Disseminating Good Practice

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with contributions from Dyslang pilot course participants
Dyslang Module 11 – Disseminating Good Practice
Edited by Jill Fernando and Dee McCarney

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Module 11 - Disseminating Good Practice

Aims and objectives

The purpose of this module is to share examples of good practice to help teachers and other educational professionals to support their dyslexic, multilingual learners.

Learning outcomes

By the end of this module, you should:

• Acquire increased knowledge of some effective and diverse strategies for working with dyslexic, multilingual learners
• Be better equipped to share aspects of good practice with your colleagues

Introduction

During the early stages of the Dyslang project, a needs analysis questionnaire was developed and distributed to potential pilot course participants. This asked questions about respondents’ existing knowledge of dyslexia and multilingualism and also asked them to identify areas that they would like the course to cover. A number of respondents said that the course should provide the opportunity for course participants to exchange ideas and experiences.

Module 11 addresses this suggestion by providing a range of activities that course participants have found to be effective (or think would be effective) when working with dyslexic, multilingual students in the language classroom. While course participants have different professional roles and work in a range of institutions and contexts, it is likely that all will be able to find activities in this module which they feel could be used or adapted to enhance their own teaching/classroom support.
11.1 Good practice for dyslexic, multilingual learners in the language classroom

It is widely agreed that dyslexic learners benefit from teaching which is multisensory and structured into small, scaffolded steps which build explicitly on previous learning. They require teaching which offers plenty of opportunities for practice and overlearning and teachers who create a non-threatening environment in which all learners can experience success. It is often stated that good practice for dyslexic learners is good practice for all learners so it is not surprising that these features will also be helpful for multilingual learners.

An Ofsted report on good practice (Identifying good practice: a survey of college provision in English language and literature, and modern foreign languages, 2009) stated that the most effective modern foreign language teachers were those who were able to place language in a stimulating cultural context and who succeeded in helping learners to remember what they had learnt. They used a wide range of activities which engaged learners, encouraged them to develop acting, reading and listening skills and to gain a broader interest in foreign languages and cultures.
11.2 Activities for developing intercultural competence and promoting additive bilingualism

11.2.1

In my recent placement at an independent school, students in the Year 9 Spanish class were put in pairs to read texts in Spanish about an aspect of Christmas/New Year celebrations in Spain. Some key vocabulary had been taught previously. Each pair had a different text on a different aspect, which was differentiated for ability, to read. They had to explain the information to the rest of the class in English. After sharing the information from the text, students were asked to compare what the Spanish eat/drink/do with their own countries as some of the students spoke English as an Additional Language. They gave their opinions about such customs as eating 12 grapes at midnight on New Year’s Eve. As consolidation and an Assessment for Learning activity, I prepared a quiz at the end on all the cultural information shared to check their understanding, with true/false statements to correct if false, and other questions, which they enjoyed. This promoted an understanding not just of Spain but also acted as a springboard for sharing the customs of the English and international students in the class.

( Colette Dodge)

11.2.2

Let students connect each topic to their own real world, e.g. when talking about clothes, include words for traditional clothes such as sari or hijab into the vocabulary list. Choose a variety of pictures of people from different cultures rather than focusing on the white-European stereotype.

(Karin Raffa)

11.2.3

One way for developing intercultural competence is the use of Sport in the classroom/school. London 2012 showed that sport can break down barriers and can be an excellent way of cementing friendships between different cultures. Pupils could be encouraged to learn a sport which is indigenous to the country from which one or more pupils originate. For example, if a French pupil comes to a Scottish school then the pupils could learn ‘la pétanque’, a ball sport related to the English
sport ‘bowls’ and the Italian game ‘bocce’. Similarly, sports day in schools could be made multicultural. Games and sports from different countries could be played. Before the sports day, pupils could be put into teams from different countries and tasked with finding out information about that country. They could be encouraged to wear the colours of that country on sports day and use the language of the country to cheer on their team mates etc.

(Rosalind Bell)

11.2.4

Teaching the colours: as homework, each student was given a colour and was asked to carry out internet research about a country or countries that use that particular colour as a symbol/landmark or in their national costumes. Some examples they came up with and put into Spanish included:

a. Los taxis en Nueva York son negros (New York taxis are black)

b. El símbolo de Irlanda es el trebol, es verde (The symbol of Ireland is the shamrock, it’s green)

c. En India hay una ciudad azul, se llama Jodhpur (In India there’s a blue city called Jodhpur)

d. Los mojes budistas del Tibet llevan ropa de color naranja (The Buddhist monks of Tibet wear orange-coloured clothes)

(Gina Pitches)

11.2.5

As I work in a Primary Foundation Phase class, the example would need to be linked to their level. Previously, when working on the class theme of space, I left a letter in the classroom saying that the pupils needed to go to the adventure playground. When they arrived, they found an alien toy. We took her inside and when we started to ask her questions, we realised that she could only speak Punjabi. The children were encouraged to think of questions to ask the alien about herself and our Punjabi speaking pupils then helped us to ask the questions and retell the answers to us. We had a Punjabi home language support worker “acting” as the alien voice.

(Rhianne Bradshaw)
11.2.6

To develop intercultural competence and promote additive bilingualism, I would:

a. introduce regular activities about countries of origins and specific cultures (e.g. Christmas / festivities / traditions / costumes / history and food)

b. promote a culture of ‘experience sharing’ in the classroom

c. encourage reading international texts / authors to develop a sense of independent learning and create curiosity about different countries / cultures

d. discuss international celebrities (from scientists / intellectuals to pop / cinema icons and footballers) and I would ask students to propose names

e. promote awareness of diversity and encourage tolerance and an understanding of it

f. ask students to describe a winter (or summer) typical day in the life of a boy / girl of their age, living in ... (use examples of countries represented in the classroom, e.g. Poland / Somalia etc.)

g. ask students to work in small groups and research climate / habits / clothes / locations in different countries and prepare posters / presentations to share with the rest of the class. The groups should be organised so that students have to research countries they are not familiar with and then discuss their findings in open forum, at the end of their presentations.

