

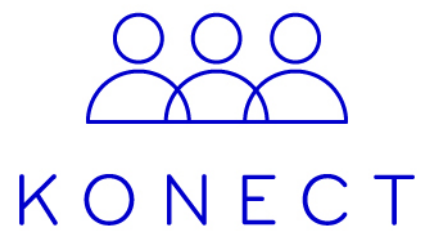
# Case studies

for 21st century primary education

**Melinda Dooly & Vincenza Tadini**







**Case studies for the 21<sup>st</sup> century primary education  
Materials, references and videos**

**Written and edited by Melinda Dooly and Vincenza Tudini**



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**KONECT Case studies  
KONECT Project  
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## **Introduction to the case studies**

### **Melinda Dooly**

The primary purpose in producing this collection of case studies for 21st century primary education teacher education is to provide materials for other colleagues to use in order to promote discussion, reflection and in-depth understanding of key issues facing teachers in 'the information age' of today. Stemming from data and materials produced by the research teams of KONECT, the authors of these case studies take the position that teachers will have a key role in preparing future citizens to be 'e-functional'. Being 'e-functional' entails many areas of competences, apart from digital and linguistic skills, not least of which are the ability to employ multiple literacies in order to work and communicate in multilingual and multimodal contexts. Even as students become increasingly more adept at the use of technology, schools must help them couple these digital capacities with the type of knowledge construction that they will need in an interconnected world in order to 'e-function' effectively, including (but not limited to) critical and reflexive thinking, creativity and problem-solving skills, multilingual and multicultural communicative competences as well as interpersonal awareness that can lead to empathy and better understanding of others who are both similar and different from one's self.

The materials included here aim to elicit thought and discussion for both pre and in-service teachers. The main premise of the activities is that educators' conversations can provide the basis for knowledge transformation, in particular through stimulating meaningful dialogue. We would argue that constructing knowledge, through in-depth discussion with other teachers regarding real contexts and events, can help raise personal awareness and foster better understanding of our own lives as professional educators. Scholars have long stressed the role of extended, cohesive dialogue for more participative and productive engagement in the learning process (cf. Barnes, 2010; Mercer, 2007), in particular through student-teacher discussion (cf. Berliner, 2001; Larrivee, 2000; Deng & Yuen, 2013; Love & Simpson, 2005).

Penlington (2008) puts emphasis on "the process of practical reasoning" (p. 1305) as a "tool for analysis" (Penlington, 2008, p. 1306) for teacher development because it places more prominence on "decision-making processes and internal resources that underpin and shape teacher practice" (Ibid., p. 1306). This is where discussion of selected cases can play a role. Case studies have long been used in professional formation – in particular in business schools and law but they are equally applicable to any discipline (such as teacher education) in order to foster student exploration of how theoretical concepts learnt in class might be applied to real world situations.

The materials have been designed with a 'typical', face-to-face teacher education course in mind. That is, the materials provide input and discussion questions and activities that provide a framework for analysis which can be done individually or in groups. However, it is

recognized that these materials will inevitably be adapted to meet singular contexts of each teacher educator or that they may even serve as a tool for self-study. In the spirit of open education resources (OER), we encourage users to adopt and adapt the ideas put forth here in order to best fit their own needs. The only limitations are the use of the videos due to privacy issues<sup>1</sup>.

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<sup>1</sup> To request access to the videos that accompany these case studies, please go to the [konectproject.com](http://konectproject.com) website: Case studies



## Case study 1: 'How can we help?'



Authors: Melinda Dooly and Vincenza Tudini

**Topics of interest in this case study:** project-based learning and its design, developing empathy and socio-political awareness with young learners, dealing with sensitive issues

**Profile of students in video case study:** 7 years old, 2<sup>nd</sup> grade.

**Context of case study:** This case study is about a project which led to fund raising for 3 Syrian refugee families. You are asked to first view the video and then reconstruct how you think the project was designed, based on the guiding question questions below.

