

UNIVERZITA PALACKÉHO V OLOMOUCI  
PEDAGOGICKÁ FAKULTA



Ústav cizích jazyků

Adéla Hájková

Anglický jazyk se zaměřením na vzdělávání

Využití pohybových her ve výuce anglického jazyka  
na prvním a druhém stupni základní školy  
**Using kinaesthetic games in English lessons  
in primary and lower-secondary schools**

*Bakalářská práce*

Vedoucí práce: Mgr. Jana Kořínková, Ph.D.

OLOMOUC 2022

Prohlášení:

Prohlašuji, že jsem bakalářskou práci vypracovala samostatně a použila jen prameny uvedené v seznamu literatury.

V Olomouci dne 20. 4. 2022

.....  
*Adéla Hájková*

## Acknowledgements

I would like to thank Mgr. Jana Kořínková, Ph.d. for kind, precise and professional guidance of my bachelor thesis. Thank you for the time, effort and support.

# Content

<b>Introduction</b>	<b>8</b>
<b>1 Teaching English in primary and lower-secondary school</b>	<b>9</b>
1.1 Characteristic of the pupils	9
1.1.1 Primary school	10
1.1.2 Lower-secondary school	12
1.2 Learning styles and multiple intelligences	14
1.3 Selected current trends in teaching in English classes	20
1.3.1 Communicative approach	20
1.3.2 Content and Language Integrated Learning	22
1.3.3 Total Physical Response	22
<b>2 Games</b>	<b>24</b>
2.1 Classification of games	25
2.2 Game-based learning	28
<b>3. Kinaesthetic games</b>	<b>30</b>
3.1 Connection of movement and language learning	31
3.1.1 The body language	32
3.2 The purpose of using kinaesthetic games in English classes	32
3.2.1 Kinaesthetic games as psychological resource	33
3.3 Kinaesthetic activities and phases of the learning process	34
3.4 Classification of kinaesthetic games	35
<b>4 Collection of kinaesthetic games</b>	<b>37</b>
4.1 Kinaesthetic games for pupils in primary school	38
4.1.1 Bear, can we cross?	38
4.1.2 What's your name?	39
4.1.3 Parking lot	40
4.1.4 I am cooking	41
4.1.5 Obstacle course	42
4.1.6 Jumping on colours!	43
4.1.7 Jobs pantomime	44
4.2 Kinaesthetic games for pupils in lower-secondary school	45

4.2.1 Traffic lights	45
4.2.2 Follow the clues	46
4.2.3 Make a sentence	47
4.2.4 Walk forward, Walk back	48
4.2.5 Family	49
4.2.6 Stones	50
4.2.7 Onion rings	51
<b>Conclusion</b>	<b>53</b>
<b>Bibliography</b>	<b>55</b>
<b>Summary</b>	<b>64</b>
<b>Anotace</b>	<b>65</b>

## **Abstract**

This bachelor thesis deals with using kinaesthetic games in English lessons in primary and lower-secondary schools and shows effective kinaesthetic games that can be used for teaching English. The aim of this bachelor thesis is to demonstrate how movement can be included in English language teaching through games. The thesis first focuses on the theoretical part, explaining the various terms, concepts and uses of kinaesthetic games. Based on the theoretical knowledge, the collection of kinaesthetic games for primary and lower-secondary schools is created in work.

## **Key Words**

Kinaesthetic game, English language teaching, teaching through games

## **Abstrakt**

Bakalářská práce se zabývá využitím pohybových her ve výuce anglického jazyka na prvním a druhém stupni základní školy a zobrazuje pohybové hry, které se dají ve výuce využít. Cílem této práce je ukázat, jak se dá pohyb zahrnout do výuky anglického jazyka a to pomocí her. Práce je nejprve zaměřena na teoretickou část, která vysvětluje jednotlivé pojmy a užití pohybových her. Na základě teoretických poznatků jsou v práci následně vybrány pohybové hry pro první a druhý stupeň základní školy.

## **Klíčová slova**

Pohybová hra, výuka anglického jazyka, učení hrou

## **Introduction**

The education system is responsible and accountable in ensuring children have the knowledge and skills to develop emotionally, socially and academically to be able to fully exploit their potential to become productive members of society. This is particularly true as children spend a significant period of their formative lives in school settings. One area which can contribute to a pupil's potential success is a good English language education, given the facts ubiquity and pervasiveness globally in academic, commercial, social and cultural settings. And relevant and effective language teaching methods are essential to success.

The incorporation of movement in teaching would seem intuitively effective. Participation in entertaining games and physical activity in school elicit positive memories from those who have experienced them, yet as conventional teaching methods they remain rare. In an era where many people live sedentary lives, even in classrooms, inactivity is prevalent. For example, in language learning it is well known that a typical English language lesson lasts forty-five minutes, when students routinely sit, write and listen for much of the time.

As an aspiring teacher, the author has always been curious about alternative and creative teaching methods. This thesis explores the use of movement in English lessons at primary school and lower-secondary schools through games. In particular, it examines the utility, popularity and opportunities games afford in teaching English. This paper aims to show that movement and kinaesthetic games can be effectively included in traditional English lessons.

The first chapter deals with teaching English and explains the characteristics of pupils in primary and lower-school, and selected trends in teaching English classes. The second chapter clarifies the definition and classification of games. The third chapter lays out the connection between movement and learning, explains the purpose of using kinaesthetic games in English classes, and defines games' classification. Based on the findings, the paper concludes with a proposed collection of kinaesthetic games suitable for English learners in primary and lower-secondary schools. An explanation and assessment of each game is provided.

The research methodology employed consisted of an examination of the pedagogical literature, internet sources, professional guides, and teachers' experiences.



# **1 Teaching English in primary and lower-secondary school**

Teaching English from the third year of primary school is mandatory (Educational programme, 2021). According to Berlitz (2021), today, the English language is the most spoken in the world, therefore most schools have English language classes from the first year of primary school. Increasingly, this is becoming the trend.

In English classes, it is ideal to use individual and unique teaching methods to make learning English enjoyable. Using games can contribute to more fun and interactive experience.

Pinter (2006) points out that given children's' unique personalities they respond differently to different activities. Some enjoy singing, drama, writing, drawing, or colouring. Therefore it is recommended to vary activities to ensure all children are involved in learning. According to the author, pupils' individual capacities plays an important role in choosing the appropriate approach, methods and techniques. Teachers should be familiar with the abilities of their students. Pinter (2006) adds that learning is based on the interaction between student and teacher. At any age, children have different opportunities and sources to receive information. The teacher must regulate and select the appropriate curriculum that students are to follow.