(Debora Quattrocchi)

11.2.7

I have used a writing activity involving how different letters in different languages create different sounds.

Using Italian and French and Dutch speakers, we have looked specifically at how soft ‘c’ and soft ‘g’ have developed in the English language as well as their counterparts hard ‘c’ and hard ‘g’. We then invited the bilingual student to demonstrate how this would be achieved in their language. Questions were asked if there were parallels or differences.

The students were then asked to create sentences in English using soft ‘c’s (then soft ‘g’s) and the same in their language and each to be read out in class.

(Laura Baytun-Coward)
11.2.8

Choose a topic and provide lined paper for all students. Select a topic and ask students to write for 10 minutes in their home language. Students who only speak English or can’t write in their home language would do this in English.

Depending on the number of non English scripts, try to pair up a home language student with an English writer and a script that is not their L1. For example, an Urdu and an L1 student could be looking at a script in English and in Arabic.

The L1 student would not be able to understand the writing, but could study it closely and try and ask questions about it. For example, why don’t you write on the lines, how many letters do you have in your alphabet, what does this mean…? Maybe the L1 student could learn how to write their name in another language.

If the Urdu speaker cannot write quickly and accurately in English, this kind of activity can raise awareness of the differences, perhaps difficulties, the L2 learner faces. It also places a lot of value on sharing the home language and the challenges learners have in learning another language. (Gillian Reynolds)
11.3 Taking learners’ learning preferences into account

11.3.1

When I teach Year 4 literacy, I have a group of 14 students who have been streamed according to their ability and this group encompasses several dyslexic students, some monolingual, some plurilingual, some diagnosed and others being screened, as well as lower ability students and a child with dyspraxia.

The start of every lesson is a brief explanation of the learning objective, followed by a demonstration and some form of student interaction that takes a physical form; a game, movement, role-play, to reinforce the concept. Using Collins Literacy on the interactive whiteboard allows individual lessons to incorporate both visual and auditory imagery easily.

The children then generally have a group activity which is discussion-based. The written learning activity is normally timed so that it is broken into manageable chunks and is differentiated by outcome for those who really struggle to put pen to paper. Often the written activity includes some form of diagram, labelling, illustrating in order to minimise written repetition but reinforce learning. The activity finishes with a plenary led by the children.

Every lesson is a 2 way process and I adapt according to the children. It is really important to be flexible and adaptable!

(Laura Kling)

11.3.2

Tips for adapting your teaching style to suit a kinaesthetic learner.

1. Lots of gesture and being animated in class to hold the student’s attention.
2. Include drama and performance in role play activities, using props.
3. Provide alternatives for writing eg a comic strip option for a dialogue.
4. Cutting up sentences into phrases or clauses to then rearrange for word order, or letters for spelling. Cut up text to arrange in paragraphs.
5. Getting out of seat opportunities eg hand out homework, mingling activities such as ‘find someone who’, or TPR type activities including actions.
6. Use of SMART board and games-activities on websites such as activiscope (http://www.activiscope.com) or linguascope (http://www.linguascope.com/) that need ‘doing’. Used a flyswat to hit the whiteboard (not SMART!) in vocabulary games, rather than just point.

(Colette Dodge)

11.3.3

I have a French mother-tongue student, male, in my Year 4 class. He has been schooled 100% in English and has dyspraxia. He loves to fidget, move, sing, touch and fiddle. When teaching vocabulary, I use a range of activities, depending on the words, learning outcome etc.

a. To teach him a vocabulary list I would give him labels to stick on the objects (if at all possible!) and ask him to find the object when I call it out.

b. I would pair him up and ask the pair to call out words for the other to find/touch/stand next to, to give him a chance to read aloud himself.

c. Ultimately, I would give him a list of pictures and the vocabulary and ask him to link them with coloured lines, speaking as he did so.

d. If he needed to learn to spell them I would give him plasticine to model the tricky ones, and colour in patterns in the words to help him visualise.

(Laura Kling)

11.3.4

I tend to use prompts such as food, drinks and items of stationery and scatter them around the class. Then I ask the students to bring me the items. So I would say: “Mi dai la penna per favore?” (Can you please give me the pen or X, etc.) . Students have to identify the items, look for them around the class and bring them to me. After a few examples they can rearrange the items and ask each other. Moving around the class is an integral part of this activity and students generally enjoy associating movement to learning. I can change my request to ‘I would like … / Bring me … etc to introduce more structures, according to the level of the class.

(Debora Quattrocchi)

11.3.5

When teaching new French vocabulary, two different actions could be used to represent the masculine or feminine form. For example, a ‘flick of long hair’ could be used to symbolise the feminine form and the masculine form could be represented by the teacher extending their arm and tensing their muscle with their hand in a fist shape in a typical ‘muscle/macho man’ action. The use of these masculine and feminine actions appears to be effective in helping the students to remember.

(Alexandra Isherwood)
11.3.6

One pupil I am teaching at present is a kinaesthetic learner. This pupil loves sport, competition, challenges and does not like sitting still for long periods of time. The pupil finds it difficult to concentrate for a period of time without making any movement. The pupil prefers the “hands-on” approach rather than listening to a teacher explaining what to do. This pupil would much rather figure things out for themselves. Asking this pupil to sit down and memorise vocabulary is a non-starter so in order to help this pupil I have tried several strategies.

The pupil had a three minute talk to do on themselves. They prepared the talk but they were finding it very difficult to learn the vocabulary. They could not focus on it long enough to retain the words. The pupil loves basketball so I allowed them to go to the gym hall when it was not being used and dribble a basketball in time to their speaking out loud of the vocabulary. This had a marked effect on the pupil’s learning. They were able to get into a rhythm where the basketball was moving in time to the words spoken. Every time the pupil got a sentence correct they were allowed to reward themselves with a go at shooting a basket. I have used this method several times as I find it works if the pupil has a lot of vocabulary to learn for a speaking test or writing test.