### Activities

1. Watch the video.



2. Use these questions to 'reconstruct' the project design:

- 1) How many steps or phases are in the project and what was their main purpose?
- 2) How long do you think each phase lasted?
- 3) To which subject/s do you think each phase was relevant?
- 4) What are the likely major learning and development outcomes?
- 5) What tools and technologies were involved?
- 6) Compare your answers with the teacher's original plan? (see summary below)

- 7) Discuss with colleagues what you see as the unique aspects of this project and how you might replicate it in a setting you're familiar with (consider grade level, target language competence of students, school equipment, etc.)
- 8) Two languages were used in this project as languages of instruction (Catalan and English), though there were other languages spoken in the classroom. When do you imagine one or the other was principally focused? Compare your answers with what the teacher(s) did in the classroom (below).
- 9) According to most summaries of required 21<sup>st</sup> century there are at least four key competencies that citizens need: critical thinking, communication, collaboration and creativity. Do you think that this project addressed them? Why or why not?

### **Suggested final activities:**

- 1) How would you improve or expand this project? What other technologies might you use? How would you bring in more communicative activities aimed at a wider audience than the immediate school community?
- 2) What are the main challenges in carrying out this type of project? What solutions do you propose (age level, proficiency, developmental stage, dealing with sensitive issues such as war)?
- 3) Of the emergent themes in this case study (project-based learning and its design, developing empathy and socio-political awareness with young learners, dealing with sensitive issues etc) ask your students to research a theme of interest and carry out more in depth research to share with their classmates.

### **Suggested reading:**

- Buck Institute for Education (2009). *PBL starter kit: To-the-point advice, tools and tips for your first project*. Introduction chapter free to download at: <http://www.bie.org/tools/toolkit/starter>
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- Mitchell, S., Foulger, T. S., Wetzal, K., Rathkey, C. (2009). The negotiated project approach: Project-based learning without leaving the standards behind. *Early Childhood Education Journal*, 36(4), 339-346.

## Answers (Reconstructed design)

- 1) How many steps or phases are in the project and what was their main purpose?
  - 6 phases: 1- introduction to one of the topics of study (3 dimensional geographic shapes; 2 – becoming familiar with necessary lexicon in target language (through song and labelling of group tables, complete with models of different 3 dimensional shapes such as cylinder, square, etc.; 3 – students are introduced to idea of creating products from shapes and how to market them (slogans, prices, etc.); 4- students are taught how to use 3D printers; 5- students create a selling campaign for the school; 6-students are prompted to use the money they raise to help others (in this case, four Syrian refugee families).
- 2) How long do you think each phase lasted?
  - Each phase was between 2 to 3 weeks.
- 3) To which subject/s do you think each phase was relevant?
  - There was some overlap; much of the main content was worked on through a transdisciplinary fashion (e.g. students would work on understanding and creating shapes and turning these into products in the Arts & Crafts class (which was taught through English); they were introduced to the topic of the Syrian war through English and Social Studies, etc.
- 4) What are the likely major learning and development outcomes?
  - Target language: Short presentations (to explain the campaign in Catalan to the rest of the school); use of written English for campaign posters; Listening comprehension (videos made by Syrian refugees), etc.; explanation of project to wider community (in English and Catalan)
  - Geometry: Understanding three dimensional shapes; volume, etc.
  - Arts & Crafts: representing volume, the use of different shapes to create new figures and products, etc.
  - Interpersonal competencies such as empathy, socio-political understanding; intercultural awareness, etc.
- 5) What tools and technologies were involved?
  - Computers (Canva digital posters); 3D printers; videos
- 8) Two languages were used in this project as languages of instruction (Catalan and English), though there were other languages spoken in the classroom. When do you imagine one or the other was principally focused?
  - There were two main teachers in the classroom during this project (the arts and crafts teacher and the EFL teacher). The arts and crafts class is taught through English, however the intervention between the 'regular' arts and crafts teacher and the students was always in Catalan. Students were encouraged to use English (expected for short answers to routine questions, when signing the target songs and when naming lexicon learnt in English). Other languages (Spanish, Catalan) were used by the students in the day-to-day interactions with peers and at times with the teachers although they

were encouraged and often succeeded in short exchanges in the target language. Students designed, practiced and reproduced short presentations, videos and other types of interactions with specific target audiences in English (e.g. visitors to the classroom; explanations of campaign posters to news reporters, etc.). Listening comprehension was promoted through specially made videos sent to them by the Syrian children to whom they donated the funds they earned during the campaign (over 800€).

