

| OPGAVEORIENTERING<br>Agenda                                |           |              |  |
|--|-----------|--------------|--|
| A2   | 1         | T            | <p>Let's review the sheets in front of <b>you</b><br/> <b>(Eleverne begynder at læse det omdelte materiale)</b><br/> <b>you know</b> [[what <b>we</b>'re doing today]]?<br/>           Today <b>we</b> are revisiting the text type to respond<br/>           OK, and the material 's in front of <b>you</b><br/>           Some questions are in front of <b>you</b><br/>           and <b>I want you</b> to read that material<br/>           then <b>I'll</b> call the role<br/>           and then <b>we</b>'ll get started<br/> <b>I want you</b> to think about [[what kind of uses that text type to<br/>           respond have]].</p> |
| <b>A1nv</b>  | <b>2</b>  | <b>E</b>     |  |
| DK1  | 3         | T            |  |
| clue   | 4         | T            |  |
| K11  | 5         | T            |  |
| K1+2   | 5         | T            |  |
| A21  | 6         | T            |  |
| A2+2   | 6         | T            |  |
| A2+3   | 6         | T            |  |
| A2=4   | 6         | T            |  |
| <b>Afstandslukning</b>                                     |           |              |  |
| K11  | 7         | T            | <p>Now <b>remember you</b> did this last year<br/>           and <b>you</b> did a <b>very good</b> job of it.<br/>           Come and sit here!<br/> <b>You</b> did an <b>excellent</b> job of it<br/> <b>so you</b> were combining <b>quite a few</b> uses.</p>   |
| K1+2   | 7         | T            |  |
| A2   | 8         | T            |  |
| K1=3   | 7         | T            |  |
| K1x4   | 7         | T            |  |
| <b>Agenda</b>  |           |              |  |
| A2   | 9         | T            | <p><b>Just read</b> the material<br/> <b>(eleverne skimmer fortsat det uddelte materiale)</b><br/> <b>I'll have to rely on you not to be talking</b><br/>           because <b>we</b>'re being recorded<br/>           and <b>you know, we don't want to be yelling on it</b><br/>           Now read that material<br/> <b>I'll</b> call the role<br/>           and <b>we</b>'ll get started.<br/> <b>Don't let yourself down.</b></p>   |
| <b>A1:nv</b>   | <b>10</b> | <b>EE</b>    |  |
| A21  | 11        | T            |  |
| A2x2   | 11        | T            |  |
| A2+3   | 11        | T            |  |
| A2x4   | 11        | T            |  |
| A2+5   | 11        | T            |  |
| A2+6   | 11        | T            |  |
| A2x7   | 11        | T            |  |
| <b>DEKONSTRUKTION<br/>Metasproglig elaborering (Genre)</b> |           |              |  |
| fg   |           | T            | <p>OK, right, now, <b>we</b>'ll just<br/>           This is the text type now,<br/>           and <b>we</b>'ll have a look.<br/>           The responses <b>what</b> do they do?<br/> <b>What</b> are they used for?<br/>           OK, <b>what</b> are <b>we</b> using the text type for?<br/> <b>Articles to respond to artistic work</b><br/>           All right, responses <b>what</b> do they do?</p>  |
| A21  | 12        | T            |  |
| A2+2   | 12        | T            |  |
| DK1  | 13        | T            |  |
| DK1x2  | 13        | T            |  |
| rpt  | 14        | T            |  |
| <b>K2</b>  | <b>15</b> | <b>Terry</b> |  |
| rpt  | 16        | T            |  |

|   |   |   |   |
|---|---|---|---|
| rph<br>A1v  | 17<br>18  | T<br>T  | <b>What</b> are they used for?<br>(Læser fra handout'et: <i>responses are used in articles re a painting for example, a film, a piece of music or a novel'</i> )  |
| rph<br><b>K2</b><br>K1<br>cf  | 19<br><b>20</b><br>21   | T<br><b>Mario</b><br>T  | Now <b>what</b> are we using a responding text type for?<br><b>We responded to a poem</b><br><b>We</b> responded last year to a poem  |
|   |   |   | <b>DEKONSTRUKTION</b><br><b>Metasproglig elaborering (Genre)</b>  |
| DK1<br><b>K21</b><br>K1f<br><b>K2+2</b><br>clfy   | 22<br><b>23</b><br>24<br><b>23</b><br>25                        | T<br><b>Mario</b><br>T<br><b>Mario</b><br>T                           | <b>So what</b> do they look like?<br><b>They have three parts</b><br>They have three parts<br><b>Details about who's written it, etc.</b><br>It's called "The Context of artistic work"   |
| DK1<br>(clue)<br><b>K21</b><br><b>K2+2</b><br>K1<br>(clfy)<br>K1+2<br><b>K2+3</b><br>K1 | 26<br><br><b>27</b><br><b>27</b><br>28<br>28<br><b>27</b><br>29 | T<br><br><b>Philip</b><br><b>Steve</b><br>T<br>T<br><b>Terry</b><br>T | which is a <b>very complex</b> way of saying what?<br><b>Opening...</b><br><b>Like who made it</b><br>The name of the piece, the text, the author<br>and what it is...<br><b>The year it's done</b><br><b>They tend to do this</b> in the instruction to text types to make it a little more <b>concise</b> . |
| rptrq<br><b>rpt</b><br>K11<br>(cf)<br>K1+2  | 30<br><b>31</b><br>32<br>32                                     | T<br><b>Steve</b><br>T<br>T   | <b>Pardon?</b><br><b>The year it's done.</b><br>Yeah<br>and...the publisher   |
|   |   |   | <b>DEKONSTRUKTION</b><br><b>Metasproglig elaborering (Genre)</b>  |
| A2<br>DK1<br><b>K21</b><br>K1<br>K1f<br><b>K2+2</b><br>K11<br>K1x2                      | 33<br>34<br><b>35</b><br>36<br>37<br><b>35</b><br>38<br>38      | T<br>T<br><b>Mario</b><br>T<br>T<br><b>Martin</b><br>T<br>T           | OK, <b>you</b> have to put in that information<br><b>What</b> about if it's a film?<br><b>The director</b><br>The director<br>Good boy!<br><b>The stars</b><br>The name of the film<br><b>I think probably</b> the director is <b>more important these days</b> in the film than the actors, the stars..      |
| DK1<br><b>K2+3</b><br>K11<br>(corr)<br>K1x2   | 39<br><b>35</b><br>40<br>40                                     | T<br><b>Frank</b><br>T<br>T   | OK, <b>what</b> else should you put..<br><b>The name of the producer</b><br><b>No ,I don't think we have to worry about that,</b><br>he isn't the main man  |