## **1.1 Characteristic of the pupils**

Teaching children a foreign language can be fascinating because children tend to be very enthusiastic and eager to learn. They are cordial, spontaneous and have a great admiration for their teachers. Every day is like a new experience. When planning to teach a foreign language to children, the teacher must consider many different factors, such as age and ability.

To understand the overall concept of teaching English classes in primary and lower-secondary schools, it is necessary to be familiar with the development of pupils at this stage. This chapter will describe characteristics of pupils in primary and lower-secondary schools in terms of their social, emotional, cognitive, intellectual and sensory development.

### 1.1.1 Primary school

The beginning of compulsory school attendance is challenging for a child. Everything seems new. Until this point, life was just play, and now come school work and increasing responsibilities. Franclová (2013) explains there are higher demands on discipline, to postpone satisfaction of immediate needs, and to perform even though a child may desire to act differently. The child has the opportunity to work in a larger group than before. Sometimes he has to use all his strength to adapt to this new situation to better cope (Franclová, 2013).

According to Vágnerová (2000), pupils in primary school are going through significant mental changes. They are learning how to use all their knowledge in practical “adult” life. Their minds are changing, and massive developmental changes are taking place, which enables them to learn. At the same time, the school contributes to growth of pupils’ mental abilities. A significant developmental step is the ability to think logically and process facts simultaneously (Vágnerová, 2000).

Piaget (Piaget in Vágnerová, 2000) indicates this period as the *phase of specific logical operations*. This is characterised by the child beginning to respect the fundamentals of logic and concrete reality, based on his own experience of handling different things, contact with different people, etc. Vágnerová (2000) uses the term *young learners* for pupils in primary school, who are typically between six to eleven years old.

During the period of the primary school, the child develops in multitude of ways:

**Socialisation** - Flavell (1985) believes that the child begins to compare abilities and capacities more with other children as his performance increasingly becomes subject to assessment and grading. Consequently, feelings of inferiority or failure may arise. The school environment facilitates contact with new persons and growth of relationships and friendships. Young learners learn social behaviours, such as helping others, cooperation and competition. Most of all, the child learns the role of a student (Flavell, 1985). Kropáčková (2012) claims that pupils may have a problem adapting to the new environment because of the limited social experience. The new setting tends to be more diverse, larger than the child was used to.

**Emotional maturity** - According to Petrovskij (1977) in the primary school child is already able to distinguish between reality and fantasy. Although he likes to return to fantasy,

he can also see the world with objective eyes. The so-called age of sober realism is coming. The child understands things as they really are. He truly wants to understand the world. The child is emotionally stable during this period, controls emotions, can put aside his needs, and has adequate self-confidence (Petrovskij, 1977). Labusová (2014) claims that around the tenth age the child will begin to use his own judgment and will increasingly compare the interpretations of the authorities with his own experience. With that comes the necessary sobering up, reassessing the influence of the authorities and the first clear self-definition. She explains that the sober realism changes into critical realism.

**Cognitive maturity** - Flavell (1985) explains pupils are already capable of analytical-synthetic thinking. Memory becomes imaginative, and they can maintain attention through willpower. However, Kropáčková (2012) argues that the ability of children to learn intentionally and to remember is often affected by their interests. Flavell (1985) adds that speech is fluent, and in complete sentences. Overall, the student has a greater understanding of reality.

**Intellectual skills** - Petrovskij (1977) describes this period. Students understand simple concepts related to time and seasons. They can sort things by size, length, quantity and type. They can think logically about different concepts and can name them. They also know complementary colours (for example, orange, purple, brown) and have specific numerical skills to show the correct number on their fingers (Petrovskij, 1977). Nevertheless, according to Kropáčková (2012), pupils can still have problems with independence. Their work pace is slow and they have trouble finishing the assigned work.

**Sense skills** - Young learners have the prerequisites for successful reading and can distinguish between different shapes (square, triangle). By listening, they should be able to recognise the first letter in a word. At this age, they should have the correct and fixed grip of a pencil, be able to colour various surfaces without dragging, imitate geometric shapes and correctly display the figural drawing (Vágnerová, 2000).

The primary motive of school is the need to verify pupil's abilities and possibilities (Erikson, 1963). The level of one's performance leading to the experience of success or failure can have different meanings in terms of a time dimension. The subjective importance of school performance is given by the general social value, which depends on the socio-cultural tradition of the society (Vágnerová, 2000).

The school is a new arena where the child is evaluated in some way. The child needs to be accepted and valued at school and among his peers (Erikson, 1963). Pupils in primary school learn with enthusiasm and big motivation. Learning new language is interesting for them. When teaching English, it is necessary to consider aspects of the child's development. Janíková (2011) concluded that the primary condition for the successful acquisition of the English language is to respect students' psychological and age peculiarities. Vágnerová (2005) claims that a pupil who learns speech for the first time gets information in three ways: by hearing, by sight, and by positive emotions that make it easier for the brain to process auditory and visual information and create a way of thinking that matches the word. She explains that a pupil in primary school bases his reasoning on his own experience. He is willing to accept information that he understands at least a little and process as well as he can. The pupil pays attention to the novelties that he considers essential.

### **2.1.2 Lower-secondary school**

Around the ages 11 and 12, the child enters the next "round" of primary education, and passes to the lower-secondary school. There are further quantitative and qualitative changes: more content and complexity of the subject matter, mastery of which helps to further develop the child's thinking; deepening abstract thinking and the ability of formal logical operations. There are also specific social changes in the school. New classes are usually formed; one teacher no longer teaches all subjects but there is a different one for different subjects. Greater independence is also required in the management of school work. All this at a time when the child is undergoing significant mental and physical changes during his puberty.

Petrovskij (1977) describes that adolescence is complex, critical and transient. Self-awareness, type of relationships, way of social interaction, interests, cognitive activities and attitudes change (Petrovskij, 1977). According to Erikson (1964), adolescence is characterised by the search for one's own identity, struggle with uncertainty and doubts about oneself, and position in society. Areas of developmental change include:

**Sexuality** - Freud (Freud in Vágnerová, 2000) calls this period the *genital stage*, a new revival of sexual impulses at a different level than before. The sexual instinct is uneven

but intense. Physical maturation precedes mental. Sexual changes can lead to psychological instability, alternating emotions, outbursts of anger, and sometimes apathy (Vágnerová, 2000).