## Case study 2: Peer evaluation and public speaking with young language learners



Authors: Melinda Dooly and Vincenza Tudini

**Topics of interest in this case study:** peer evaluation, presentation skills, use of plurilingual resources in the language classroom, language teacher scaffolding strategies

**Profile of students in video case study:** 7 years old, 2<sup>nd</sup> grade.

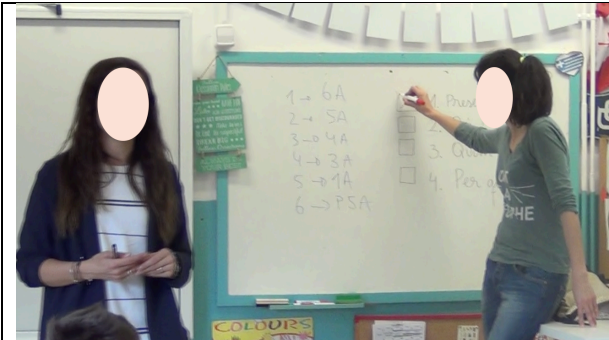
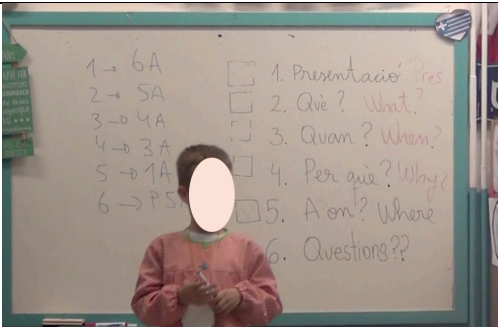
**Context of case study:** Students have devised and delivered a brief presentation aimed at presenting a fund-raising campaign for local Syrian refugee families which they will present to the other classes in the school. In the video you will watch, they are practicing their presentations in front of their classmates and two teachers.

They have been told they should include specific parts of the presentation: 1) an introduction of themselves and the project; 2) An description of what they are doing and the different activities they are carrying out; 3) An explanation of when they will be selling their products to collect money; 4) They reason they are raising funds (the rationale for the project). In the second video you will watch, they have added *where* they are collecting funds (where their stands for selling their products will be located).

The two videos show the students doing a peer evaluation of the group that has just completed their presentation.

### Activities

1. Watch the 2 videos carefully

	
Video 1	Video 2

2. Answer the following questions:

- 1) In video 1 who leads the activity?
- 2) What language/s does the teacher use and when?

- 3) What languages are the students using and how? (e.g. complete sentences/short answers etc);
- 4) Is there evidence of student comprehension in the target language (English) of complex ideas? If so identify at least one example.
- 5) What strategies do you see of for scaffolding by the teacher of the target language comprehension and/or target language use?
- 6) Turning to video 2, do you notice any differences in what is written on the board (different from the content on the blackboard in video 1)? What has changed? Why do you think this change has occurred?
- 7) In video 2, who leads the activity?
- 8) Do you see critical thinking being developed? If so, how? If not, what do you think can be done to support development of critical thinking?
- 9) Communicative skills involve being able to use language in a manner appropriate to the context, in this case public speaking. Do you think this peer evaluation is a successful activity for promoting presentation skills to 7 year olds in a foreign language? Why or why not?
- 10) At times the teachers switches to the L1. Do you think this is appropriate? Justify your answer.

#### **Suggested final activities:**

- 1) In small groups, discuss which of the 21<sup>st</sup> century competencies (if any) you think that this project addressed. Identify moments in the clip that support your answers. Discuss how you might enhance these moments for even further development. Share your answers with the rest of the class.
- 2) Following this example, design your own peer evaluation session, based on a different communicative event that students might need in their professional future (e.g. taking part and/or leading a videoconference meeting).
- 3) Of the emergent themes in this case study (peer evaluation, presentation skills, use of plurilingual resources in the language classroom, language teacher scaffolding strategies, etc) research a theme of interest and carry out more in depth research to share with your classmates.