|   |  |   |   |
|---|--|---|---|
| <b>K2+4</b><br>cf<br>A2<br>A1   | <b>35</b><br>41<br>42<br>43  | <b>Frank</b><br>T<br>T<br>T   | <b>When</b><br>Yes, when's good.<br>So let's have a very brief summary of the first part of the response<br>It's called (skriver og dikterer sig selv) <i>The Context of the artistic work</i>  |
|   |  |   | <b>DEKONSTRUKTION</b><br><b>Metasproglig elaborering (Genre)</b>  |
| DK1<br><br><b>clfyqr</b><br>rclyfyr<br><b>K2</b><br>K1f<br>K11<br>K1x2                      | 44<br><br><b>45</b><br>46<br><b>47</b><br>48<br>49<br>49                     | T<br><br><b>Terry</b><br>T<br><b>Terry</b><br>T<br>T<br>T           | Now in our popular culture where would you see most responses, in our popular culture?<br><b>To films?</b><br>Yes to films in our popular culture?<br><b>Newspapers</b><br>Good!<br>Mainly you'd be reading reviews of films.<br>They are the most common responses to films that you're probably responding to,  |
|   |  |   | <b>DEKONSTRUKTION</b><br><b>Procedure/Agenda</b>  |
| K11<br>K1=2<br>A21<br>A2=2<br>K11<br>K1+2<br>A21<br>A2+1                                    | 50<br>50<br>51<br>51<br>52<br>52<br>53<br>53                                 | T<br><br>T<br>T<br>T<br>T<br>T<br>T                                 | and this is what I've done for you today to really check how you are going on this<br>I've photocopied a very...<br>We're going to go through the stages<br>the most typical stages that I took in a book with very basic responses too,<br>but I've photocopied a couple of film reviews from a group of fairly groovy jet set type of people who have done a...<br>and they haven't done this step by step response.<br>But I want you to find the areas in those later<br>Then I want you to read. |
| <b>B</b>  | <b>1</b>   |   | <b>DEKONSTRUKTION</b><br><b>Metasproglig elaborering: Afstandslukning</b>   |
| K11<br>K1+2<br>K1=3<br>K21<br><b>K1</b><br>check<br>K2=2<br><b>K1</b><br>K11<br>K1x2<br>K21 | 54<br>54<br>54<br>55<br><b>56</b><br>57<br>55<br><b>58</b><br>59<br>59<br>60 | T<br>T<br>T<br>T<br><b>EE</b><br>T<br>T<br><b>EE</b><br>T<br>T<br>T | They are film reviews in Filmik.<br>That is probably the most common responses that you'll be reading<br>The most common response that you'll do is probably a book review or response to a poem.<br>Did you respond in Art?<br><b>Yeah.</b><br>You did!<br>Did you use that format too?<br><b>Yeah.</b><br>Good! Excellent!<br>So you get practice in that area too.<br>Any other areas?   |

|  |  |   |  |
|--|--|---|--|
| K2=1<br><b>K1</b>  | 60<br><b>61</b>  | T<br><b>EE</b>  | Music?<br><b>No.</b>   |
| <b>DEKONSTRUKTION</b><br><b>Metasproglig elaborering (Genre staging)</b>                                     |  |   |  |
| DK1<br>clue<br><b>K2</b><br>K11<br>corr<br>K1x2<br>K1=3<br>A2<br>K1=4<br>K1x5<br>K1x6<br><br>K1=7            | 62<br>63<br><b>64</b><br>65<br><br>65<br>65<br>66<br>65<br>65<br>65<br><br>65                  | T<br><br><b>Mario</b><br>T<br><br>T<br>T<br>T<br>T<br>T<br>T<br><br>T               | OK, Alright, Context of the artistic work, <b>what</b> are you having here?<br>The name of the...?<br><b>Work</b><br>Text.<br><br>OK, now, the name of the text.<br>These days the word "text" has more applications.<br>Now <b>let's just</b> look at this word, before <b>we</b> go further.<br>The text can be a visual text, oral or written text<br>That's how they use that word<br><b>so</b> in your High School Certificate, you'll be responding to visual, oral or written text<br>the name of the text whatever it is, painting, music, book, poem or film. |
| <b>DEKONSTRUKTION</b><br><b>Metasproglig Elaborering (Genre)</b>   |  |   |  |
| K1<br>K11<br>K1=2<br>DK1<br>(clue)<br><b>K2</b><br><b>K2</b><br><b>K2</b><br><b>K2</b><br>K11<br>K1f<br>K1=2 | 67<br>68<br>68<br>69<br><br><b>70</b><br><b>71</b><br><b>72</b><br><b>73</b><br>74<br>75<br>74 | T<br>T<br>T<br>T<br><br><b>E</b><br><b>E</b><br><b>E</b><br><b>E</b><br>T<br>T<br>T | Alright who wrote it, <i>who wrote</i><br>OK we're going to put...an explanation in here<br><b>We</b> have to put in another word.<br><b>When I say it's not a written text</b> , not writer not reader...<br><br><b>Creator</b><br><b>Producer</b><br><b>Publisher</b><br><b>Who composed it</b><br>Composer!<br><b>Thank you very much!</b><br>The text is any work that is composed.  |
| <b>DEKONSTRUKTION</b><br><b>Metasproglig elaborering (Genre)</b>   |  |   |  |
| K11<br>K1=2<br>K1+3<br>DK1<br>(clue)<br><b>K2</b><br>corr<br><br>K11   | 76<br>76<br>76<br>77<br><br><b>78</b><br>79<br><br>80  | T<br>T<br>T<br>T<br><br><b>William</b><br>T<br><br>T                                | Now <b>we don't talk</b> about a writer anymore,<br><b>we talk</b> about a composer.<br><b>We don't</b> talk about a reader anymore,<br><b>we talk</b> about a...?<br><br><b>Response</b><br>A responder.<br><br>We're going up a level from what we were doing last year  |

|             |           |              |   |
|-------------|-----------|--------------|---|
| K1+2        | 80        | T            | and now we've got "when" <b>as Frank says</b>   |
| K1+3        | 80        | T            | and now <b>we need</b> a <b>brief</b> synopsis  |
| <b>clfy</b> | <b>81</b> | <b>Steve</b> | <b>Summary</b>  |
| K1f         | 82        | T            | <b>Thank you very much</b> , a <b>brief</b> summary.  |
| A1          | 83        | T            | <i>Læser højt hvad der står på tavlen)</i>  |
| K11         | 84        | T            | OK, Context of the artistic work, when, who composed and a brief summary  |
| K1=2        | 84        | T            | <b>Very much straightforward</b>  |
| A1          | 85        | T            | <i>(læser uddrag af tidligere elevrespons)</i>  |
| K1=3        | 84        | T            | OK, that's <b>effective</b>   |
|             |           |              | <b>DEKONSTRUKTION</b><br><b>Metasproglig elaborering (Genre):</b>   |
| DK1         | 85        | T            | <b>What</b> comes next?   |
| <b>K21</b>  | <b>86</b> | <b>Terry</b> | <b>The Description</b>  |
| K1          | 87        | T            | Description of key features.  |
| <b>K2+2</b> | <b>86</b> | <b>David</b> | <b>Significant events</b>   |
| K1          | 88        | T            | Alright <b>guys, so we'll</b> have a list of features of the visual text, features of the written text or features of the oral text |
| K21         | 89        | T            | <b>Remember when we did the media work and deconstructed the visual images?</b>   |
| K2=2        | 89        | T            | Ok the kind of things that you came up with on that?  |
| rph         | 90        | T            | <b>Remember what they were?</b>   |
| rph         | 91        | T            | <b>Remember what we found out?</b>  |
| <b>K21</b>  | <b>92</b> | <b>Terry</b> | <b>The purpose</b>  |
| K11         | 93        | T            | The purpose <b>yes</b>  |
| K1=2        | 93        | T            | Why it's being composed.  |
| <b>K2+2</b> | <b>92</b> | <b>Mario</b> | <b>Foregrounding</b>  |
| K11         | 94        | T            | Foregrounding   |
| K1f         | 95        | T            | Good boy!   |
| K1+2        | 94        | T            | Foregrounding, backgrounding...   |
| <b>K2+3</b> | <b>92</b> | <b>Steve</b> | <b>Composition</b>  |
| K1          | 96        | T            | Composition   |
| K1f         | 97        | T            | <b>Good boy!</b>  |
| <b>K2+4</b> | <b>92</b> | <b>E</b>     | <b>Function</b>   |
| <b>K2+5</b> | <b>92</b> | <b>E</b>     | <b>Form</b>   |
| K1          | 98        | T            | Function <b>yes</b> , form  |
| <b>K2+6</b> | <b>92</b> | <b>Terry</b> | <b>Subject, Conditions, Symbol</b>  |
| K1          | 99        | T            | Subject OK, Colour, Symbol  |
| K1f         | 100       | T            | <b>Good boy! Thank you.</b>   |
|             |           |              | <b>DEKONSTRUKTION</b><br><b>Metasproglig elaborering: Post-inform</b>   |
| A2          | 101       | T            | <b>So</b> that's going to be written here   |
| fg          |           | T            | And <b>this it what you would have</b>  |
| fg          |           | T            | <b>Sorry</b> in this review that they've got  |
| K11         | 102       | T            | They've got structure (taler om undervisningsmaterialet)  |