Another way to engage this learner in vocabulary learning is through classroom games with peers. I use a lot of games when teaching pupils vocabulary i.e. lotto and variations of lotto, tap the board, Simon says, Kim’s game, against the clock etc. The learning becomes more competitive, the pupil focuses and they enjoy the learning.

I also like to do class competitions. At the moment I am doing a translation game. Every week pupils are given five words to learn in French and in English over the course of a week. I then do a vocabulary test and choose ten of the words. The results are kept and at the end of the term the first, second and third pupil win a prize of chocolate or get to play on the computer for ten minutes or another appropriate prize. Although the pupil does not enjoy learning vocabulary, the pupil enjoys the competition and competing against their classmates in a non-threatening yet competitive manner.

I also occasionally when teaching new grammar, give the pupil a textbook, access to the internet and a grammar book and explain to them the grammar concept I am wanting to teach. I then give the pupil a set amount of time (normally a random number i.e. 37 minutes) and ask them to find out as much information as they can on the grammar and teach me about the grammar. I sometimes up the ante and write down ten pieces of information and see if the pupil can match the information I have or beat me with the information.

(Rosalind Bell)
11.3.7

Providing recordings of vocabulary for mobile phones can be very useful. Students can both see and listen to the words on the list. Many students take vocabulary home to learn but can’t remember how the words are pronounced. Alternatively, you could use a text to speech site such as voki.com where students can type in the words and the avatar can say them back in different languages and different accents. This could be taken one step further and in a foreign language, they could say the word, then spell it out loud using the FL alphabet, rather like the FL Spelling Bee. So you also say *espacio* (space) between two words such as *Estados espacio Unidos* (United States), and also the vowel *con acento* (with accent) to remember tildes (accents) for spelling. As they are spelling the word out loud, they can be writing it simultaneously. Practising this orally in pairs in class or with a friend at home would help.

(Colette Dodge)

11.3.8

As far as the use of movement is concerned, ‘Simon says’ in English or ‘Jacques dit’ in French is probably the most obvious as students must or mustn’t physically respond to the commands they hear by touching (or not) the part of the body mentioned in the command. This idea can be transferred to other concepts such as stand up / raise hand for affirmative sentences or sit down / lower hand for negative sentences in the FL. Or with more advanced learners, you can have different walls of the classroom each marked with present, past, future or masculine, feminine etc and students listen and point to the wall which corresponds with what they hear, either at word level or sentence level or as listening to a text.

Conjugating verbs can be supported by hand signals pointing, such as ‘Yo’ where student uses one hand to point to self, ‘tú’ one hand points away from them, ‘nosotros’ two hands point to self and ‘vosotros’ two hands point away from them etc. The hand actions accompany the chanting of the verb.

Ordering words on cards to build sentences works well. Each student in the class has a card with an article, noun, adverb phrase, auxiliary verb and past participle for example and the teacher says a sentence in English and the students with the relevant cards order themselves. For example, ‘he went to the supermarket last week’ draws attention to the ‘être’ auxiliary and then when the teacher changes ‘he’ to ‘she’, the students work out that the past participle must be the one with the extra ‘e’ as well as learning about word order.

Just having an activity where students must move to complete it stops the ‘numb bum numb brain’ that one of my lecturers refers to! Some
examples include a ‘find someone who...’ or a running dictation type activity or a carousel type activity where students must move groups or desks to complete the next stage. (Colette Dodge)

11.3.9
Verb conjugation can be learned through singing verb parts to a well-known tune such as a Gangnam style tune while doing hand actions to show the change of person. Firstly, refresh the students’ memory of hand actions: one hand for singular personal pronouns and both for plural. Yo point to self, tú point in front, él one hand over left shoulder, ella hand over right shoulder. Then repeat for first, second and third person plural using both hands together. Once revised, then repeat with the verb part as well. Then add music or tune accordingly, even asking the students to think of one to fit. Practise and perform. This is physical and kinaesthetic as it involves movement and hand actions, auditory as it involves listening and repeating to music and it’s visual in a way as they watch the teacher model and then support each other with the actions if they forget. The activity uses two or more sensory channels simultaneously. (Colette Dodge)

11.3.10
Activities I regularly and successfully use in my classroom are Simon Says (with vocabulary for body parts, classroom instructions or ailments for example), directing a partner around the classroom to practise vocabulary about directions, throwing a soft ball or toy around with a question to answer, running dictation (in teams pupils collect information from different parts of the room or the school), a treasure hunt, surveys to be done either by speaking to everyone in the class or to as many pupils as possible in a set time, ‘musical chats’ (song is played and when it pauses pupils ask set questions to the person they are closest to or keep speaking/asking each other questions for as long as the song is paused). (Tamara Bell)

11.3.11
El baile de las vacas (the dance of the cows)

This is a very simple song, repetitive and easy to memorise. I use it to teach sentence structure with two verbs: 1st verb (conjugated) followed by a + the second verb in the infinitive.

The song is VISUAL, AUDITORY, TACTILE, KINAESTHETIC:
1. Vocabulary:
   Verbs: venir, cantar, bailar, gozar, querer, subir, dar,
   Structure: ven + a+ Infinitive
   Prepositions: arriba / abajo, dentro/fuera, al lado de
   Places in town: en la casa, en el jardin, en la escuela, en el patio
   Revision: amigo, hermano
   http://youtu.be/7g1hGUNJGAg

2. Students learn the structures and vocabulary.
3. Everybody practises the song.
4. The students are given another set of verbs, prepositions, places in town and other members of the family.
5. They write their own version of the song.
6. They record the song on their mobile phones.
   (Gina Pitches)

11.3.12

Last year I taught a lower set Year 8 French class in which there were several dyslexic learners who struggled to use text-based activities. They preferred kinaesthetic and inter-personal learning styles so I developed the use of realia and role-plays. In order to support this, I instigated the creation of a little library of items for role-plays in the MFL department to enable greater physical involvement and have more fun (a cash-till, plastic Euro coins and notes, restaurant sets, a pharmacy set). We used the role-plays both during the acquisition and the language production stages, ending a topic with the use of a video camera to record the role-plays and to watch them back, primarily to applaud the progress made. They also brought in food on the last day of the Spring Term and set up little stalls in the classroom to recreate a market and get everyone to shop and buy (French) food.