#### **Suggested reading:**

- Carless, D. (2012). *From testing to productive student learning: Implementing formative assessment in Confucian- heritage settings*. London: Routledge.
- Chapman, C., & King, R. (2012). *Differentiated assessment strategies*. Thousand Oaks, CA: Corwin Press.
- Elsner, D. (2011) Developing multiliteracies, plurilingual awareness and critical thinking in the primary language classroom with multilingual virtual talking books. *Encuentro* 20, 2011, 27-38.
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### ***Case study 3: Pasta every day***



Authors: Melinda Dooly and Vincenza Tudini

**Topics of interest in this case study:** Scaffolding listening comprehension; eliciting ideas in the target language; ‘teacher talk’

**Profile of students in video case study:** 7 years old, 2<sup>nd</sup> grade.

**Context of case study:** This case study is complementary to case studies 2 and 3 (above) and is best completed after going through the first two. As is explained in the other case studies, the learners are taking part in a project where children are devising and creating products to sell in order to collect money to help four Syrian boys and their families. In this case study, the young learners are being presented with information and input, through different videos (in English) to familiarize them with and help them understand the situation of the four Syrian boys.

The aim of this lesson is to make these young learners aware of the difficulties the Syrian boys, as refugees from a war, have encountered and continue to endure and to elicit ideas of how they might help.

The students have just seen a video about the four Syrian teenagers and their daily lives in a refugee camp in Greece. Before that, the students have viewed images of war-torn Aleppo, Syria, which left the children quite moved. At this point the teacher begins to elicit ideas about how they might be able to help the four Syrian teenagers. She eventually links this to the opportunities offered by a new 3D printer that has just arrived at the school. She also uses strategies to promote understanding of the Syrian teenagers’ plight.

### **Activities**

1. Watch the video carefully. There are moments when the students speak their L1 but it is not relevant to the questions if you do not understand what the students are saying.





2. Answer the questions related to the video.

- In this video, what does the teacher do to get the children to relate their own reality to that of the Syrian teenagers?
- What topics does she focus on?
- What types of questions does she ask?
- Is there any repetition?

3. Can you see evidence that the students comprehend complex target language? Where exactly in the video? Explain your answer.

4. Is there evidence of higher order thinking skills in the children? Where in the video? How is this elicited by the teacher?

5. Does the teacher insist on the use of the target language when eliciting responses? Is this appropriate in your view? Why/why not?

6. At times, the teacher uses the students' L1 in her own talk. When does she use it and for what purpose? Would you do it the same way or differently?

7. Most advocates of project based learning suggest that children should be able to decide what they want to learn and how. In this case the teacher has already decided the project output (products from the 3D printer to sell to raise money). What are the strategies she uses to orient the students in that direction? Do you feel that this is a truly student-driven project-based or is it more teacher-fronted? Argue your case.

### **Suggested final activities**

- 1) How would you improve or expand this project? Can you suggest a different technology and related project to support the Syrian refugees? Do you have an alternative suggestion for using the 3D printer?
- 2) What are the main challenges in carrying out this type of project? What solutions do you propose? (consider the age level, proficiency, developmental stage of the students, dealing with sensitive issues).
- 3) In a group, write a brief report on higher order thinking skills of young learners working in a foreign language. What are the challenges and rewards of promoting reflection and deep thinking through multiple languages?

### **Suggested reading:**

- Barba, J. (2017). **EXPRESSART: A project-based language learning experience**. *Bellaterra Journal of Teaching & Learning Language & Literature*, 9(4), 59-81.
- Dooly, M. (2010) Their hopes and fears: A catalyst for project-based language learning. In M. Dooly (ed) *Their hopes, fears and reality: Working with children and youth for the future*, pp. 99-132. Bern/New York: Peter Lang.
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#### ***Case study 4: “Eko is strong”***



Authors: Melinda Dooly and Vincenza Tudini

**Topics of interest in this case study:** Intercultural awareness development in a foreign language classroom; transdisciplinary studies; Content and Language Integrated Learning (CLIL), motivation