**Socialisation** - According to Plevová (2012), with puberty comes a change in the perception of authority. The child notices the discrepancy between what the adult says and does, and begins to question authority. This is associated with rebellion against hypocrisy and lies. Developing relationships between peers and friends is more important in some situations than the family, so adolescents are often distance themselves from their family (Plevová, 2012).

**Emotional maturity** - Plevová (2012) characterised this period by a high variability of feelings. Anger, sadness, and happiness tend to be pronounced and fleeting. It is a period of sensitivity to injustice and criticism. Physical appearance is essential, and with it comes a change in relationship with time itself. Sometimes it looks very fragile, but other times it is very callous (Plevová, 2012).

**Cognitive maturity** - Plevová (2012) goes on the explanation that the so-called *naive romanticism* is coming. He sees everything beautifully, positively, "as from the film.". On the other hand, they can see everything depressingly and sadly. They experience daily dreams of sexual activities. Pupils have greater capacity to memorise, and hypothetical-deductive thinking reaches adult levels. Abstraction improves students' thinking, they are more original, but they still think everyday operations. An exciting focus develops if adults can outperform something, which is also the primary endeavour (Plevová, 2012).

**Intellectual skills** - Thinking is improving both quantitatively and qualitatively. Pupils innovatively approach individual tasks and move from specific situations to formal operations, which are completed only in adulthood. Hypothetically, deductive thinking develops - pupils draw logical conclusions from situations and leave memorisation. They do not need illustrative and concrete examples but personal experience (Plevová, 2012).

It seems logical that the generally valid principles concerning the pupil's development apply to the process of learning a foreign language. It is essential to have a positive relationship with the subject because it motivates students to learn. A good experience from learning a foreign language creates prerequisites for a positive attitude to the foreign language itself and the culture and nation of the language.

## **1.2 Learning styles and multiple intelligences**

Generally, it is believed that every child in any primary and lower-secondary school is different and has specific needs. Everyone excels in a different field. Learning styles identify what learners can excel in, and multiple intelligences recognise every child's specific intelligence. The awareness of learning styles and multiple intelligences can help the teacher get to know his students more and adapt the whole teaching in the classroom for every student.

In this chapter, first, learning styles will be described and explained division by specific learners. Secondly, the multiple intelligences will be clarified.

### **Learning styles**

According to Lojová and Vlčková (2011), learning styles reflect the complexity and consistency of a person's mental functioning, behaviour, thinking and problem-solving, as a particular intersection of components: cognitive, personal and affective (emotional), physiological, social, self-regulating. A cognitive style or learning style is perceived by experts as part of the personality. Each individual differs in their learning style. The mode of information processing is a manifestation of a subconscious or conscious tendency, and is not always easily apparent. However, if one becomes aware of their metacognition, the quality of their learning will increase. An individual's behaviour in learning and solving tasks is relatively stable. Learning styles intertwined in various combinations play a significant role, especially in foreign language teaching. Learning styles are both innate and influenced by the environment during an individual's life (Lojová; Vlčková, 2011).

In the professional literature, we encounter many classifications of students' learning styles. Reinhaus (2013) describes three types of learners according to how they memorise knowledge:

1. The visual type learns through seeing things and spatial relationships.
2. The auditory type learns from hearing information.
3. The haptic type learns through touch or practice.

The authors Lojová, Vlčková, Škoda, Doulík (2011), likewise classified learning styles based on sensory stimuli. They divide learners to *visual*, *auditory*, *physical* or *kinaesthetic* and *verbal*.

**Visual learners** prefer graphic images; they rely on the photographic memory and spatial orientation. They are more interested in the situation than in its actors. They prefer reading to auditory perception. Visual learners use textbooks, digitised materials, written text in various structures (tables, drawings). They learn text best, underline them in colour, and highlight them. They can recall where the text was written, which assists them when the teacher uses demonstration aids. They pay attention to their surroundings and even small details (Škoda; Doulík, 2011 and Lojová; Vlčková, 2011). However, they do not always respond well to photographs or movies, preferring to get their knowledge from other visual aids like patterns and forms (Bay Atlantic University, 2021). When learning a foreign language, they mainly read, remember phrases and words well, and memorise new words and meanings when watching pictures with words and phrases on a given topic. Concept maps are also popular aids. Visual learners prefer recording grammar rules (Lojová; Vlčková, 2011).

**Auditory learners** are responsive to auditory memories and ideas. Learners of this type are interested in actors rather than situations. They learn best by listening. The teacher's explanation, classmates' discussions and narration are more accessible than lessons written on the board. Learning aloud suits them, possibly also in a whisper or from a heard text (Škoda; Doulík, 2011 and Lojová; Vlčková, 2011). These types learn best when a material is delivered in a conversational format, such as lectures or group discussions. (Bay Atlantic University, 2021). Typically auditory learners have musical aptitude. It is easy for them to learn a foreign language: words, phrases, intonation, and rhythm (Škoda; Doulík, 2011 and Lojová; Vlčková, 2011). When learning a foreign language, they use authentic materials; listening to the radio, television, computer tutorials, rhymes, poetry, and songs (Lojová; Vlčková, 2011).

**Physical or kinaesthetic learners** prefer tactile stimuli; they remember what they touch well. These learners are responsive to movement ideas and memory, and so are also called the kinaesthetic type because they like to use movement. These learners like to learn in motion, such as when walking, and gesticulate. When interpreting, they need to combine

visual or auditory information with kinaesthetic stimuli, i.e. with their own physical activity in space, such as twirling a pencil. They often make long textbook extracts that do not use or rewrite the workbook, draw doodles. Traditional teaching methods may disadvantage these pupils because of a lack of incorporation of movement in lessons, and students may be mistaken for misbehaving because of a greater need for physical activity (Škoda; Doulík, 2011 and Lojová; Vlčková, 2011). According to Bay Atlantic University (2021) *“kinaesthetic learners enjoy a hands-on experience (...) and are usually more in touch with reality and more connected to it, which is why they require using tactile experience to understand something better.”* When teaching a foreign language, physical learners are comfortable with kinaesthetic activities, moving around the class through games, handling real objects, aids or undertaking role-playing (Lojová; Vlčková, 2011).

**Verbal learners** are rare. These students are responsive to abstract stimuli; they store information in their memory by the subsequent logical connection. Interestingly, most primary and high school textbooks are designed for these types of students. To attend to the needs of verbal learners, lessons inclusion of sufficient sensory stimuli are recommended (Škoda; Doulík, 2011).