|           |            |                    |   |
|-----------|------------|--------------------|---|
| K1x2      | 102        | T                  | so you'd be able to do that   |
| K1+3      | 102        | T                  | OK, you would have author, title, type  |
| K1x4      | 102        | T                  | so you'll be able to say  |
| K1'5      | 102        | T                  | this is a romantic comedy   |
| K1'6      | 102        | T                  | or this film is a science fiction piece.  |
| K1+7      | 102        | T                  | The setting, you'd know the genre   |
| K1=8      | 102        | T                  | a science fiction film set I 2200 or whatever   |
|           |            | T                  | in a city totally filled by traffic.  |
| K1=9      | 102        | T                  | OK that's that  |
| K1+10     | 102        | T                  | Now the description. This is what they recommend  |
| A2        | 103        | T                  | Remember this<br>(skriver og dikterer sig selv) main characters<br>and key incidents of course<br>(skriver og dikterer sig selv) key incidents"                           |
| A2x1      | 103        | T                  | We'll do that   |
| A2=2      | 103        | T                  | Not too many  |
| A2+3      | 103        | T                  | and not the ones that reveal the plot and the evolution.  |
|           |            |                    | <b>DEKONSTRUKTION</b><br><b>Metasproglig elaborering (Genre)</b>  |
| DK1       | 104        | T                  | What would I want from you if you were doing a review of a novel that...  |
| <b>K2</b> | <b>105</b> | <b>Frank</b>       | <b>Main characters</b>  |
| K11       | 106        | T                  | It's a book, it's a book  |
| clfy      |            |                    |   |
| K1=2      | 106        | T                  | and you're concentrating on it  |
| <b>K2</b> | <b>107</b> | <b>Mario</b>       | <b>Language features</b>  |
| K1        | 108        | T                  | Language features   |
| K1f       | 109        | T                  | Thank you   |
| K11       | 110        | T                  | OK, now if you were doing reading or responding to a novel to me, you'd talk about main characters, yes   |
| K1+2      | 110        | T                  | but you'd give me some main features<br>for example point of view, written in 1 <sup>st</sup> person, written in the 3 <sup>rd</sup> person.                              |
| DK1       | 111        | T                  | What kind of language is it...  |
| <b>K2</b> | <b>112</b> | <b>Terry</b>       | <b>Colloquial</b>   |
| K1f       | 113        | T                  | Yes, thank you  |
| K11       | 114        | T                  | colloquial to a particular area to the 1930s in America<br>that kind of language, simple dialogue, a lot of description of fairs, the scene where he comes to the mansion |
| K1+2      | 114        | T                  | I'm sure you remember that scene  |
| <b>K2</b> | <b>115</b> | <b>Georg<br/>e</b> | <b>Yes I remember</b>   |
|           |            |                    | <b>DEKONSTRUKTION</b><br><b>Metasproglig elaborering</b>  |
| K11       | 116        | T                  | Our last section I'll put up here is the Judgement,   |

|  |                                 |                         |  |
|--|---------------------------------|-------------------------|--|
| K1=2<br>K1x3<br>K1=4                   | 116<br>116<br>116               | T<br>T<br>T             | what you always have in a review or in a response because that's what it does in a response, it tells your reader or your responder what you think about the artistic piece, that film, that book, that painting   |
| K1x5<br>K1=6                           | 116<br>116                      | T<br>T                  | Basically that's what you're doing you're scaffolding to get to a judgement, the judgement of that piece   |
| A1v<br>K1                              | 117<br>118                      | T<br>T                  | (Læser fra en tidligere elevresponse på opslagstavlen)<br>Excellent, that was very good Y9 work guys!  |
|  |                                 |                         | <b>DEKONSTRUKTION</b><br><b>Metasproglig elaborering</b>   |
| DK1<br>A2<br>clue<br>DK1<br>rpt<br>rph | 119<br>120<br>121<br>122<br>123 | T<br>T<br>T<br>T<br>T   | OK guys what do the Judgement do?<br>We'll find it in our scaffold sheets<br>It says...what?<br>Let's find it in our sheets now<br>Ok that..finally what's important in the Judgement in our scaffold?   |
| <b>K2</b><br>DK1                       | <b>124</b><br>125               | <b>E</b><br>T           | <b>The actions</b><br>How do we find the actions?  |
| <b>K2</b><br>K1                        | <b>126</b><br>127               | <b>E</b><br>T           | <b>A personal response</b><br>So who's responding to it?   |
| <b>K2</b><br>cf<br>K1                  | <b>128</b><br>129<br>130        | <b>Steve</b><br>T<br>T  | <b>The reader</b><br>Yes, you're responding to it<br>Now honestly you have a lot of different qualifications to talk about films   |
| <b>A1nv</b><br>rpt                     | <b>131</b><br>132               | <b>EE</b><br>T          | (ser lidt uforstående ud)<br>Oh You do!<br>(utydeligt)<br>(læreren nærmest hvisker en historie om en kollega (som eleverne kender godt) der ville låne nogle videofilms, der skulle være utroligt morsomme, men som – viste det sig – hun overhovedet ikke fandt spor morsomme)<br>and you know we're all educated at the same level |
| <b>K2</b><br>K1<br>A2f                 | <b>133</b><br>134<br>135        | <b>Egmont</b><br>T<br>T | <b>Different opinions</b><br>Excellent! That's my point!<br>Thank you for helping me there   |
|  |                                 |                         | <b>DEKONSTRUKTION</b><br><b>Metasproglig elaborering: Post-inform</b>  |
| K11<br>K1+2<br>K1x3                    | 136<br>136<br>136               | T<br>T<br>T             | It's the personal response and it's and it's so individual, guys , and when you go into film, you'll see that everybody brings to an artistic work their own history, prehistory, their social context, their status, ethnicity, their gender,   |