For the same group, I used a multi-sensory approach to teaching the perfect tense in French: miming – to great hilarity – the verbs of location or Mrs Vandetramp verbs (the verbs that take être in the present perfect tense) and then asking them to produce a visual representation of the verbs to help them remember them for homework. I displayed a selection of work in the corridor, including a lovely marine scene made out of textiles produced by a dyslexic girl who finds French difficult. In past years, I have also brought in a camera and asked pupils to work in pairs at a representation of one of these verbs of movement and then displayed the photographs with labels in the classroom.

More generally, particularly with my GCSE Spanish or French classes, when using PowerPoint presentations that contain a fair amount of information I ensure I print off these slides for my dyslexic pupils (if there is no handout for the whole class) as they do not like reading long passages from the board. They like to have the text in front of them and highlight the key points as we go through them.

(Tamara Bell)
11.3.13

C (age 9) has considerable phonological processing difficulties and a poor auditory memory. Multi-sensory links are used to introduce new material. Repetition is important for her as, even with this approach, without her auditory memory to help her, she forgets.

New material is made as memorable as possible, using a variety of materials and activities. Directed discovery teaching is used as she remembers better when she discovers for herself rather than being told/shown.

An example is cvc doubling. C was asked to highlight the similar pattern in a list of cvcx2 words as she read them aloud. She then cut up the words into base and ing and found an extra consonant in each word. She coded the cvc words and put the words back together, including the extra consonant.

C then made the words with wooden letters. She closed her eyes whilst I removed some of the letters. C identified and replaced the missing letters. C wrote the words on the chalkboard and compared them to the wooden letter models.

This activity was repeated often over the following weeks. In this way, the auditory channel is supported with lots of visual and kinaesthetic (oral and physical) activity.

(Chris Young)

11.3.14

I am teaching a dyslexic learner food hygiene and she has a mainly visual learning style, she also prefers learning in a group and enjoys kinaesthetic learning. To accommodate her visual learning style I showed the class videos about food spoilage and as an assessment activity they made colourful posters about why chicken should be stored safely, which included pictures of the chicken and germs. As a kinaesthetic learning activity they were given pictures of different types of foods and different places for storing food and had to cut and stick to match the food with the place of storage. As a group kinaesthetic activity I divided the class into teams and we cleared out the cupboards, fridge and freezer with a prize going to the team who found the most out of date items and plenty of discussion about whether to throw away out of date ‘best before’ items.

(Gill Irvin)
11.3.15

I use a target method in the playground for opinions linked to any topic, but it works well with school subjects. Students are taught how to say what they think of the subjects at school. We then go outside to the playground. The middle of the playground is where I model what I want them to do. I say a phrase, for example ‘J’adore la musique’ and if students agree, they stay close to me, if not, they move further away, as if the parameters of the playground were the exact opposite to me. They each have to use an opinion verb if I ask them depending on where they are standing. Each student gets a chance to be in the middle and they love it!

I also use human sentences and human paragraphs a lot for word and sentence order. Students have a word or a sentence on paper and they must decide in a group where to put themselves and give a reason(s) for their position.

(Jenny Gladney)

11.3.16

An activity that I have done with a dyslexic learner in the past which involves movement is the use of post-it notes and movement around a room to aid memory. This was used to help a performing arts student learn a script, but could also be transferred to learning a foreign language, especially for common phrases or conversation.

The student is asked to read a line of the script, highlight or identify any unfamiliar or tricky vocabulary to pronounce and go over this with the tutor. They are then asked to put the first word or two on a post-it as a prompt, with an image or the difficult term spelt phonetically. The student then stands up and places the post-it on a wall, and reads the line again first with the script, then from the prompt.

They repeat this step with the next line and place the post-it in a different place in the room, then go back to read the first note and second note from the prompts. This continues for as long as necessary depending on the student’s progress.

The act of moving round the room aids memory and I found that when the notes were taken off the walls the student could remember each line best either when he/she was standing in the place where the note had been or when he/she looked round the room to visualise where they had been when speaking.

For new languages, one word at a time could be presented and represented in pictures, but it is the movement from place to place that appears to aid memory. Different parts of the room could be associated with different places, contexts or topics, and this could be reinforced in each session.

(Claire Morley)
11.3.17

I was teaching a dyslexic Spanish student English who had poor phonemic awareness and listening skills. I discovered she was a visual and kinaesthetic/tactile learner.

She had difficulties hearing word stress in English especially words which were similar to L1. She really responded to using Cuisenaire rods. She could listen and use the rods to show the number of syllables. The word stress was indicated by asking her to stand up the rod that had the stressed syllable. If correction was needed, it was quick because I could use rods to show or correct the answer. She could then practise the pronunciation by copying the stress on the rods. To help her record the pronunciation, she put a stress box over the stressed syllable.

(Gillian Reynolds)
11.4 Using story telling in language teaching

11.4.1

Bon Appetit, Monsieur Lapin! (French)

This book is based on a rabbit who is fed up of eating carrots so decides to find out what other animals eat. The book is good for introducing animals to children. The pages of the story were enlarged and put onto a PowerPoint with the text underneath. As the story was read, each time an animal was mentioned an action was used to emphasise the word and help children remember the vocabulary. The story was re-read a couple of times using the actions. Picture flashcards were used to go over the animal vocabulary. Children were expected to echo the teacher and do the correct action. The flashcards worked well as they helped to reinforce the key vocabulary from the text in the story. Many games could then be constructed from the flashcards. A game that worked well was the children having their own small versions of the flashcards. The teacher said the animal in French and the children held up the flashcard. This worked well in the beginning stages as it gave the children a chance to listen to the vocabulary. It also worked well in a competitive situation as the children became engaged with this – ‘who holds the flashcard up first?’