According to Pinter (2006), all children are unique students. Foreign language teacher needs to keep in mind the strengths and weaknesses of different types of intelligence as well as learning styles that are closely related to them. The teacher should allow each student to participate in the activity, at least for a while, that learning is attractive. For example, auditory students may enjoy singing a new rhyme. A teacher could attend to visual learners with pictures, illustrations or text in a textbook. Demonstration of an activity with verbal accompaniment, movement, followed by imitation may aid the physical learners. By involving more senses, a more rich experience for students with better understanding of the curriculum will likely result. Given differences between pupils ages, learning strengths and other contexts, teachers are advised to carefully consider which material, and approaches to use (Pinter, 2006).



## Multiple intelligences

Pupils differ and excel in different activities. Some like to count; others can sing or run fast. Their interests are reflected in their attitude to specific school subjects and are reflected primarily in the polarisation of their relationship to individual disciplines. Howard Gardner (1999) was the first psychologist who defined the *Theory of Multiple Intelligences* and addressed its practical application. In his publication, he points out how the concept of intelligence has evolved and tries to map out how his theory of many types of intelligence could contribute to children's upbringing and schooling. Gardner (1999) argues that people have multiple intelligences.

In this chapter, Gardner's eight types of intelligence will be described to understand the importance of each one role in the whole concept of learning.

**Linguistic intelligence** concerns language expression, the ability to process language messages and understand the meanings of words. It is the most researched intelligence, which may affect the development of other intelligences. Gardner illustrates linguistic intelligence to poetry. He believes that a poet is well-versed in the semantics necessary for linguistic expression and the field of phonology because he is sensitive to the sound of words. According to Gardner (1999) the poet also has a mastery of morphology and syntax, understands the rules of word construction, knows which words belong together, and which connections can be broken. Understanding the various roles of poetic language is also essential for distinguishing between different types of genres. The pragmatic and syntactic abilities of language intelligence may occur separately (Gardner, 1999). Armstrong (2009) argues that pupils with linguistic intelligence can successfully employ words in both speech and writing. They have the power to change language's syntax (structure), phonology (sound), semantics (word meaning), and pragmatic features.

Gardner (1999) describes the functions of language that are often used in everyday life. Children with language intelligence have a talent for learning foreign languages. Linguistic intelligence is especially present in poets, writers, and orators (Gardner, 1999). Pupils with language intelligence excel in rhymes, songs, role-playing, communication, and reading.

**Musical intelligence** consists of rhythmic and melodic abilities, which, however, can appear non-binding. The essential components of musical intelligence are sensitivity to melody, rhythm and timbre (colour of sound) (Gardner, 1999). Examples include child who can sing, for example, an aria from Mozart's opera, after hearing it once; play a musical instrument with good technique and feel; or play a self-composed menuet. Musical talent can be identified at preschool age.

Musical talent can be influenced by an environment filled with music or effective music instruction. It is evident that children have inherited musical talents from their ancestors. According to Sternberg (2012) musically intelligent people like singing and playing instruments, can readily discern musical patterns and tones, recall songs and melodies, and have a thorough knowledge of musical structure, rhythm, and notes. Gardner (1999) explains that musical intelligence is also related to language (phonology, bending and position of words in a sentence, and understanding larger units' of construction).

**Logical-mathematical intelligence** differs from linguistic and musical intelligence in that it is not related to the auditive oral sphere but to learning about the world of objects (Gardner, 1999).

Mathematical talent does not apply to a specific profession. A typical feature is abstract thinking. Without sufficient evidence, an individual with mathematical-intelligence will not accept any fact as correct (Gardner, 1999). Pupils with logical-mathematical intelligence are attracted to numerical games, drawing in a workbook by numbers while listening, or various logic games on a computer. Reasoning, spotting patterns, and rationally assessing situations are all skills that people with high logical-mathematical intelligence have. These people have a tendency to think in terms of numbers, connections, and patterns (Singh, 2017).

**Spatial intelligence** involves the ability of an individual to transform objects and orient themselves in space (Gardner, 1999). We can understand the essence of spatial intelligence by solving individual tasks in tests on spatial imagination. Tests do not have to recognise patterns, but assignments can also be verbal, such as following instructions when working with paper or imagination tasks (Gardner, 1999). Lojová and Vlčková (2011) agree with Gardner and conclude that pupils appreciate activities with a drawing aspect like tables, maps, labyrinths, cartoon jokes, and riddles.

Gardner (1999) explained that an individual who has spatial intelligence is gifted in overall spatial thinking. Although closely related to visual perception, it is not dependent on visual experience. Spatial intelligence is seen in painters, artists, surgeons, architects, navigators, scientists, and inventors. For spatial thinkers, lessons involving pictures, posters, interactive whiteboard activities and space for various physical activities are beneficial (Gardner, 1999).

**Bodily-Kinaesthetic intelligence** refers to an individual's physical expression, dexterity in solving various tasks, and manipulating objects (Gardner, 1999). Athletes, artisans, workers, surgeons and doctors, for example, have physical and movement intelligence. For pupils with bodily-kinaesthetic intelligence, Ahmed (2012) recommends using movies, animations, exercises, rhythm exercises, dance recitals, performances, or competitions in a learning process in primary and lower-secondary schools.

Gardner (1999) mentions the mime actor Marcel Marceau, who used physical activity as a means of expression. Athletes mainly use gross motor skills, whereas fine motor skills are used by people, for example playing the piano, typing or shooting. Actors also demonstrate use of gestures, imitation and good memory (Gardner, 1999). Pupils with physical-mobility intelligence need movement while learning, and there are different games which can be used in class to aid them (Levine, 2012).

**Intra-personal intelligence** refers to the level or degree to which a person knows himself: thoughts, actions, and feelings (Gardner, 1999). Lojová and Vlčková (2011) explain that students with intra-personal intelligence create their grammatical graphic system. They are independent, and they prefer materials that focus on their inner experience and associations with their internal condition. They like to write diaries and all kinds of emotional techniques.

**Interpersonal intelligence** involves recognition of other people's emotions, motivations and intentions, and the ability to adapt to and influence others. High social intelligence enables a person to demonstrate empathy as well as persuasiveness. Such a person can be enchanting and have the ability to manipulate his surroundings (Gardner, 1999). According to Ahmed (2012), these students tend to incorporate a lesson

centred on communicative exercises, pair-work, group-work, discussions and debates, tea projects, team activities and contests, and cooperative learning into their schedules.

**Naturalist intelligence** was added on the list of intelligence by Gardner (1999) only ten years after creating the theory of multiple intelligence. Biologists, zoologists, botanists, ecologists and ordinary lovers of nature, plants and animals are endowed with this intelligence. Its amount affects whether we throw plastic in mixed waste or not, whether we buy products made of real fur or tested on animals.