**Profile of students in video case study:** 7 years old, 2<sup>nd</sup> grade.

**Context of case study:** This case study is complementary to case studies 2 and 3 (above) and is best completed after completing them first. As you’ve seen in the other case studies, this is a project where children are creating products to collect money to help four Syrian boys and their families. The young learners have been presented with information and input, through different mediums of communication, to familiarize them with and help them understand the situation of the four Syrian boys. The students have seen three videos: a video the boys made while living in a refugee camp in Greece, a video in which the boys sing a rap song they wrote about their situation (sung in English, Spanish and Catalan) and personalized videos which were recorded in Greece by the Syrian boys specifically for the students in this class. Through these different mediums, the students have been made aware of specific features and difficulties the Syrian boys, as refugees from a war, have encountered and continue to endure. The students are aware that the four boys currently do not have a home, they live in a refugee camp, and they have learnt about their daily lives in the camp. After finding out about the four boys, the young learners asked the teacher to play the Syrian boys’ rap song video as background music to their activities in other classes.

In this class, the young language learners are writing personalized letters to the four refugee boys in the camp.

#### **Activities**

1. Watch the video carefully.



## Video 1

### 2. Think about and answer these questions:

- How are the children experiencing the target language present (in the background) in this video (e.g. note seconds 14, 20, 59)?
- For what purpose are they using the target language? Do you think using the target language in this way has an authentic purpose for them?

### 3. Replay the video and listen to the music at second 59 when a young boy is singing along to some of the words of the rap song (although he does not do so accurately): “Eko is strong, Eko is strong”.

- Do you think this spontaneous, individualized engagement with the Syrian boy’s song is a positive learning outcome?
- Do you think this singing should have been picked up by the teacher and formalized as part of a lesson? Or is it simply better to allow students to participate spontaneously, enjoying the input without any set learning goals?
- Discuss your answers in small groups and then share with the rest of the class.

### 4. You are asked to watch a video of a rap song produced and edited by the young boys in an ad hoc camp in Greece. Known as EKO Station, it is an unofficial camp in Greece which

sprung up as a result of Macedonia closing its border with Greece. Because it is unofficial there are no government services or support for refugees. The owners of the gas station have allowed the refugees to make a camp there, and, unlike other camps which are very isolated, refugees in this camp have easy access to the gas station store and facilities. Many volunteers have gone there to work as teachers and organizers, including one of the teachers from the project explained in these case studies. As it has already been mentioned, four young men from Eko created a rap video that includes the use of Spanish, English, Arabic and Catalan.

This video was one of the resources used to introduce the young learners in Catalonia, Spain, to the plight of the four young men.

Watch the video and note the words (chorus in Spanish and English rap verse provided below).

Discuss in small groups if you think the language is too complex for this age and language level. How would you use this type of FL input with students of this age?

5. Note the items on the children's desks (e.g. seconds 39-43, 50, 1 minute 6 seconds) and answer these questions:

- How do you think these items are related to the refugee project?
- From a language perspective, what kind of learning can take place through this type of activities?
- From an arts and crafts perspective, what kind of learning can take place?
- From a geometry perspective, what kind of learning can take place?

6. Note the messages the children have written (eg. minutes 1.16, 1.27, 1.35). Apart from the written language production of these children, do you see evidence of development of empathy towards others unlike themselves? Explain your answer.

7. What is the activity the boy is engaged in from 0.56 to 1.01? Hint: look at the beginning and the end of the video, paying particular attention to the hairstyle of one of the refugee boys. Do you think this is evidence of development of empathy toward others in this young student? Explain your answer.

### **Suggested final activities:**

1. Discuss in small groups: which of the 21<sup>st</sup> century competences are being addressed and how? (refer to this text: <http://www.p21.org/our-work/p21-framework>). What would you do to improve and expand on the activities presented in order to ensure assimilation of some of the 21<sup>st</sup> century competences? Choose at least one of them and devise a lesson plan that integrates language learning and that competence.
2. Is there an appropriate way to measure development of empathy and intercultural competence in 7/8 year olds using a foreign language? Devise an assessment framework and present it to your classmates.
3. Of the emergent themes in this case study (development of intercultural awareness in a foreign language classroom, transdisciplinary studies, Content and Language Integrated

Learning (CLIL), motivation, etc) choose a theme of your interest and carry out a more in depth research to share with their classmates.