The story was then repeated using the PowerPoint again but the text had missing words in it. To further this, on some slides, the picture of the animal was missing but the word was there. This meant the children had to translate from French to English too.

Using the story to introduce a new topic – animals – was extremely effective as it provided a new and exciting way to language learning. It was also effective as it was a repetitive story which helped the children pick up the language more quickly. They were able to join in with certain phrases which were repeated even though they did not necessarily understand straight away. Getting to hear the language and practise speaking it as much as they could helped their language development. (Alexandra Isherwood)

11.4.2

Recently I wanted to revise the conditional with a French GCSE class. Around the same time a story appeared in the local paper about four canteen staff from a local school having won the lottery. I showed them their picture and asked them to tell me what it represented. Then I asked them to speculate what these people might decide to do with their new life and their winnings. So together we came up with some possibilities revising some useful modal verbs in the conditional in the
process (elle pourrait/ devrait/ voudrait etc). I then gave the class some thinking time in pairs to come up with further ideas and we then put them altogether on the board developing some of the ideas. Some pupils had decided to give each winner a distinct personality with a matching list of ways in which they would spend their money. For homework they wrote about what they would do if they won the lottery. This is a pretty standard homework title but pupils seemed to have found this a motivating activity which stimulated their imagination which was exactly what I was after. The texts produced were far more creative and better thought through than in past years (when I did not use a story). The use of the conditional was generally sound too thanks to the repetition involved in the story-telling in class.

(Tamara Bell)

11.4.3

Where a story has potential for repetition and participation, it can be particularly useful for language teaching. An example of this would be the Bible story of Joshua and the fall of Jericho (Joshua: 6). There is a repetitive phrase ‘round and round’ which the children can be encouraged to join in with: The walls go ‘round and round’ the city; Joshua’s thoughts spin ‘round and round’ in his head; The angel’s sword goes ‘round and round’ his head; soldiers gather ‘round and round’ to hear the plan; and the people march ‘round and round’ until the walls come tumbling down. Actions can be added such as ‘marching, ‘playing trumpets’ and ‘shouting’. Practise the actions with the whole group to begin with, and then once they are all confident, choose a small group of seven to be the priests who play the trumpets.

An alternative would be the story of ‘The gingerbread man’, where obvious phrases to teach the group are ‘run, run as fast as you can, you can’t catch me I’m the gingerbread man’; and ‘so the gingerbread man ran away from a little old woman, and a little old man’...etc. The children could hold up pictures of the different characters at the appropriate time, to reinforce the recognition of the character.

(Sarah Pryor)

11.4.4

The Enormous Turnip - in French Le Navet Énorme - is an excellent story to get pupils involved in choral storytelling. Preparatory work is done with flashcards introducing vocabulary orally for farmer, cat, turnip and verbs are demonstrated by motions which are copied and chanted in French “tirer”, “bouger” etc.
The teacher tells the story with the help of a large story book or PowerPoint slides. The teacher uses their voice, gestures and facial expression to establish meaning.

The repetitive sentence structures make it easy for students to listen and repeat, joining in with the actions. The story is told several times – those children who need longer can just join in with actions and watch and copy others. Because everyone joins in, pupils learn together and from one another, without anyone being in the spotlight.

A transcript of the story can be found here: http://www.sunderlandschools.org/mfl-sunderland/resources/audio/MFLS-podcast-7B.pdf [Last accessed 4/12/2013]
(Susanne Winchester)

11.4.5

I have used a challenging text about Mr Bump when doing body parts, illnesses and injuries. I read the story to the students, they have visual support and are allowed to look up 5 words in the dictionary. They do this as groups to begin with and I then ask them to split up the text and act out the story as Mr Bump.

The level of enjoyment generated by using a silly character and asking students to use drama to aid comprehension means that students really get in to the story despite its level of difficulty. They can be creative but also get to work together to achieve an often hilarious outcome and they get the opportunity to use skills from another subject to reinforce their learning and demonstrate their knowledge.
(Jenny Gladney)

11.4.6

Rich man counting his money

This story begins with telling a list of sequenced events about a rich man counting his money, leaving some money by accident on the table only to come back once he had remembered to find it had gone. On checking with both his gardener and cook, he decided he knew who had done it, though neither owned up. It all hinges on the fact that one says they put a £50 note between two page numbers – but it is impossible to do this because these page numbers are always on the same page (back to back, a single piece of paper). The learners do not know this and have to speculate as to how he knew. I bring in lots of books and soon someone in the room thinks to have a look in a book, finds the page numbers are not separate pages, looks in another book and finds the same and so on, thus working out ‘who did it.’
The activity has interest and speculation which create interest. The language is straightforward so the learners are not challenged by any of it, but it does not lend itself to true story telling because it has no long actions (past continuous). The job then for the students is for them to insert some background past continuous clauses to add more interest eg: While he was counting his money, he was thinking about ..... This provides what the module refers to as the ‘Ludic’ because the learners can be playful with the story and personalise the story with their own angle on the story.

11.4.7

One story that I have used successfully with a small group of six bilingual learners in Year One is the story of “Handa’s Surprise”. The children learnt lots from these lessons, partly due to the fact that the story is very visual and can work on two different levels – firstly there is the written text, explaining about the different fruits that Handa takes to her friend, then there are the wonderful illustrations with the surprise element of the story where the animals take different fruits from the basket.