|           |            |              |  |
|-----------|------------|--------------|--|
| K1x4      | 136        | T            | <p>their economic status,<br/>they bring the whole lot to respond to a work,<br/>so it'll never be the same<br/>So even if you pretend that you respond the same way to a film,<br/>you are only informing to each other at the moment.</p> <p>As you get older you'll realise that no one really respond exactly the same kind of thing to anything at all</p> <p>OK so personality, background, so personal response is important, the judgement flavours, is flavoured by the personal response</p> |
| K1x5      | 136        | T            |  |
| K1x6      | 136        | T            |  |
| K1x7      | 136        | T            |  |
| K1=8      | 136        | T            |  |
| K1=9      | 136        | T            |  |
|           |            |              | <b>DEKONSTRUKTION</b><br><b>Metasproglig elaborering</b>   |
| DK1       | 137        | T            | <p>OK so what else?<br/>it includes a<br/><b>Recommendation</b><br/>a recommendation<br/>So "go and see this film, this is terrific, don't go..<br/><b>You give it a rate</b><br/>So what do you use?<br/><b>Stars</b><br/>4 stars 2½ stars, 3 stars, a guarantee star, no stars,<br/>A personal response can include a recommendation<br/>(Skriver og citerer sig selv)</p>   |
| clue      | 138        | T            |  |
| <b>K2</b> | <b>139</b> | <b>Terry</b> |  |
| K11       | 140        | T            |  |
| K1=2      | 140        | T            |  |
| <b>K2</b> | <b>141</b> | <b>Mario</b> |  |
| DK1       | 142        | T            |  |
| <b>K2</b> | <b>143</b> | <b>Steve</b> |  |
| K11       | 144        | T            |  |
| K1=2      | 144        | T            |  |
| A1        | 145        | T            |  |
|           |            |              | <b>DEKONSTRUKTION</b><br><b>Metasproglig elaborering:</b>  |
| A1        | 146        | T            | <p>(læser uddrag af elevstil (poesirespons))<br/>I think we had a good recommendation here<br/>Technically they are at a very simple level<br/>As we go into our responses we're going to be more sophisticated in our response.</p>   |
| K11       | 147        | T            |  |
| K1=2      | 147        | T            |  |
| K1X3      | 147        | T            |  |
|           |            |              | <b>TEKSTUALISERING</b><br><b>Dekonstruktion: Agenda</b>  |
| A2        | 148        | T            | <p>OK now look, the exercise now is to have a look at the Context of the artistic work.<br/>This one I think is about a piece of music<br/><b>It's not a film?</b><br/>No, it is actually not about a film,<br/>it's on a piece of music, right?<br/><b>Right</b><br/>OK so read it carefully<br/>Context of the artistic work, the description of it and the judgement of it.<br/>Read it carefully</p>   |
| K1        | 149        | T            |  |
| <b>K2</b> | <b>150</b> | <b>Terry</b> |  |
| K11       | 151        | T            |  |
| K1+2      | 151        | T            |  |
| <b>K2</b> | <b>152</b> | <b>Terry</b> |  |
| A21       | 153        | T            |  |
| rpt       | 154        | T            |  |



|             |            |           |   |
|-------------|------------|-----------|---|
| A2+2        | 153        | T         | <p>Fit it into that framework<br/>It isn't already set up for you there<br/><b>(Eleverne læser)</b><br/><i>Just read</i> it through there<br/>and <i>just write</i> down beside it any of those features.<br/><i>Just put</i> an arrow on the name, the composer, when, brief summary.<br/><i>So deconstruct</i> that first section for me.<br/><i>Just do the little arrows</i><br/><i>name</i>, who composed it and a brief summary.<br/><i>Will you just</i> label that Context with those...ok (pause)<br/>In fact move to the Description as well guys<br/>'cause <i>I don't think it'll be beyond you</i><br/>and...oral, oral listening.<br/><i>Just</i> any key features that <i>you</i> can find.<br/>They <i>may</i> not be familiar to you...<br/><i>So stick</i> to the Context<br/>and then <i>go</i> to the judgement, a personal response and a recommendation<br/><i>Deconstruct</i> that bit, <i>please</i>.</p> |
| K1          | 155        | T         |   |
| <b>A1nv</b> | 156        | <b>EE</b> |   |
| A21         | 157        | T         |   |
| rpt         |            |           |   |
| A2+2        | 157        | T         |   |
| A2=3        | 157        | T         |   |
| A2x4        | 157        | T         |   |
| A2=5        | 157        | T         |   |
| A2=6        | 157        | T         |   |
| A2=7        | 157        | T         |   |
| A2=8        | 157        | T         |   |
| A2x9        | 157        | T         |   |
| A2x10       | 157        | T         |   |
| K11         | 158        | T         |   |
| A2x11       | 157        | T         |   |
| A2+12       | 157        | T         |   |
| A2=13       | 157        | T         |   |
|             |            |           | <b>Dekonstruktion<br/>Agenda</b>  |
| A21         | 159        | T         | <p>Now <i>we're</i> going through a <i>little bit more a normal</i> type one<br/><i>Don't do</i> the Description because it's an oral...<br/>Now I'm just going to give you <i>a very simple</i> book review <i>guys</i>.<br/><i>So</i> when you've done, once you have done basically the labelling, the Context, the description and the judgement,<br/><i>let's</i> read this book review<br/>OK, this Context and the Judgement<br/><i>let's</i> read over that book review, <i>OK?</i><br/><br/><i>Just leave</i> out that description part,<br/><i>it's going to be too difficult for you</i><br/><b>(Eleverne læser)</b></p>   |
| A2+2        | 159        | T         |   |
| A2+3        | 159        | T         |   |
| A2x4        | 159        | T         |   |
| Ax5         | 159        | T         |   |
| rpt         | 160        | T         |   |
| A2          | 161        | T         |   |
| K1          | 162        | T         |   |
| <b>A1nv</b> | <b>163</b> | <b>EE</b> |   |
|             |            |           | <b>Dekonstruktion<br/>Procedure: Afstandslukning</b>  |
| A2          | 164        | T         | <p><i>Good let's just</i> do the judgement, <i>guys</i>.<br/>You've deconstructed it<br/>and you know the parts<br/><i>just</i> building on the information that you've recalled<br/><i>Do you remember it, guys, from last year?</i><br/><i>I'm just</i> going to give you a <i>very simple</i> book review, <i>guys</i>,<br/><i>I think</i> you've all got that, <i>have you?</i></p>   |
| K11         | 165        | T         |   |
| K1+2        | 165        | T         |   |
| K1x3        | 165        | T         |   |
| K2          | 166        | T         |   |
| A1          | 167        | T         |   |
| K2          | 168        | T         |   |

