<i>Pm</i> <i>Clp</i>
488	and now	on your blank sheet	I	think		
		<i>Clp</i>				
489	you	're	perfectly capable of			
	<i>Cr</i>	<i>Pi</i>	<i>At</i>			
	writing one					
	<i>Pm</i>	<i>G</i>				
490	I	want				
	<i>S</i>	<i>Paff</i>				
491	you	to go	through one of these responses,	either of these reviews		
	<i>A</i>	<i>Pm</i>	<i>Clp</i>			
492	and	I	want			
	<i>S</i>	<i>Paff</i>				
493	you	to put	in your blank list	the information from one of those		
	<i>A</i>	<i>Pm</i>	<i>Clp</i>	<i>G</i>		
494	OK, now,	they	don't seem to be	very straightforward		
		<i>Cr</i>	<i>Pi</i>	<i>At</i>		

495	I	'll read	one	for you
	<i>Be</i>	<i>Pb</i>	<i>Ph</i>	<i>Ccb</i>

496	or	I	'll get	one of you	to read it.
		<i>Atr</i>	<i>Pc</i>	<i>Cr</i>	<i>Pb Ph</i>

497	They	are not set up	as clearly and sequential as this
	<i>G</i>	<i>Pm</i>	<i>Cmc</i>

498	there	's	a lot of comments and comedy and different sorts of things
		<i>Pe</i>	<i>X</i>

499	so	you	are going to have to freshen up	[[those things appear in those...]]
		<i>S</i>	<i>Pcog</i>	<i>Ph</i>
			<i>Cr</i>	<i>Pi AtClp</i>

500	you	know	[[what I 'm saying]]?
	<i>S</i>	<i>Pcog</i>	<i>Ph</i>
		<i>Vb</i>	<i>Sy Pv</i>

501	Use	the structure	here
	<i>Pm</i>	<i>G</i>	<i>Clp</i>

502	'cause	they	've played around	with it
		<i>A</i>	<i>Pm</i>	<i>Cmm</i>

503	so	like science fiction	plays playing around	with fiction and time
		<i>A</i>	<i>Pm</i>	<i>Cmm</i>

**Dekonstruktion
Tekstualisering
(+) Rekonstruktion**

504	All right, OK Jacob	what	do	you	do
		<i>G</i>	<i>Pro-</i>	<i>A</i>	<i>-cessPm</i>

505	when you	do a film review
	<i>A</i>	<i>Pm G</i>

Jacob:

506	Deconstruct	it
	<i>Pm</i>	<i>G</i>

507	You	deconstruct	it
	<i>A</i>	<i>Pm</i>	<i>G</i>

508	and	what	are	you	looking for?
-----	-----	------	-----	-----	--------------

	<i>Ph</i>	<i>Pro-</i>	<i>Be</i>	<i>-cessPb</i>
--	-----------	-------------	-----------	----------------

Jacob:

509	Context, Judgement			
	<i>Ph</i>			

510	Put	them	in order	
	<i>Pm</i>	<i>G</i>	<i>Cmq</i>	

Jacob:

511	Context of artistic work, Description, Judgement			
	<i>Ph</i>			

512	And you're going to find them	in here		
	<i>S</i>	<i>Pcog</i>	<i>Ph</i>	<i>Clp</i>

513	Choose one of these			
	<i>Pm</i>	<i>G</i>		

514	You	can use the film review of the ones	[[you've got already]]	
	<i>A</i>	<i>Pm</i>	<i>G</i>	
				<i>Pd Pr Pp</i>

Dekonstruktion

Tekstualisering

(=) •(+) Rekonstruktion

515	Let	's just talk about the language features of our own response		
	<i>Be</i>	<i>Pb</i>	<i>Ph</i>	

516	What person	have	we written	this	in
	<i>C-</i>	<i>Pro-</i>	<i>A</i>	<i>Pm</i>	<i>G -mm</i>

3rd

What about the the judgement

Tense?

Past tense

Present

517	What	does	it	say	on the review sheet?
	<i>Vb</i>	<i>Pro-</i>	<i>Sy</i>	<i>Pv</i>	<i>Clp</i>

518	Look	here	guys	
	<i>Pb</i>	<i>Clp</i>		

519	this	is	the important part	
	<i>T</i>	<i>Pi</i>	<i>V</i>	

520	but if	you	look at your review sheet, present tense and past tense	
	<i>Be</i>	<i>Pb</i>	<i>Ph</i>	

521	why	are	we	using	that?
	<i>Pro</i>	<i>A</i>	<i>Pm</i>	<i>G</i>	

522	Why	are	they	different?
		<i>Pi</i>	<i>Cr</i>	<i>At</i>

523	What	I	want	
		<i>S</i>	<i>Paff</i>	<i>A Pm</i>

	you	to do ..		
	<i>A</i>	<i>Pm</i>		

What person ..what tense

524	it	is	in the review	[[you choose]]
	<i>Cr</i>	<i>Pi</i>	<i>AtClp</i>	
			<i>A</i>	<i>Pcog</i>

Dekonstruktion
Tekstualisering
Selvstændig konstruktion

525	Boys,	I	want	
		<i>S</i>	<i>Paff</i>	

526	you	to write that	down	too
	<i>A</i>	<i>Pb</i>	<i>G</i>	<i>Clp</i>

527	I	want		
	<i>S</i>	<i>Paff</i>		

528	you	to figure	that	out	as well
	<i>S</i>	<i>Pcog</i>	<i>Ph</i>		

Any questions about the activity now

529	OK	you	can talk	to each other
		<i>S</i>	<i>Pv</i>	<i>Rv</i>

530	but	you	can get on	start...
		<i>A</i>	<i>Pm</i>	

George?

531	Anyone	wants	any help?	
	<i>S</i>	<i>Paff</i>	<i>Ph</i>	

Everyone...

I mean with this...

532	Choose	one of the film reviews		
	<i>Pm</i>	<i>G</i>		

Title, composer, summary

533	I	want		
	<i>S</i>	<i>Paff</i>		

534	you	to put	these	in the context
	<i>A</i>	<i>Pm</i>	<i>G</i>	<i>Clp</i>

535	You	've now done	the deconstruction and the joint construction	today.
-----	-----	--------------	---	--------

	<i>A</i>	<i>Pro-</i>	<i>-cessPmG</i>	<i>Clt</i>
536	Homework	will be	an individual construction	
	<i>Cr</i>	<i>Pi</i>	<i>At</i>	
		of any film or book or painting or piece of music[[that you like]]		
		<i>Ph</i>	<i>S</i>	<i>Paff</i>
537	Anyone needs		any guidance?	
	<i>S</i>	<i>Paff</i>	<i>Ph</i>	