I brought the fruits that are in the story in to the children as an introduction, and they all handled, smelt and tasted the fruits, as well as learning the different names in English. As they were quite a diverse group of pupils, it was also fun to find out the names of the fruits in their home languages. Following this the children used animal masks and models to act out the story of each animal taking the fruits.

When the children were comfortable with the animal names and the fruit names we used a sound pen to record each child saying one sentence (e.g. The elephant took the mango.) which we then put into a book that the children made and wrote. I think the features that made this language learning so successful was that the story engaged the children well, they had the concrete experience of handling and touching the fruit at the beginning, and they had the motivation of making their own sound recording book which prompted their English speaking skills.

(Mary Long)

11.4.8

In one case I started the lesson with props and asked pupils to think about
what connected them – they were a doll in a red cape, a toy wolf, a house and a model tree. These the students correctly recognised as Red Riding Hood. This activity worked well as they shared ideas and pooled these to come to an answer. This collaborative work valued a range of inputs. Once this was done, we listened to a spoken version of the story, then looked at a written version and divided this into sections to place on a storyboard in order to identify the sequence of events. Students were given a character each to study and brought this to life by acting it out. The tasks worked because they appealed to a range of learning styles and were fun to do.

After looking at the sections and noting the key factors of fairy tales, students sequenced their own story by writing notes on post its. These were then carried over to laptops where verbs, adjectives and compound sentences were added. The sequencing and step by step approach benefited a number of pupils who struggle with high cognitive load. (Lynn Lovell)
11.5 Teaching pronunciation

11.5.1

I tend to give my students a tongue-twister for the week.

As the pronunciation of the letter “r” presents a particular difficulty for English speakers learning Spanish, I might give them this tongue-twister:

“Tres tristes tigres, tragaban trigo en un trigal en tres tristes trastos.
En tres tristes trastos tragaban trigo tres tristes tigres.”

Three sad tigers swallowed wheat in a wheat field from three sad bowls. In three sad bowls, three sad tigers swallowed wheat.

http://www.speakinglatino.com/6-tongue-twisters-to-improve-your-spanish-pronunciation/

➢ Tres tristes tigres

“Tres tristes tigres” is just the first phrase, but it is enough to start a series of complaints from the children: “This is too difficult”, “I can’t..”, etc. Next, I ask the students to pronounce very softly: rose, rain, red, clear Very strong pronunciation: train, strong, This very simple exercise helps the students to put the sound into a less frightening context. After they realise that they also have “different types of “r” in their language, the children are more willing to try the Spanish tongue twister.

The students then practise:

• As above in a tongue twister.
• More advanced students can be given a collection of words with the letter “r” and asked to write a poem. Later they read it aloud. You could give the collection of words within a topic.
• Use songs.
• Write your own tongue twister for letter “r”. Competition.
• (Gina Pitches)
11.5.2

Practise of the French “r” sound:

Give the pupils a list of words that contain an “r” on the board.

In pairs they practise saying them correctly and then grouping them according to pronunciation (example: français would be in one group, boire in another).

Discuss the correct pronunciation with the whole class (this may require the teacher to demonstrate correct and incorrect pronunciation).

Get the class to work out where the sound comes from (the throat) and what shape the lips, tongue etc. take and how this differs from English. Get them to feel the vibrations on the neck. Get them to exaggerate and have fun.

Finally pupils could play a game in pairs or teams to do further practice with correct pronunciation scoring points.

The key body part/shape here is the throat where the sound originates so every time the sound is modelled the teacher points or touches their throat. When someone mispronounces this sound after that it should be enough to point to the throat to remind them of the correct way to pronounce this.

(Tamara Bell)

11.5.3

Nepali students find saying an English ‘sh’, as in ‘shop’ sound very difficult. They don’t have this sound in Nepali. They have an aspirated ‘s’ but it is different from an English ‘sh’.

In order to help students perceive and recognise this sound, I would therefore do an activity with flash cards of ‘s’ and ‘sh’ pictures and ask the students to identify the ‘sh’ sound in the words that I say. This could develop in to a bingo game with the teacher calling out the picture words or the sound ‘s’ or ‘sh’ and the student covering their picture with a counter.

(There are useful picture resources on www.heatherspeechtherapy.com) [Last accessed 4/12/2013]

I would also say the ‘s’ and ‘sh’ sounds and words at the same time as making an action, eg. from ‘jolly phonics’ (http://jollylearning.co.uk/overview-about-jolly-phonics/ [Last accessed 4/12/2013]) in order to help them perceive and recognise the difference between the two sounds. It is important that the student also makes the grapheme-phoneme connection when reading and hearing the sounds.

(Sarah Pryor)
11.5.4

My students find many sounds challenging in French but they particularly struggle with the ‘oi’ sound. I use phonic islands to help them with this. The ‘oi’ island is in the middle of the desk and students have to find words in the dictionary or use ones they know with that spelling in it and write it on the island. They then work in groups to try to get to the best pronunciation possible. They move around the room to different phonic islands, doing the same activity with different sounds each time. Before I do this, I show the class a presentation of French characters whose names all have a certain sound/spelling pattern contained within. We practise the names and the sounds separately and then we chant sounds and often use rhythm and clapping to accompany.
(Jenny Gladney)
11.5 Lesson plans

As an example of how to incorporate dyslexia friendly activities into your teaching, the following lesson plans have been contributed by course participants.

11.5.1 Dyslexia -friendly Lesson - Direct Pronouns (Italian)

by Debora Quattrocchi

This activity is targeted at beginners halfway through their first year but it could also work for students at the beginning of an intermediate course. It gives the students practice at asking for an item (“mi passi ....”) and responding with the correct form of “Here it is” depending on number and gender.