|            |            |                |  |
|------------|------------|----------------|--|
| K2         | 169        | T              | Remember the one we had last year?   |
|            |            |                | <b>Dekonstruktion<br/>Procedure</b>  |
| A21        | 170        | T              | Just mark what you think is the Context  |
| A2+1       | 170        | T              | Mark what you think is the description   |
| A2+3       | 170        | T              | Mark what you think is the judgement   |
| K2         | 171        | T              | Is it getting attached to the brain now?   |
| DK1        | 172        | T              | Those three parts now what are they called?  |
| <b>K2</b>  | <b>173</b> | <b>David</b>   | <b>Context, description, judgement</b>   |
| K11        | 174        | T              | Now it seems to be the text type that the students have most difficulty with             |
| K1+2       | 174        | T              | I'm not sure why   |
| K2         | 175        | T              | Have you any idea?   |
| <b>K1</b>  | <b>176</b> | <b>Egmont</b>  | <b>There're four paragraphs</b>  |
| K11        | 177        | T              | And there is only three up here  |
| K1+2       | 177        | T              | but there is four here,  |
| DK1        | 178        | T              | what does that tell you? (=paragraphs on the board/in the text)                          |
| <b>K2</b>  | <b>179</b> | <b>Egmont</b>  | <b>There's two in one</b>  |
| K1f        | 180        | T              | Exactly!   |
| A21        | 181        | T              | So just mark it into these three parts, the Context, the Description and the Judgement.. |
| A2+2       | 181        |                | and there's no language features,  |
| A2x3       | 181        |                | so think out where the language features could go.                                       |
|            |            |                | <b>Dekonstruktion<br/>Rekonstruktion</b>   |
| K21        | 182        | T              | OK has everybody done this?  |
| K2x2       | 182        | T              | What did you end up with, guys?  |
| DK1        | 183        | T              | where did you put the Context, William?  |
| <b>K2</b>  | <b>184</b> | <b>William</b> | <b>1<sup>st</sup> paragraph</b>  |
| A1v        | 185        | T              | (reads the paragraph),   |
| K11        | 186        | T              | That's the Context,  |
| K1x2       | 186        | T              | You've got the title,  |
| K1+3       | 186        | T              | you've got the writer, the composer, you have the composer,                              |
| K1+4       | 186        | T              | you have the setting and a summary,  |
| K1=5       | 186        | T              | that's it,   |
| K1+6       | 186        | T              | You haven't got the when   |
| <b>K2</b>  | <b>187</b> | <b>E</b>       | <b>When it's published</b>   |
|            |            |                | <b>Dekonstruktion<br/>Rekonstruktion</b>   |
| DK1        | 188        | T              | What's next?   |
| <b>K21</b> | <b>189</b> | <b>E</b>       | <b>The description</b>   |
| cf         | 190        | T              | Well you have the Description  |

|  |   |   |   |
|--|---|---|---|
| <b>K2x2</b><br><b>K2+3</b><br>cf   | <b>189</b><br><b>189</b><br>191   | <b>Terry</b><br><b>Terry</b><br>T   | <b>Description's 2 + 3</b><br><b>Main characters</b><br>There's talked about the relationships, about characters, a little bit ..of snapshots about the events,   |
|  |   |   | <b>Dekonstruktion</b><br><b>Procedure</b>   |
| A2<br>fg<br>DK11<br>DK1x2<br><b>ch</b><br><b>ch</b><br>A21<br>A2=2<br><br>A2x3<br>A2+4<br>DK1<br><b>K2</b><br>K11f<br>K1x2<br><br>K1=3 | 192<br><br>193<br>193<br><b>194</b><br><b>195</b><br>196<br>197<br><br>197<br>197<br>198<br><b>199</b><br>200<br>200<br><br>200 | T<br>T<br>T<br>T<br><b>Egmont</b><br><b>David</b><br>T<br>T<br><br>T<br>T<br>T<br><b>Frank</b><br>T<br>T<br><br>T | <b>Georgie I'm over here</b><br>Description,<br>OK, where did you put the different language features that go in, because we would have a paragraph about language features<br><b>I didn't do them</b><br><b>I didn't do those language features</b><br><b>No, no, I don't want you</b> to do the language features,<br><b>I want you to just</b> label, state where they would be put into this response.<br><b>Put in</b> an arrow there<br>and write key language features<br><b>So where...?</b><br><b>After the 3<sup>rd</sup> paragraph</b><br><b>Thank you very much</b> , after the 3 <sup>rd</sup> paragraph.<br>Because we wouldn't do a response without having a look at the language features<br><br><b>OK, so, All right you guys</b> , language features |
|  |   |   | <b>Dekonstruktion</b><br><b>Rekonstruktion</b>  |
| K11<br>K1+2<br>DK1<br><b>K2</b><br>corr<br>DK1<br><b>K2</b>  | 201<br>201<br>202<br><b>203</b><br>204<br>205<br><b>205</b>   | T<br><br>T<br><b>Mario</b><br>T<br>T<br><b>Mario</b>  | OK we've the Context, 1 <sup>st</sup> paragraph,<br><b>we</b> have the description 2 <sup>nd</sup> , 3 <sup>rd</sup> and 4 <sup>th</sup> paragraph.<br>And the 4 <sup>th</sup> paragraph why is that different<br><b>The judgement</b><br><b>No, no, no, no, no</b> , it was about language features<br>and the last paragraph what is that about<br><b>The judgement</b>   |
|  |   |   | <b>Dekonstruktion</b><br><b>Oplæsning + Rekonstruktion</b>  |
| A2<br>A1v<br>DK11<br>DK1=2<br><b>K2</b><br>K1<br>A1v   | 206<br>207<br>208<br>208<br><b>209</b><br>210<br>211  | T<br>T<br>T<br>T<br><b>David</b><br>T<br>T  | <b>OK, let's read</b> the judgement here<br>(læser tideligere elevrespons på opslagstavlen)<br><b>How</b> do you know the personal response?<br><b>What</b> are the language features?<br><b>1<sup>st</sup> person</b><br><b>So</b> the personal pronoun is the 1st person<br>(læser elevteksten – the judgement – højt)  |

| TEKSTUALISERING                            |            |              |   |
|--|------------|--------------|---|
| Dialogisk konstruktion: Procedure/Agenda   |            |              |   |
| A21  | 212        | T            | Now <b>we</b> have a <i>little bit harder</i> thing to do now, <b>guys</b> , the joint construction |
| A2x2                                       | 212        | T            | <b>so we'll</b> start to work on the same model   |
| A2+3                                       | 212        | T            | and you're not <b>very fresh</b> on "The Big Sleep".  |
| A2x4                                       | 212        | T            | <b>You want</b> to do "The Matrix"?   |
| <b>K1</b>                                  | <b>213</b> | <b>EE</b>    | <b>Yeah</b>   |
| A21  | 214        | T            | OK <b>let's</b> have a go and do it,  |
| A2+2                                       | 214        | T            | OK <b>we're</b> going to do it <b>together</b> ,  |
| A2+3                                       | 214        | T            | <b>we're</b> going to do the Matrix.  |
| <b>ch</b>                                  | <b>215</b> | <b>Mario</b> | <b>I haven't seen it</b>  |
| K2   | 216        | T            | <b>You</b> haven't seen it?   |
| A21  | 217        | T            | <b>You can keep quiet</b>   |
| A2+2                                       | 217        | T            | and <b>you can listen</b>   |
| Dialogisk konstruktion<br>Procedure/Agenda |            |              |   |
| fg   |            | T            | OK, OK, So, while <b>I'm</b> writing on the board guys...   |
| A21  | 218        | T            | OK, All right, <b>we're</b> going to do it <b>together</b> ,  |
| A2+2                                       | 218        | T            | <b>we're</b> going to write the Matrix,   |
| fg   |            | T            | This part of the process, guys...   |
| A2   | 219        | T            | <b>Excuse me, don't lose your concentration,</b>  |
| fg   |            | T            | your going just..   |
| K2   | 220        | T            | Are you <b>happy</b> ?  |
| <b>clfyrq</b>                              | <b>221</b> | <b>Terry</b> | <b>The first part</b>   |
| rclfy                                      | 222        | T            | The next part,  |
| clfy                                       | 223        | T            | <b>I'm sorry</b> , the next part of what we're going to do is called the joint construction         |
| KONTEKSTUALISERING                         |            |              |   |
| Dekonstruktion: Metasproglig elaborering   |            |              |   |
| DK1  | 224        | T            | OK, now <b>what's</b> it mean joint construction, joint   |
| <b>K2</b>                                  | <b>225</b> | <b>Steve</b> | <b>Together</b>   |
| <b>K2</b>                                  | <b>226</b> | <b>David</b> | <b>At the same time</b>   |
| K11  | 227        | T            | Together.   |
| K1=2/<br>A2                                | 227        | T            | <b>You and all of us are going to construct it together.</b>  |
| TEKSTUALISERING                            |            |              |   |
| Dialogisk konstruktion: Procedure/Agenda   |            |              |   |
| A21  | 228        | T            | OK, right, <b>we're</b> going to do the Matrix.   |
| A2x2                                       | 228        | T            | <b>You're</b> going to do it on <b>your</b> sheets  |
| A2x3                                       | 228        | T            | and <b>I'm</b> going to write it on the board   |