### **Suggested reading:**

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- Cuestas, A. (2013). Using Skype in a primary class: A case study. *Bellaterra Journal of Teaching & Learning Literature*, 6(2), 49-68.
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### **Lyrics to chorus and rap verse in English**

Spanish chorus:

Queremos un mundo donde quepan muchos mundos

Un mundo libre donde juntos poder amar, poder soñar, poder luchar, poder cambiar este mundo otra vez

[We want a world where all worlds fit

A free world where together we can love, dream, fight, change this world again]

English rap verse:

I spent my life from war to war

I hope one day I cross the world

In our heads we dream new world

Lift everybody your arms and shout:

Eko is big community, really close to Vasiliki  
People come and sing this song and join us ask for freedom.

Eko is strong, Eko is hope, everybody Eko make some noise.  
Eko is life, Eko is unity, everybody Eko dance for one more community.

### ***Case study 5: Bridging content knowledge (concepts) through languages***



Authors: Melinda Dooly and Vincenza Tudini

**Topics of interest in this case study:** Content and Language Integrated Learning (CLIL), translanguaging, self and other-repair

**Profile of students in video case study:** 7 years old, 2<sup>nd</sup> grade.

#### **Context of case study:**

In this video, students are being 'interviewed' about previous lessons where they had been first introduced to a 3D printer and 3 dimensional shapes. In these lessons they were learning the difference, through the use of artwork, between two dimensions, such as drawings, and artwork in three dimensions, such as pottery. The teacher conducted focus group interviews with students to get their opinion of what they were learning, and to elicit ideas about what to do with the 3D printer. This leads to discussion about geometric shapes which have been addressed both in the English and the Arts and Craft class.

#### **Activities:**



Watch the video and then consider these points:

1. There is an abrupt change in language by the teacher at a certain point during the discussion. Why do you think one language is used rather than the other in each part of the discussion? Who decides the language to be used?



2. Do you see evidence of peer scaffolding of the target foreign language (English) in the first part of the video?
3. Is there evidence of creative use of the target language? What is the student doing that supports your argument?
4. Are there examples of English used in the second part? When and why do you think they are used?
5. Discuss with your classmates whether you think this is the appropriate way to get students to discuss difficult concepts. Or should the students be nudged to use more English in their response, no matter how complex the response? Explain your answer with studies that support your answers.
6. Compare the talk patterns between the first and the second part of the video. What different patterns of talk do you observe? Is the format of the second part promoting any 21<sup>st</sup> century competences? (e.g. team work). Explain your answers. You can consult these text on 21<sup>st</sup> century comptences if needed: <http://www.p21.org/our-work/p21-framework>.

### **Suggested final activities:**

1. Do a literature review (expanding on the suggested reading below) on translanguaging with young learners and discuss your findings with your class.
2. Debate for and against translanguaging in a foreign language context (eg. teaching English as a Foreign Language using different languages during the interactions with teacher-student; student-student, etc.).
3. Of the emergent themes in this case study (Content and Language Integrated Learning (CLIL), translanguaging, self and other-repair, etc) choose a theme of interest and carry out more in depth research to share with your classmates.

### **Suggested reading:**

- Bradley, J., Moore, E. Atkinson, L. & Simpson, J. (2018). Translanguaging creativity: creating spaces for the visual and the audible. *Language and Intercultural Communication (Special Issue)*, 18 (1), 54-73.
- Cummins, J. (2008). Teaching for transfer: Challenging the two solitudes assumption in bilingual education. In J. Cummins & N. H. Hornberger (Eds.), *Encyclopedia of language and education: Vol. 5. Bilingual education* (2nd ed., pp. 65–75). Boston: Springer Science+Business Media.
- Martínez-Roldán, C.M. (2014). Translanguaging practices as mobilization of linguistic resources in a Spanish/English bilingual after-school program: An analysis of contradictions. *International Multilingual Research Journal*, 9 (1), 43-58, DOI: 10.1080/19313152.2014.982442
- Moore, E. (2018). *Teaching in and for plurilingualism in the 21st century. A resource for teachers and teacher educators*. Barcelona: KONECT Teaching Materials.
- Moore, E. & Vallejo, C. (2018). Practices of conformity and transgression in an out-of-school reading programme for ‘at risk’ children. *Linguistics and Education*, 43, 25-38.