1. Students listen to a dialogue (transcript is available) on the use of direct pronouns.
2. This is followed by a visual and oral recap of key phrases used in the dialogue – starting with singular examples.
3. Then key phrases in the plural are revised.
4. The grammar topic is introduced and more singular and plural examples are given.
5. The grammar function and rule are explained.
6. Put into practice:
   • In pairs the students ask each other “mi passi ....” and answer “eccolo/eccola/eccole/eccoli” as appropriate
   • This could be done with realia – the students passing various items around the room to enhance the kinaesthetic element. (In an online format they could drag the items.)
7. Drilling:
   • Show pictures of more items with the names typed underneath (remove the names later to make it more challenging.) The students look at the items and respond with the correct form of “eccolo/eccola/eccole/eccoli”.
   • Oral drilling can be followed by a similar written activity where students choose the correct form of “eccolo/eccola/eccole/eccoli” against each item.
Listening activity - A colazione (at breakfast)

<table>
<thead>
<tr>
<th>• Mi passi il burro per favore?</th>
<th>• Can you pass me the butter please?</th>
</tr>
</thead>
<tbody>
<tr>
<td># Ecco il burro, eccolo.</td>
<td># Here is the butter, here it is.</td>
</tr>
<tr>
<td>• Grazie. E mi passi la marmellata per favore?</td>
<td>• Thank you. And can you pass me the jam, please?</td>
</tr>
<tr>
<td># Si certo, ecco la marmellata, eccola.</td>
<td># Yes sure, here's the jam, here it is.</td>
</tr>
<tr>
<td>• Ah grazie, è buonissima.</td>
<td>• Ah thank you, it's very good.</td>
</tr>
<tr>
<td># Eh sì, è fatta en casa.</td>
<td># Eh yes, it's homemade.</td>
</tr>
<tr>
<td>• Grazie. E scusa mi passi il caffè adesso?</td>
<td>• Thank you. And excuse me, can you pass me the coffee now please?</td>
</tr>
<tr>
<td># Certe, eccolo.</td>
<td># Sure, here it is.</td>
</tr>
<tr>
<td>• Mmmh ... quasi quasi prendo la cioccolata invece del caffè. Mi passa la per favore?</td>
<td>• Mmmh ... perhaps I'll have the chocolate instead of the coffee. Can you pass it to me please?</td>
</tr>
<tr>
<td># Eccola!</td>
<td># Here it is!</td>
</tr>
<tr>
<td>• Ah grazie e adesso ...</td>
<td>• Ah thank you and now ...</td>
</tr>
<tr>
<td># Eh no, basta ... adesso io vorrei mangiare!!!</td>
<td>• Eh no, enough ... now I want to eat!!!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A colazione</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Singular</strong></td>
</tr>
<tr>
<td>• E ora mi passi il caffé?</td>
</tr>
<tr>
<td># Eccolo</td>
</tr>
<tr>
<td>• E la marmellata per favore?</td>
</tr>
<tr>
<td># Eccola!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pronomi diretti (Direct pronouns)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Il burro - eccolo!</td>
</tr>
<tr>
<td>• La marmellata - eccola!</td>
</tr>
<tr>
<td>• Il coltello - eccolo!</td>
</tr>
<tr>
<td>• La cioccolata - eccola!</td>
</tr>
<tr>
<td>• Le paste - Eccole!</td>
</tr>
<tr>
<td>• I cereali - Eccoli!</td>
</tr>
</tbody>
</table>
I Pronomi Diretti

I pronomi diretti lo, la, li, le si usano per sostituire un nome o rafforzarlo.

Lo si usa con i nomi maschili singolari,

La con i nomi femminili singolari,

Li con i nomi maschili plurali e,

Le con i nomi femminili plurali.

The Direct Pronouns

The direct pronouns lo, la, li, le are used to replace a noun or to emphasise it.

Lo is used with singular masculine nouns,

La with singular feminine nouns,

Li with plural masculine nouns,

Le with plural feminine nouns.

Adesso proviamo insieme.

Per favore, mi passi ...

Ecco!
11.6.2 Distinguishing specific German sounds (diphthongs ei, au, eu and “Dehnungs –e” in ie)

by Susanne Winchester

**Materials:** whiteboard file, also available as PDF and PNG, and clickable link via WBD for independent study by students online

The **aim** of the activity is for students to learn to distinguish the four sounds by linking them to images representing sounds in English that are equivalent to the German sounds.

The sounds are colour coded.

**OUTCOMES:**

Students will be able to:

- distinguish between the four sounds [ei], [au], [eu] and [ie]
- associate the written representation of the sound with its corresponding sound
- identify the four sounds when they are embedded within other sounds (within words)
- have the opportunity to practise the spelling of sample words using a specifically designed activity on Quizlet [Quizlet.com] (“speller” – students spell what they hear)
- produce own examples of German words containing the sounds

**NOTE:** each sound could be introduced separately over four tutorials. The later stages of the activity could then be used to revise and consolidate knowledge. Because of the similarity between the sounds [ei] and [ie] and [au] and [eu] each presentation of the sound pair is followed by an auditory discrimination activity. While the activity is presented as one, it can be broken into smaller, separate activities or shortened appropriately according to student needs.

**Activity sequence**

1. Tutor introduces activity

   ei - ie - au - eu

2. Tutor reinforces sound with image (link between EYE and ei)

   ![Eye Image]

   The black box is then removed to reveal the sound.
3. To reinforce the sound-form association, students are introduced to ‘catchphrases’ that help to link sound with spelling:

\[\text{eight eyes}\]

4. Further reinforcement of sound and spelling. The tutor pronounces a number of words and pulls the words out of the box.

At the end of this stage students see all examples displayed on the whiteboard. This stage can be repeated and students can be involved in it (e.g. lucky dip – say the word, then close your eyes and spell). All words should be familiar but a quick check is necessary.

\[\text{Österreich (Austria)}\]
\[\text{Reisebüro (travel agency)}\]
\[\text{drei (three)}\]
\[\text{Wein (wine)}\]
\[\text{eins (one)}\]

The procedure is repeated for [ie]:

5. The tutor introduces the sound [ie] (link between bEE and ie)
6. Introduction of mnemonic aid:

chief bee

7. Listening and spelling practice:

Wien (wine)
Riesling (Riesling)
Reservierung (reservation)
fliegen (to fly)
sieben (seven)
8. Tutor introduces auditory discrimination activity, in which students listen to a word (containing either [ei] or [ie]) and use pointers (tutor instructs) under the corresponding diphthong to indicate which sound the word contains.