|   |   |   |   |
|---|---|---|---|
| A2x4<br>(nom)<br><b>ch</b><br>check<br>A1v<br>A2  | 228<br><b>229</b><br>230<br>231<br>232  | T<br><b>Mario</b><br>T<br>T<br>T  | <b>Mario</b><br><b>No</b><br>No?<br>(skriver og dikterer sig selv) <i>Response to film</i><br><b>Terry</b> , why don't you give it a shot?  |
|   |   |   | <b>KONTEKSTUALISERING</b><br><b>Dialogisk konstruktion: Metasproglig elaborering (Register)</b>   |
| A1v<br>fg<br>DK11<br>DK1=2<br><b>K2</b><br><br>corr<br>A1v<br><b>K2</b><br>corr<br>just<br>rpt<br>DK1<br><b>K2f</b> | 233<br><br>234<br>234<br><b>235</b><br><br>236<br>237<br><b>238</b><br>239<br>240<br>241<br>242<br><b>243</b> | T<br>T<br>T<br>T<br><b>EE</b><br><br>T<br>T<br><b>Steve</b><br>T<br>T<br>T<br>T<br>T<br><b>EE</b> | OK <i>Context of artistic work</i> (skriver og dikterer sig selv)<br>OK, good. now what we want ..<br>What is in the Context, guys?<br>What's in the Context of the response?<br><b>Director</b><br><b>(mange forslag i blandet kor context, photographer, name of the film)</b><br>The title<br>OK, all right <b>so what do you want</b> to say is <i>The Matrix</i> is<br><b>The title of this...a science fiction</b><br>No, hang on, <i>The Matrix</i> is a movie!<br>That's to identify<br><i>The Matrix</i> is a movie.<br>Is it science fiction?<br><b>Yeah.</b> |
|   |   |   | <b>TEKSTUALISERING</b><br><b>Dialogisk konstruktion: Ekspansion</b>   |
| A11v<br><br><b>A1+2</b><br><b>A1=3</b><br>A1+3<br><b>A1+4</b>   | 244<br><br><b>244</b><br><b>244</b><br>244<br><b>244</b>  | T<br><br><b>Egmont</b><br><b>Egmont</b><br>T<br><b>EE</b>   | All right<br>(skriver og dikterer sig selv) <i>The Matrix</i> is a science fiction movie made by...?<br><b>Wachowski</b><br><b>(staver for læreren)</b><br><i>and starring...</i><br><b>Keann Reeves, Laurence Fishburne, Carrie-Anne Moss, Joe Pantoliano.....(eleverne nævner en lang række navne i munder på hinanden)</b>   |
|   |   |   | <b>KONTEKSTUALISERING</b><br><b>Dialogisk konstruktion: Metasproglig elaborering (Register)</b>   |
| DK1<br><b>ch</b><br>rch<br>just<br>clfy<br><b>K2f</b>   | 245<br><b>246</b><br>247<br>248<br>249<br><b>250</b>  | T<br><b>David</b><br>T<br>T<br>T<br><b>David</b>  | All right, what's it about<br><b>It's confusing</b><br><b>No it's not confusing</b><br>it's <b>just</b> , it's <b>reality and superreality</b><br>it's whether he is really in the computer or..<br><b>Yeah</b>   |

| TEKSTUALISERING   |            |              |  |
|---|------------|--------------|--|
| Dialogisk konstruktion                                      |            |              |  |
| A1  | 251        | T            | (skriver og dikterer sig selv) <i>This intriguing movie explores reality ...</i>   |
| A2  | 252        |              | deals with or explores?  |
| A2  | 253        | T            | Georgie, I need your help  |
| A11   | 254        | T            | (læser) <i>This intriguing movie explores reality</i>  |
| <b>A1+2</b>   | <b>254</b> | <b>Georg</b> | <b>through the computer</b>  |
| A2f   | 255        | T            | Thank you very much  |
| A1x3  | 254        | T            | <i>reality through the intelligence of a computer</i>  |
| KONTEKSTUALISERING  |            |              |  |
| Dialogisk konstruktion: Metasproglig elaborering (Register) |            |              |  |
| K2  | 255        | T            | Isn't it interesting?  |
| ch  | <b>256</b> | <b>David</b> | I don't know   |
| ch  | <b>257</b> | <b>Georg</b> | It's confusing   |
| rch   | 258        | T            | Ah, you don't know   |
| rch   | 259        | T            | It's not confusing,  |
|   | 260        | T            | it's just challenging  |
| ch  | <b>261</b> | <b>Georg</b> | Oh yeah  |
| TEKSTUALISERING   |            |              |  |
| Dialogisk konstruktion                                      |            |              |  |
| A1v   | 262        | T            | OK (læser) <i>This intriguing movie explores reality through the intelligence of computers</i> confused like man, as man. It was made in Sydney and released in 1999 |
| corr  | <b>263</b> | <b>David</b> | <b>1998</b>  |
| K2  | 264        | T            | 1998?  |
| KONTEKSTUALISERING  |            |              |  |
| Dialogisk konstruktion: Metasproglig elaborering (Register) |            |              |  |
| A2  | 265        | T            | OK now we are going to describe it.  |
| DK11  | 266        | T            | What'll be part of it?   |
| DK1=2   | 266        | T            | Now what are the main features of that film?   |
| <b>K2</b>   | <b>267</b> | <b>Georg</b> | <b>Special effects</b><br>special effects, special effects are the main features   |
| K1  | 268        | T            | OK, here comes the description of the artistic work now  |
| DK1   | 269        | T            | Now what do we need in there?  |
| <b>K2</b>   | <b>270</b> | <b>Terry</b> | <b>Specific feature</b>  |
| clfy  | 271        | T            | Film features and significant events.  |
| A21   | 272        | T            | Now we're not going to talk about language features,   |
| Ax2   | 272        | T            | 'cause it's a visual text.   |
| A2=3  | 272        | T            | We're going to talk about significant visual techniques,   |
| KONTEKSTUALISERING  |            |              |  |