According to studies and mentioned authors, each student is different. They are multiple intelligences that defer one pupil from another. In English language teaching, those intelligences are substantial and must be taken into account. Learning styles and multiple intelligences appear in different teaching methods, and generally, every student can find themselves in specific teaching methods.

### **1.3 Selected current trends in teaching in English classes**

In the course of history there have been many teaching methods used in teaching English. British authors Richard and Rodgers (2011) deal with the issue of teaching methods in detail. Nowadays, almost everyone agrees that English is widely taught foreign language.

The following chapter discusses common teaching methods in English classes, namely the the communicative approach, the CLIL method and total physical response.

According to the British Council (2021) the communicative approach is mainly used in English classes. The CLIL method was selected because it is considered as one of the newest methods in the world, and it is becoming “*the global trend in Education*” (Zemach, 2021). The total physical response is closely related to kinaesthetic learning, as further explained.

#### **1.3.1 Communicative approach**

The communicative approach or Communicative Language Teaching (CLT) “*starts from a theory of language as communication. The goal of language teaching is to develop*

*communicative competence*” (Hymes in Richards; Rodgers, 2001). Linguistic theory is concerned with the ideal speaker-listener in an entirely uniformly communicative situation, who understands the language excellently and is unphased by grammatically insignificant conditions such as “*memory limitation, distractions, shifts of attention and interest, and errors in applying his knowledge of the language in actual performance.*” (Chomsky in Richard; Rodgers, 2001). According to this approach, Richard and Rodgers (2001) mention that the mother tongue is permitted when its use is more appropriate and effective than the use of the target language. According to Hanušová (2006), great emphasis is also placed on using authentic language material and a balanced representation of all four language skills (i.e. reading, writing, listening and speaking).

In the CLT method, the teacher has two prominent roles. The first is to enable communication among all learners in the classroom, as well as among these learners and the numerous activities and texts. The second role is to perform as an individual participant within the learning community (Richard; Rodgers, 2001). From these roles also emerge the role of the resource organiser and as a resource himself, as a guide to classroom activities and practices, during which he monitors and encourages students to communicate (Richard; Rodgers, 2001). Thus, the teacher no longer has the leading, dominant position in the classroom. As was the case in previous approaches, where he mainly managed and controlled all events in the classroom, here he holds back and leaves students responsible for activities that should make them create their conversations in pairs or groups (Cook, 2001).

The choice of exercise types and activities suitable for the communicative approach is limitless, as long as they enable learners to meet the curriculum's communicative objectives, involve them in communication, and necessitate the application of communicative processes, such as “*information sharing, negotiation of meaning, and interaction*” (Richard; Rodgers, 2001). A typical activity is the so-called *information-gap activity*, which involves the transfer of missing information. Cook (2001) gives an example where students are shown two sets of photos with slight differences, such as a shop taken from two different angles, or a queue at a bus stop. The task is to reveal differences only by interview, where pupils have to create a dialogue of questions and answer. Another characteristic technique he mentioned is role-playing, which is very suitable for younger students.

### **1.3.2 Content and Language Integrated Learning**

The approach called CLIL - Content and Language Integrated Learning in which *“a foreign language is used as a tool in the learning of a non-language subject in which both. language and the subject have a joint role.”* ( Marsh in Coyle, 2010).

CLIL teaching can be characterised by defining dual goals, where the teacher sets content goals and language goals. At best, these goals are balanced and complementary. Learning strategies should be another skill of the CLIL method (Mehisto, 2008). CLIL's motivating drive is highlighted by Marsh, Marsland, and Stenberg (2001) *“CLIL is about using languages to learn... It is about installing a ‘hunger to learn’ in the student. It gives opportunity for him to think about and develop how he communicates in general, even in the first language.”*

Benešová (2010) has the same opinion, the CLIL method has two goals: developing a foreign language and a second non-language subject. The degree of language involved in the second subject depends on a specific situation, teacher's suitability, and choice. However, language class can also involve another subject; for example, we can use elements from Physical Education in English classes, like kinaesthetic activities. Benešová (2010) explains that teachers should always ensure that subject is incomprehensible and that its presentation arouses motivation and interest from students.

The CLIL method is usually conducted by a class teacher in primary school. In contrast, in lower secondary school, the method can be taught by a teacher with approval of a foreign language or with approval of a selected integrated non-language subject (Baladová; Sladkovská, 2009). According to Šmídová (2010), CLIL uses various organisational forms that provide space for developing students' critical thinking. The method aims to teach students analyze and evaluate new information. Šmídová (2010) claims that CLIL is a dynamic, motivating form of teaching; it is an opportunity to use a foreign language as a natural means of communication. Pupils learn a foreign language unintentionally, similarly to their mother tongue, and therefore very effectively and with long-term results.

### **1.3.3 Total Physical Response**

Total Physical Response (TPR) also referred to as ‘listen and do’, is an approach to teach foreign language suitable for beginners, especially for children and younger students.

It is an approach based on physical activity in response to a linguistic stimulus, which is most often an instruction to which students respond and thereby demonstrate their understanding (Cook, 2001). Asher (2001, p. 3) argues that a child who learns his mother tongue never speaks until he understands his language. In his opinion, understanding is a necessary condition for the ability to speak. Once the language is learned through commands, comprehension is even higher, and the moment the child absorbs enough language material, the ability to speak spontaneously becomes apparent.

According to Garcia (2001) The TPR method uses commands when teaching a foreign language. Initially, the commands are given by the teacher; he demonstrates them himself, and the students repeat them. In the first lessons, students do not speak, and teaching is based on listening. The intention is to synchronise the listening of commands with the motor behaviour of students. Once the students have reached a certain level of proficiency in the given language, a phase called the reversal role occurs. Garcia explains that at this point, students change roles with the teacher and give the teacher (or other students) various commands themselves. In principle, the pupil is not forced to speak unless he is ready for it. Author claims this is a crucial feature of the TPR method. The TPR method tends to be successful because it teaches a foreign language in a non-violent way. It is intended for children and adults who are starting to learn or want to revive their ancient knowledge (Garcia, 2001).