- Piller, I. (2016). *Linguistic diversity and social justice: An introduction to applied sociolinguistics*. Oxford: Oxford University Press.
- Ünüstel, E., & Seedhouse, P. (2005). Why that, in that language, right now? Code-switching and pedagogical focus. *International Journal of Applied Linguistics*, 15(3), 302-325.

**Translation of teacher's questions & students' answers in Catalan (words in bold in English in the original version)**

Teacher (T), Sheila 1 (S1), Sheila 2 (S2), Victor (V) and Pau (P)

T: Qui ens pot explicar què estem fent des **d'arts and crafts**? Què estem fent aquests dies? Què hem començat a fer? Sheila?

*T: Who can explain what we are doing in arts and crafts? What have we started doing? Sheila?*

S1: Hem fet dibuixos amb la plastelina, i ... però els dibuixos no eren aplastats, eren de volum.

*S1: We have done drawings with plastecine, and ... but the drawing were not flat, they had volume.*

T: A veure, vam ser dibuixos a plastelina?

*T: Let's see, we were doing drawings in plastecine?*

All: Nooo

T: Què eren, Victor?

*T: What were they, Victor?*

S1 starts to answer: eren ...

S1: they were ...

Then V starts to answer, the teacher interrupts him: Espera un moment, vol contestar la Sheila. Què eren?

*T: Just a moment, Sheila wants to answer. What were they?*

S1: eren ... eren ... ahhhh...

*S1: They were ... they were ... ahhh...*

T: Victor?

V: Eren formes 3D.

*V: They were 3D shapes.*

T: ahhh. I què són formes 3D? Sheila?

*T: ahhh... and what are 3D shapes? Sheila?*

S2: Què tenen tres dimensions.

S2: They have three dimensions.

T: I us en recordeu quines són les tres dimensions?

*T: And do you remember what the three dimensions are?*

S: una mica

*S: A little*

T: Una mica eh ... quan vam començar no us en recordaveu perquè de fet no hem fet això però ara que hem parlat amb la Mònica la **teacher** Mònica i amb mi en **arts and crafts** ... quines serien les tres dimensions? Pau?

T: *A little, huh? When we first started you didn't remember because in fact we had never worked with this before but now that you've talked with Monica, teacher Monica, and with me in arts and crafts ... what were the three dimensions? Pau?*

(S2 whispers to S1: Jo sé les tres; S1: jo també)

*(I know the three ... so do I)*

P: ehmmmm

S2: Alçada, l'amplada i la profunditat

S2: *Height, width and depth*

T: Quan diem que ... perquè una pregunta ... un cercle, **a circle**, tenia dues dimensions o tres?

T: *When we say ... just a question .. a circle, a circle, does it have two or three dimensions?*

All: Dues

A: Two

V: Dues

V: Two

T: I quines son les dues dimensions d'un **circle**? Victor?

T: *And what are the two dimensions of a circle? Victor?*

V: alçada i amplada

V: *Height and width*

T: Alçada i amplada ... i d'un **sphere** ... una esfera? quines dimensions té un **sphere** Pau?

T: *Height and width .. and of a sphere ... a sphere? What are the dimensions of a sphere Pau?*

P: profunditat

P: *depth*

T: Uh hum

S2: Profunditat, alçada i amplada

S2: *Depth, height and width*

T: Exacte, o sigui que ... la circle or l'esfera, quina té tres dimensions?

T: *Exactly, o that is .. the circle or the sphere, which has three dimensions?*

All: L'esfera

All: *The sphere*

T: I sabeu d'alguna **3D shape** més? La podeu dir en català o en anglès com voleu. Victor?

T: *And do you know of any other 3D shape? You can say it in catalan or English which you prefer. Victor?*

V: **cube**

T: **A cube** ... Shiela?

S2: **pyramid**

T: **Pyramid** ... Pau?

P: **cone**

T: **Cone** ... alguna més? ... **Yes?**

T: *Another one?*

S1: **cube**

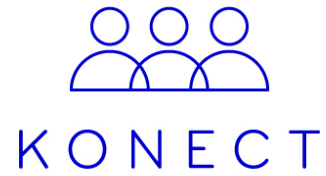
T: **Cube** ... sí

T: **cube** ... yes

V: **I said me ... I'm said cube**

T: **Yeah you said cube but there's no problem.**





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