|             |            |                | <b>Dialogisk konstruktion: Metasproglig elaborering (Register)</b>   |
|-------------|------------|----------------|--|
| DK1         | 273        | T              | OK now what else have you got?   |
| clue        | 274        | T              | A complex plot?  |
| rpt         | 275        | T              | Hello, what else have you got?   |
| K11         | 276        | T              | This is hard to unravel, hard to untie,  |
| K1x2        | 276        | T              | even if it's true about the plot.  |
| DK1         | 277        | T              | What <b>really seems to keep you</b> in that movie?  |
| <b>K21</b>  | <b>278</b> | <b>EE</b>      | <b>The special effects</b>   |
| <b>K2+2</b> | <b>278</b> | <b>Steve</b>   | <b>The action</b>  |
| K11         | 279        | T              | The action and the special effects are outstanding   |
|             |            | T              | <b>even for me,</b>  |
| K1x2        | 279        | T              | <b>I usually</b> don't watch <b>a lot of that kind of</b> films  |
|             |            |                | <b>TEKSTUALISERING</b><br><b>Dialogisk konstruktion</b>  |
| A2          | 280        | T              | OK <b>so we'll</b> read that sentence first  |
| A11v        | 281        | T              | (skriver og dikterer sig selv) <i>The Matrix has a complex plot at a sophisticated level, but our interest is kept by the...</i> |
| <b>A1+2</b> | 281        | <b>EE</b>      | <b>Special effects</b>   |
| A1+3        | 281        | T              | <i>by the continuing action and... special effects</i>   |
| fg          |            | T              | while they're fighting   |
|             |            | T              | except they are inside the matrix and outside the matrix,  |
|             |            |                | <b>KONTEKSTUALISERING</b><br><b>Dialogisk konstruktion: Metasproglig elaborering (Register)</b>                                  |
| DK1         | 282        | T              | You know what that word a matrix is?   |
| <b>K2</b>   | <b>283</b> | <b>EE</b>      | <b>No</b>  |
| A2          | 284        | T              | <b>Guys look up</b> the matrix please in your dictionaries,  |
| rpt         | 285        | T              | Look up,   |
| A2          | 286        | T              | <b>Excuse me</b>   |
| <b>K2</b>   | <b>287</b> | <b>Georg</b>   | <b>A matrix is in a network</b>  |
| K1          | 288        |                | <b>So</b> it's a central network.  |
| DK1         | 289        | T              | Where does that word come from.. matrix?   |
| A2          | 290        | T              | <b>Look it up Steve,</b>   |
| clue        | 291        | T              | Well it <b>probably</b> comes from Mater, meaning mother or centre or beginning or something.                                    |
| <b>K2</b>   | <b>292</b> | <b>William</b> | <b>Network core</b>  |
| corr        | 293        | T              | Centre   |
|             |            |                | <b>TEKSTUALISERING</b><br><b>Dialogisk konstruktion</b>  |
| A1v         | 294        | T              | (læser).. <i>continuing action and..</i>   |
| K11         | 295        | T              | You can use adjectives guys,   |

|   |   |  |  |
|---|---|--|--|
| K1=2<br>K1=3<br>A2  | 295<br>295<br>296   | T<br>T<br>T  | You can be describing,<br>you don't just have to put down the facts,<br>Put the "amazing" actions or "outstanding" special effects<br>"amazing actions and outstanding special effects",   |
| <b>Dialogisk konstruktion</b>   |   |  |  |
| DK1<br>K2<br><b>K1nv</b><br>K2<br>DK1<br>A1v<br>A21<br>A2+2<br>A2x3                             | 297<br>298<br><b>299</b><br>300<br>301<br>302<br>303<br>303<br>303                      | T<br>T<br><b>Peter</b><br>T<br>T<br>T<br>T<br>T<br>T<br>T              | Now and what else do we need guys, features,<br><b>Peter</b> have you seen the movie?<br><b>(shakes his head)</b><br>Well who has?<br><b>Philip</b> , what else, incidents or some outstanding special effects or<br>some examples of the actions or...?<br>What about something on the lines as (skriver og dikterer sig selv)<br><i>The special effects include...</i><br>(læser) <i>The special effects include...</i><br><b>Now write</b> that.<br><b>Turn around Georgie,</b><br><b>you're involved here, please,</b> |
| <b>Dialogisk konstruktion</b>   |   |  |  |
| A1v<br>A21<br>A2x2<br><b>A1</b><br>A2f<br><b>A1</b><br>A2<br>A2f<br>A1v                         | 304<br>305<br>305<br><b>306</b><br>307<br><b>307</b><br>308<br>309<br>310               | T<br>T<br>T<br><b>David</b><br>T<br><b>Mario</b><br>T<br>T<br>T        | <i>The special effects include an amazing</i><br>No <b>we</b> are not going to use that again,<br><b>Just give</b> me another word<br><b>Unusual</b><br>unusual sequence<br><b>Extraordinary</b><br>Extraordinary sequence,<br><b>Good!</b><br>(skriver og dikterer sig selv) <i>the extraordinary effects of digital movie<br/>characters</i>   |
| <b>KONTEKSTUALISERING</b><br><b>Dialogisk konstruktion: Metasproglig elaborering (Register)</b> |   |  |  |
| K21<br>K2=2<br>K2=3<br>K2x4<br>K2+5<br>clue<br><b>ch</b><br>K2<br>rpt<br><b>ch</b><br>K1        | 311<br>311<br>311<br>311<br>311<br>312<br><b>313</b><br>314<br>315<br><b>316</b><br>317 | T<br>T<br>T<br>T<br>T<br>T<br><b>GeorgT</b><br>T<br>T<br><b>E</b><br>T | <b>What</b> happens?<br><b>What</b> are the <b>extraordinary</b> sequence of..<br><b>What</b> 's that <i>using physical agility and computer graphics</i> ?<br>'cause they use it there,<br>and then they dodge bullets,<br><b>What</b> sort of bullets were they?<br><b>Ah, middle ones!</b><br><b>How do you</b> describe those bullets?<br><b>How do you</b> describe them?<br><b>Silvery kind!</b><br>They were <b>really fast</b>   |