A typical lesson in which TPR is used is filled with the pupils' movements with the teacher. According to Terpitková (2012) the preparation and implementation of such a lesson are very demanding on the teacher's personality. The teacher must be physically fit and fast enough to enter or change orders. It is the teacher who organises the whole lesson. He manages its course and also manages the activities performed by children. According to the Terpitková the teacher greatly influences the classroom climate (within the TPR method, it is mainly about minimising stress). The teacher must use facial expressions, gestures, pictures or specific subjects during the lessons. Terpitková (2012) explains that the intention is to make the student's lesson fun. The whole lesson takes place at a relatively fast pace. Commands and movements change quickly, so the teacher must devote a sufficient amount of time to preparing for such a lesson. He must know what instructions and commands he will use and in what order. Spontaneity cannot be relied upon here, as pupils are dependent on the teacher. The teacher's task is to ensure that students look forward to the lessons, experience them and desire to learn something new (Terpitková, 2012, p. 9).

## 2 Games

The previous chapter was focused on general teaching in English classes in primary and lower-secondary schools. In this chapter, the term game will be introduced and defined. Understanding the overall concept of teaching through games is necessary before focusing on kinaesthetic games themselves. There will be a discussion of the classification of games from a pedagogical perspective. Finally, game-based learning will be described.

Historians and anthropologists agree that games have accompanied human beings throughout history. There are documented games in antiquity, which were associated with the cult of the gods, and special and festive occasions. There is increasing acceptance that game-playing accompanied our prehistoric ancestors (Kaloumba, 2021).

Games affect childhood, youth, adulthood, and also old age. It is part of upbringing and education. Children play a variety of games that improve their motor skills and acquire a variety of social skills. In youth, the structure of games change, becoming more complex, and they are encountered during leisure and education. Adults return to game play mainly with children and grandchildren (Opravilová, 2004).

There are many definitions of “*game*”, but many definitions explain how vital games are in children’s natural activity as well as in the evolution of their personality. Games are meant to be fun, and opportunities for creativity and thinking.

Jan Amos Komenský, the main proponent of teaching through games, defined the game as an exercise of body or spirit, designed so that a large number of children compete for some reward, either material or honorary (Komenský in Uhlřřová, 2003). This definition identifies seven elements of a game: movement; own decision; fellowship; racing; system; ease of operation; and pleasant goal (Komenský in Uhlřřová, 2003).

Caillois (1998) explained that games should have specific characteristics. A game should be free, without compulsion; separated from everyday life; uncertain, the course of the game can not determined in advance; non-productive, the game does not create value or property; governed by rules; and fictitious (Caillois, 1998). Caillois (1998) pointed out that many games do not have rules. As an example, he cited playing with dolls, and games that involve improvisation, such as role-play.



Other authors who elaborated a definition of game were Maňák and Švec (2003). In humans, games are a primary form of activity (besides work and learning) that it is freely chosen, not necessarily in pursuit of any particular purpose, but has a goal and value in itself.

From a pedagogical point of view, the most important factor is the educational component of the game. In the pedagogical dictionary (2001), the authors describe what is needed for actual gaming activity, categorise games and outline their structure. According to the authors Průcha, Walterová and Mareš (2001), games are a form of activity that differs from work and learning. People have participated in games their whole life, but for preschoolers they are the leading type of activity. The game has a number of aspects: cognitive, exercise, emotional, movement, motivational, creativity, fantasy, social, recreational, diagnostic, and therapeutic. The game-play can be among individuals, couples, small groups and large groups. Some games require special aids (e.g. toys, sports equipment, tools, and devices). Most games take the form of social interaction with explicitly formulated rules. In a game, much attention is given to its course. Some games' starting point, course, and finish can be formalised, and the players' decision-making can be studied precisely (Průcha; Walterová; Mareš, 2001).

According to Brewster and Ellis (2012) “*children enjoy constructive play and games.*” They are not only stimulating and entertaining, but they may also give good vocabulary and grammar practice. It is recommended that teachers choose a suitable game for playing. The game needs to fit the children’s knowledge. Without children’s attention, the game would not achieve the goal, and they would lose the enthusiasm to play and learn.

## 2.1 Classification of games

There are many classifications of games. Different authors focus on different properties and aspects. Fontana (1995) classified games into four categories: functional, fictitious, receptive and constructive. He explained that games should be carried out in specific stages. Those stages are important to understand the process of evolution and future child education. According to Fontana (1995), the stages should be:

**sensorimotor game** - in the first 12 months of life. Involves examining objects and manipulating them.

**the first pretence game** - appears at the beginning of the second year. The child begins to use objects for their usual purpose.

**reorientation to objects** - the period between 15 and 21 months. These are games involving toys or other people.

**substitute pretence play** - a two-year-old and a three-year-old child uses objects to represent something other than itself (e.g. a wooden cube represents a car).

**socio-dramatic play** - appears at the age of five. Children take on roles and pretend to be someone else.

**role awareness** - children from the age of six assign roles to others and consciously plan play activities.

**rules games** - from seven to eight years, games involving a set of rules.

Opposite to Fontana's division, Opravilová (2004) classified games entirely different system. She divided games according to:

1. skills and abilities that games develop (e.g. movement, sensory, intellectual);
2. type of predominant activity (dramatisation, imitation, construction, fiction);
3. venue (exterior, interior);
4. number of players (group, pair, individual);
5. age of players (infants, toddlers, preschoolers, schoolchildren, teenagers, adults); and
6. sex (girls, boys).

Other author who classified games is Mišurcová (1980). She classified game from a pedagogical point of view to creative games and games with rules.

**Creative games** create something new, unusual and invents original possibilities.

Creative games include:

Thematic games - role-play (trying different social roles), learning to understand duties, gaining understanding of the other person and a more objective view of oneself.

Dramatisation games - creative reproduction of literary or dramatic stories, representation of one's own ideas and themes.

Constructive games - include manipulation with physical objects, development of sensory abilities, spatial imagination, logical thinking, and use of kits.

**Games with rules.** In games with rules, it is necessary to respect certain standards, order, and instructions. It is essential to respect the right of others, to be able to submit, enforce, compromise, and observe honesty. Rules-based games are divided into:

Kinaesthetic games – involve awareness of one's body, development of dexterity, agility, strength, and coordination of movements. According to Sigurðardóttir (2010) young children are usually very physically active; they perceive movement as natural and consider kinaesthetic games fun.

Didactic games - involve the acquisition of new knowledge, and practice of previously acquired knowledge and skills (Mišurcová, 1980).

Games can be divided according to which language layers they cover. Typical examples are vocabulary and grammar games. The division of the game is helpful for teachers who want to use the game in class; it could help them decide which game is the best one to use. The classification mentioned above divided the games into selected areas during the educational process; however, various authors listed separate categories of games for teaching a foreign language.