Was hören Sie - ei oder ie?
(What do you hear? - ei or ie?)

The activity could be stopped here or could be continued to look at the sounds [au] and [eu].

9. The same procedure as before is applied to the presentation of [au]: [au] (link between hOUse and au)

Austrian house
Module 11 - Disseminating Good Practice

10. Tutor introduces [eu]: eu (link between Oil and eu)

European oil

Maus (mouse)
Haus (house)
Mauer (wall)
Baum (tree)
sauer (sour)

neun (nine)
teuer (expensive)
Euro (Euro)
neu (new)
heute (today)
11. This section is followed by another auditory discrimination activity:

**Was hören Sie - au oder eu?**

(what do you hear - au or eu?)

The activity could be stopped here. The following steps bring together all 4 sounds and practise sound-form association more.

12. Students practise listening and identifying the correct sound.

The sounds are colour coded as before. If the additional link here of pressing letters for specific sounds is too complicated, this can be adapted to telling students to use the pin or similar to show which sound is being produced. When using the polling option “make responses visible” should be deselected, i.e. individual responses will not be displayed in the participant window.
The same words as previously practised are re-used in this activity. The tutor reads these, students respond and at the end of the stage, all words are displayed (words remain colour coded):

<table>
<thead>
<tr>
<th>Word</th>
<th>Word</th>
<th>Word</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>sieben</td>
<td>Österreich</td>
<td>sauer</td>
<td>heute</td>
</tr>
<tr>
<td>Riesling</td>
<td>eins</td>
<td>Baum</td>
<td>Euro</td>
</tr>
<tr>
<td>Wien</td>
<td>Wein</td>
<td>Mauer</td>
<td>neun</td>
</tr>
<tr>
<td>Reservierung</td>
<td>Reisebüro</td>
<td>Haus</td>
<td>neu</td>
</tr>
<tr>
<td>fliegen</td>
<td>drei</td>
<td>Maus</td>
<td>teuer</td>
</tr>
</tbody>
</table>

13. In this stage students work independently online, using the Speller Mode of the Quizlet Flashcard programme. Two sets were created – one in which the word is read and displayed and a second set in which students only hear the word being read out. Each time students have to type the word they hear. Any mistakes are instantly corrected, the word is spelt out and students are prompted to type the correct word again. Here is a brief video how this works in practice:
http://screencast.com/t/tcDCV6dzzqa [Last accessed 4/12/2013]

Wir spielen!
Schreiben Sie, was Sie hören. Klicken Sie auf den Link unten:

Write what you hear.

Links:

with words showing
without words showing

14. In the final stage, students find their own examples of words containing the four sounds:

Finden Sie Beispiele und schreiben Sie:
Find examples and write:
<table>
<thead>
<tr>
<th>Word</th>
<th>Word</th>
<th>Word</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>ci</td>
<td>je</td>
<td>au</td>
<td>eu</td>
</tr>
</tbody>
</table>
11.7 Useful websites

http://busYTEacher.org/2842-realia-esl-classroom.html is aimed at ESL (English as a Second Language) teachers but has many activities that are also applicable for the foreign language classroom. It includes, for example, ideas for using Total Physical Response, for using realia (real life objects) in the classroom and for using clothes in a creative way. [Last accessed 4/12/2013]

http://mfLhampshire.wikispaces.com/Phonics includes a PowerPoint of 99 phonetic starter activities for French, slideshares for German and Spanish and various other resources including articles about the dismantling of the Eiffel Tower and the introduction of hamburgers for left handers for a lesson on April Fool's Day! [Last accessed 4/12/2013]

http://www.linksintolanguages.ac.uk/resources Links into Languages has a wide range of innovative teaching materials from over 100 projects funded by the LinkedUp Award Scheme. [Last accessed 4/12/2013]

http://www.ideaseducation.co.uk Ideas Education Ltd is a company specialising in teaching and consultancy in Modern Languages and International Education and based in the north-east of England. If you click on ‘Examples’, you can access the MFL Sunderland website, the International Education Sunderland website, the Estrellas website (an interactive website for students of French, Spanish and German), Slideshare presentations (including a lovely one on different types of mini books), MFL Sunderland Primary French podcasts (to help primary teachers improve their own knowledge) and a range of free resources to download. [Last accessed 4/12/2013]

http://www.bbc.co.uk/languages includes primary French, Spanish and Mandarin Chinese, bitesize revision for GCSE English, French, Spanish, German, Welsh and Irish, online lessons with audio, games, vocabulary, grammar explanations and exercises. [Last accessed 4/12/2013]

http://www.bbc.co.uk/learningzone/clips includes free video and audio teaching resources for French, German, Italian and Spanish. [Last accessed 4/12/2013]

http://www.languageguide.org has sound integrated vocabulary for French, German, Spanish, Italian and Portuguese. The French section also includes grammar guides and readings of French texts with translations and definitions of different words. [Last accessed 4/12/2013]

http://radiolingua.com has free audio Spanish, French, German, Italian and English lessons (although there is a charge for additional materials). [Last accessed 4/12/2013]

http://www.stickyball.net/ ESL worksheets, games and ideas. [Last accessed 4/12/2013]
http://www.primarylanguages.org.uk/home.aspx Advice, information and support for everyone interested in language teaching in the primary school. [Last accessed 4/12/2013]

http://www.teachingenglish.org.uk/ Free classroom materials, from short activities to full lesson plans, for teaching children and adults. Articles on aspects of teaching, and free teacher development and teacher training materials. [Last accessed 4/12/2013]
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