|             |            |                | <b>TEKSTUALISERING</b><br><b>Dialogisk konstruktion</b>  |
|-------------|------------|----------------|--|
| A21         | 318        | T              | <b>What else can we</b> say about it?  |
| A2=2        | 318        | T              | The colour, the composition, the sound track, very unusual angles, creative, unusually stunning, George?               |
| <b>A1</b>   | <b>319</b> | <b>Georg</b>   | <b>Stimulating</b>   |
| A2f         | 320        | T              | <b>Gorgeous!</b>   |
| A1v         | 321        | T              | <i>unusually stimulating text</i>  |
| A21         | 322        | T              | Now read it all  |
| A2=2        | 322        | T              | Tom, can you read everything, the Context and the Description words, please?   |
| <b>A1v</b>  | <b>323</b> | <b>Tom</b>     | <b>(Tom reads everything on the board)</b>   |
|             |            |                | <b>KONTEKSTUALISERING</b><br><b>Dialogisk konstruktion: Metasproglig elaborering ( Genre/Register)</b>                 |
| K11         | 324        | T              | Now you could talk about the action, performances,   |
| K1+2        | 324        | T              | You could talk about the sound tracks, the dialogue  |
| A2          | 325        | T              | Now we're going to the judgement.  |
| <b>K2</b>   | <b>326</b> | <b>Terry</b>   | <b>Is that the last bit?</b>   |
| K11         | 327        | T              | That's the last bit, yes.  |
| K1=2        | 327        | T              | When you come to the conclusion of a particular movie  |
|             |            |                | <b>TEKSTUALISERING</b><br><b>Dialogisk konstruktion</b>  |
| A2          | 328        | T              | OK, <b>what do you want</b> to say about it?   |
| A21         | 329        | T              | Don't forget..<br><b>what</b> about the judgement that provides a personal response,<br><b>so you can</b> say I or we. |
| A1x2        | 330        | T              | "This was a great movie,   |
| A1"3        | 330        | T              | "this was a terrific movie,  |
| A1"4        | 330        | T              | "this was a state of the arts, action, special effects-movie"  |
| A1"5        | 330        | T              | OK, <b>we'll</b> do that   |
| A2          | 331        | T              | <b>You know</b> state of the arts means?   |
| K2          | 332        | T              | It has <b>really</b> advanced biographic and ideas as well.  |
| clue        | 333        | T              | <i>This state of the arts film text,</i>   |
| A1v         | 334        | T              | this is a phrase, "explore"  |
| A1          | 335        |                | No <b>we don't want</b> that,  |
| A2          | 336        | T              | What, William, I want it from you,   |
| A1v         | 337        | T              | <i>this state of the arts film text</i> was... a pleasure.. was a.. high quality...stimulating...                      |
| <b>A11</b>  | <b>338</b> | <b>William</b> | <b>Entertaining</b>  |
| A1+2        | 338        | T              | <i>highly entertaining and involving.</i>  |
| A1+3        | 338        |                | <i>I recommend it to</i>   |
| <b>ch</b>   | <b>339</b> | <b>Georg</b>   | <b>Computer freaks</b>   |
| <b>ch</b>   | <b>340</b> | <b>David</b>   | <b>Computers</b>   |
| <b>A1+4</b> | <b>338</b> | <b>E</b>       | <b>All ages (dvs. det forslag, der skrives på tavlen)</b>  |

|           |            |              |  |
|-----------|------------|--------------|--|
|           |            |              | (alle mulige uhørlige tilsyneladende skøre forslag fra drengene, stor latter)  |
|           |            |              | <b>TEKSTUALISERING</b><br><b>Dekonstruktion: Procedure</b>   |
| K11       | 339        | T            | <p>We now.. we'd have a lot made into the Description but basically we've reviewed this, we've reviewed these three areas that we use in our response and now on your blank sheet, I think you're perfectly capable of writing one.</p> <p>I want you to go through one of these responses, either of these reviews and I want you to put in your blank list the information from one of those,</p> <p>OK, now, they don't seem to be very straightforward.</p> <p>I'll read one for you or I'll get one of you to read it.</p> <p>They are not set up as clearly and sequential as this</p> <p>There's a lot of comments and comedy and different sorts of things, so you are going to have to fresh out those things appear in those.</p> <p>You know what I'm saying?</p> <p>Use the structure here, cause they've played around with it so like science fiction plays playing around with fiction and time</p> |
| K1+2      | 339        | T            |  |
| K1=3      | 339        | T            |  |
| K1x4      | 339        | T            |  |
| A21       | 340        | T            |  |
| A2+2      | 340        | T            |  |
| K1        | 341        | T            |  |
| A11       | 342        | T            |  |
| A1+2      | 342        | T            |  |
| K11       | 343        | T            |  |
| K1=2      | 343        | T            |  |
| K1x3      | 343        | T            |  |
| K2        | 344        | T            |  |
| A21       | 345        | T            |  |
| A2x2      | 345        | T            |  |
| A2x3      | 345        | T            |  |
|           |            |              | <b>Dekonstruktion</b><br><b>Rekonstruktion</b>   |
| DK1       | 346        | T            | <p>All right, OK Jacob what do you do when you do a film review</p> <p><b>Deconstruct it</b></p> <p>You deconstruct it.</p> <p>And what are you looking for?</p> <p><b>Context, Judgement</b></p> <p>Put them in order</p> <p><b>Context of artistic work, Description, Judgement</b></p> <p>And you're going to find them in here</p> <p>Choose one of these</p> <p>You can use the film review of the ones you've got already</p>  |
| <b>K2</b> | <b>347</b> | <b>Jacob</b> |  |
| K1        | 348        | T            |  |
| DK1       | 349        | T            |  |
| <b>K2</b> | <b>350</b> | <b>Jacob</b> |  |
| A2        | 351        | T            |  |
| (corr)    |            |              |  |
| <b>K2</b> | <b>352</b> | <b>Jacob</b> |  |
| K1        | 353        | T            |  |
| A2        | 354        | T            |  |
| K1        | 355        | T            |  |
|           |            |              | <b>Dekonstruktion</b><br><b>Rekonstruktion</b>   |
| A2        | 356        | T            | Let's just talk about the language features of our own response  |
| DK1       | 357        | T            | What person have we written this in?   |
| <b>K2</b> | <b>358</b> | <b>Frank</b> | <b>3<sup>rd</sup></b>  |
| DK1       | 359        | T            | What about the the judgement   |

|           |            |              |   |
|-----------|------------|--------------|---|
| <b>K2</b> | <b>360</b> | <b>Terry</b> | <b>Tense?</b>   |
| <b>K2</b> | <b>361</b> | <b>David</b> | <b>Past tense</b>   |
| K1        | 362        | T            | Present.  |
| (corr)    |            |              |   |
| DK1       | 363        | T            | <b>What</b> does it say on the review sheet?  |
| ch        | 364        | T            | <b>Look here, guys</b> , this is the <b>important</b> part,   |
| just      | 365        | T            | but <b>if you look</b> at your review sheet, present tense and past tense,                                  |
| DK11      | 366        | T            | <b>Why</b> are we using that?   |
| DK1=2     | 366        | T            | <b>Why</b> are they different?  |
| A2        | 367        | T            | <b>What I want you</b> to do...   |
| DK1       | 368        | T            | What person... what tense?  |
| K1        | 369        | T            | It is in the review you choose  |
|           |            |              | <b>TEKSTUALISERING</b>  |
|           |            |              | <b>Selvstændig konstruktion: Procedure</b>  |
| A21       | 370        | T            | <b>Boys, I want you</b> to write that down, too   |
| A2=1      | 370        | T            | <b>I want you to figure that out as well</b>  |
| K2        | 371        | T            | Any questions about the activity now?   |
| A2        | 372        | T            | <b>OK you can</b> talk to each other,   |
| fg        |            | T            | but <b>you can</b> get on start...  |
| nom       |            | T            | <b>George?</b>  |
| K2        | 373        | T            | <b>Anyone wants any help?</b>   |
| fg        |            | T            | Everyone...   |
| fg        |            | T            | <b>I mean</b> with this...  |
| A21       | 374        | T            | <b>Choose</b> one of the film reviews   |
|           |            | T            | Title, composer, summary  |
| A2=2      | 374        | T            | <b>I want you</b> to put these in the Context.  |
| K1        | 375        | T            | <b>You've</b> now done the deconstruction and the joint construction today.                                 |
| A2        | 376        | T            | Homework will be an individual construction of any film or book or painting or piece of music that you like |
| K2        | 377        | T            | <b>Anyone needs any guidance?</b>   |
|           |            |              |   |