Lee (1991) classified games to:

**Structure games** allow players to practice using certain grammar patterns in communication.

**Vocabulary games** are focused on words, and are best for pupils to practise vocabulary. Before playing a vocabulary game, pupils must already learn the vocabulary mentioned in the game.

**Spelling games** help pupils to learn spelling better. To understand spelling better, it is always necessary to put selected words into a sentence. Spelling game does not have to be used in every class; twice a week is enough.

**Pronunciation games** can improve pupils pronunciation in a fun way. However, adding pronunciation games into class might be difficult because the pronunciation itself is difficult to explain.

**Number games** assist the student in becoming acclimated to the spoken forms of numbers, ensuring that they do not become a communication barrier.

**Listen-and-do games** focus on two activities. Students have to listen and understand the learning topic and then present it in some action during the game.

**Read-and-do games** focus on reading firstly and then doing. Examples could be games with flashcards, where students need to read a flashcard and play the specific game after that.

This mentioned classification by Lee (1991) is focused on language layers. The games provide every part of language learning necessary to learn a particular language, such as grammar, vocabulary, reading or listening.

Authors Brewster and Ellis (2012) classified games slightly different. They divided games into two main types: accuracy-focused and fluency-focused games.

**Accuracy-focused games** (language control) - the goal is to get more points than the other players, and there is usually an obvious winner. These games mainly focus on listening, reading, speaking and writing. Accuracy-focused games are also great for building a good memory.

**Fluency-focused games** (communication) - the goal is to develop fluency and collaboration with others. These games are frequently played in pairs or groups of four and are an important aspect of the *communicative* and *activity-based* technique.

Many games require a material stimulus, something from the environment or a special toy useful for the game. The toy is an aid to an idea in the game; the toy can motivate the child to achieve better results. Playing with a suitable toy supports the child's imagination and creative thinking. The toy contributes to physical development and prepares for life together with other people (Mišurcová, 1980).

## 2.2 Game-based learning

Games are activities that everyone enjoys, especially in childhood. It is an activity that people do for fun and relaxation. Games offer problem-solving, communication, experimentation, and investigation of personalities, which support improvement in a rapidly-changing culture (Salen, 2008).

Games-based learning (GBL) can be characterised as learning that is encouraged by using a game. This could be at any scholastic level from preschool through to adult continuing education, from direct memorisation and review to elevated levels of learning results, such as assessment or inventiveness. Utilisation of games can be integral or supplemental, played face-to-face with physical objects or online. Games-based learning is an educational approach where students investigate the critical perspective. The advantage of GBL is that teachers and

pupils can collaborate while creating the game. Thanks to the game, the teacher can see the other point of view by the student of the specific topic. (Prensky, 2007).

Games in the learning process refers to taking specific gaming principles and applying them to real-world situations to attract players (Trybus, 2015). Games used in this way have been popular in various situations, including business training, education, and in social media (Pho; Dinscore, 2015).

### 3. Kinaesthetic games

According to Mazal (2000, p. 11) *“the kinaesthetic game is a physical activity that brings well-being, joy, motivation and satisfaction to participants in this activity.”*

These games differ from serious learning not only in their course and motivation but also in their essence. In the game, a person does not see the goal as a benefit but as an experience, which has a specific meaning for himself and the co-participants. The result of the game is an experience, a sense of satisfaction that affects the performance of other activities (Mazal, 2000).

The term “playing” is understood as the *“intentional movement of the activity of one or more people, in space and time, without complicated rules.”* Playing does not have precise rules; it is the content of physical activity that defines it. Playing is characterised by a high motivation for activity, tension, and application to interest interests (Mazal, 2000).

According to Nepean Tutoring (2016) movement is a natural necessity for children, and kinaesthetic games allow them to relax, unwind and gain strength for further concentration during a game. In connection with movement, children remember better because everything is stored in long-term memory. Furthermore, since it is a game, children welcome it with enthusiasm, and it does not occur to them that they are learning during the game (Nepean Tutoring, 2016).

Learning through movement is defined as *“active, physical involvement of students as they create, develop, express, and learn first-hand about content”* (Lancaster, Rikard, 2002, p. 29). Kinaesthetic learning in general uses physical movement to teach pupils new subjects. When pupils use the whole body to learn, muscle memory gained from the activity reinforces the neural pathways created during the learning process (Lancaster; Rikard, 2002)

This part focused on kinaesthetic games in general, explained the connection of movement and language learning, and body language and its meaning in language learning. The next chapter will explain the use of kinaesthetic games in English classes and their effect on pupils’ psyche. The chapter concludes with a description of the phases of the learning process using kinaesthetic games and the classification of kinaesthetic games.

### **3.1 Connection of movement and language learning**

Studies have shown that movement promotes the growth of neural connections in the brain, which improves a child's learning abilities (Blaydes, 2000). Active children have higher concentration, quicker cognitive processing, and better memory retention than passive children. Physical activity improves mental clarity by boosting blood flow to the brain, beneficial for learning and physical and neurological health (Abdelbary, 2017). Today, children are more likely to move less and be sedentary in classrooms for longer periods. Adding movement in class can help pupils focus more and improve physical and mental health.

According to Dvořáková (2002) movement is a basic need of a child and is connected with physical, mental and social development, therefore it is ubiquitous in all areas of a child's upbringing. The practical inclusion of many life competencies occurs in a kinaesthetic game, whether spontaneous or more or less induced and controlled by the teacher. Because of a child's age, physical activity and play are very natural and effective means, and child development programmes would be inconceivable without such activities (Dvořáková, 2002, p. 17). Similarly, speech has a physical dimension and involves movement. This fact is known and used by experts dealing with speech defects. Developing language as a biological phenomenon is essential in therapy and language training. Affording attention to physical activity in foreign language education is vital for all age groups (Choděra; Ries, 1999).

When a teacher seeks to connect movement and learning through a kinaesthetic game, it is necessary to create an appropriate environment and schedule the game at a suitable time. According to Abdelbary (2017), the teacher needs to set the ground for play and invite children to move around in the classroom. An essential factor is establishing ground rules so that children know what to anticipate. Before allowing them to move around, the teacher should explain the goal of a physical activity-based exercise. The teacher can have children form groups, which could be more enjoyable for the play (Abdelbary, 2017).

The extensive machinery involved in speech motor skills is a constituent of mechanisms related to the entire body's motor skills. A teacher who frees a pupil from sitting still on a bench in language lessons and combines speech training with the rhythm of physical movement or even with dance, recitation, singing, and relaxation by body movement

increases language acquisition efficiency and contributes to pupils' health. Speech performance works better with exercise. In addition, a favourable social climate is created in the classroom (Choděra; Ries, 1999).

### **3.1.1 The body language**

All people have the opportunity to express themselves through their bodies. When people are sad or happy, when they want to complain or help someone, they use words together with body language. Body language includes conscious and unconscious movements of part or the whole body (Benešová, 2002). When using kinaesthetic games in English lessons, the use of body language is implicit.

Body language is divided into three parts: facial expressions, gesticulation, and motor skills (Benešová, 2002). The introduction of elements from all three areas are key to successful foreign language teaching, as school-age children can express themselves in body language, especially when they lack vocabulary. In a teaching context, positive body language has the power to excite, inspire, and engage students. The importance of body language is that it assists the teacher in understanding and decoding what the student is saying (Benešová, 2002).

## **3.2 The purpose of using kinaesthetic games in English classes**

Some individuals can learn a new language easily. However, others struggle and games can especially support these pupils. If teachers help pupils from the beginning of schooling and integrate games into teaching, this will help them through to adulthood. Games therefore have a central role in teaching foreign languages.

This chapter will describe the purpose of using kinaesthetic games in English classes and their advantages.

A kinaesthetic game, like any physical activity, is a source of emotion. In a movement game, a successful activity evokes intense and productive physical activity course (Mazal, 2000). According to Dvořáková (2002), movement is closely linked to a child's mental and social development. A young child spends most of his time in the world of games, which, whether spontaneous or fantasy, evoke everyday life situations. Play and movement naturally



belong to childhood and non-violently mediate a large number of life competencies (Dvořáková, 2002). During a kinaesthetic game, the child learns and improves his movement, has fun, and enjoys himself. Games provide space and incentives for social learning and bring satisfaction in mutual contact. Movement games develop general and special movement skills and strengthen self-confidence in one's abilities (Borová, 2001). Kinaesthetic games, encourage a pupil to be himself, look for solutions to problems, and solve them independently without permanent consequences. Tactical thinking can be used in movement games and can compensate differences in the movement abilities of players. We can conclude that such games contribute to comprehensive development of personality (Mazal, 2000).

According to Borová (2001) kinaesthetic learners prefer a “hands-on” approach to building knowledge. Instead of sitting for hours in a classroom, kinaesthetic learners are most productive when they are involved in hands-on activities. Science projects, theatre, dancing, and educational tours are also popular among these students. They learn better in small or big groups, and they like instructional activities or tools like flashcards or blocks. Mazal (2000) assumed kinaesthetic learning allows children to achieve self-awareness by allowing them to study at their own pace, with their degree of confidence and creative potential. Hands-on learning is becoming increasingly popular because it also caters to the needs of visual, and auditory learners. As a result, Mazal (2000) explained that kinaesthetic learning is beneficial to all kids and can help with general cognitive development. Kinaesthetic learning can help students create a connection between language and its concepts.

Dance may also be used to teach other linguistic ideas like synonyms and antonyms, which is particularly useful in multi-cultural education. Learning different ethnic dances might help pupils realise the worth of different cultures (Nepean Tutoring, 2016).

Research has shown that movement in the classroom can help pupils with sensory development challenges because they sometimes have trouble registering and processing information, especially when a large quantity of data is presented at once (Jensen, 2000).

### **3.2.1 Kinaesthetic games as psychological resource**

According to Hanšpachová (2005), kinaesthetic elements help activate and improve pupils' attention to lessons. With appropriate motivation and activation, pupils achieve better results, and teaching is also more enjoyable for teachers. Dramatic, sensory and kinaesthetic

games help master vocabulary and basic grammar by combining experience, movement and learning. A foreign language accompanied by movement and combining new vocabulary with gestures develops memory and brings joy. Kinaesthetic games, dramatisation, pantomime and other games with movement are often omitted in traditional teaching (Hanšpachová, 2005).

It is important to motivate students to play kinaesthetic games. One way of motivation is to play theatre. According to author Hanšpachová (2005), in this way children learn language in realistic scenarios and without stress. Drama education in a foreign language class develops a sense of movement and learning. Children relax in terms of movement, and movement is associated with thinking and speech (Hanšpachová, 2005).

There are many opportunities to use movement elements in a foreign language that help motivate students and relieve stress. Students can non-violently repeat vocabulary and consolidate new knowledge. By using kinaesthetic elements, we involve more senses in teaching, so we have a better chance of positively influencing the memory of new knowledge (Procházková, 2014).

Kinaesthetic games should be part of a lesson because they have a positive impact not only on the child's psyche. During playing, pupils learn the proper behaviour and acceptance their possible loss.

### **3.3 Kinaesthetic activities and phases of the learning process**

Learning is the process of gaining new information, skills, values, attitudes, and preferences. According to Benešová (2002), every learning process needs to have specific phases, and this also applies to kinaesthetic activities. When kinaesthetic activities are used in the learning process, specific phases should be followed:

**Motivational phase** - Children generally enjoy and are happy when doing kinaesthetic activities. It is good to include the motivation phase at the beginning of the lesson, which will obtain the required attention and interest of the children (Benešová, 2002). According to Rinker (2013) *“developing intrinsic student motivation is important for the long term because it teaches students to be self-motivated, independent learners.”*

**Repetition phase** - To evoke already acquired skills, there are a large number of exercises and games that are supported by movement. With the help of games and practice, acquired skills can be activated or used in the application phase (Benešová, 2002).

**Application phase** - It is recommended to employ as many senses as possible because new knowledge is better acquired and integrated (Benešová, 2002). According to Camn (2011) *“this phase ensures integration of learning into the job, as well as continuous performance improvement.”*

**Fastening phase** - Involves exercises (e.g. different variants, including kinaesthetic games, songs accompanied by movement or pantomime) to consolidate new knowledge (Benešová, 2002).

These phases should be considered while using kinaesthetic games in English classes to make learning as effective as possible.

The above mentioned authors explained that these phases above should be followed while using kinaesthetic games in English classes. The mentioned stages should help make the kinaesthetic games as effective as possible.

### **3.4 Classification of kinaesthetic games**

All kinaesthetic activities can be used to improve listening and speaking skills. On the other hand, they are not as effective to improve reading and writing skills. Kinaesthetic games, however, can be used to practice vocabulary, grammar, and pronunciation (Benešová, 2002). The movement can occur in two roles:

**1) Leading activity** - may accompany listening and speaking (Benešová, 2002). According to Stepshift (2016), leading activity can take form of specially organised games. These activities are great for communication, creativity, motivation, feedback, delegation or responsibility (Doyle, 2019).

**2) Accompanying activity** - related to listening and speaking.

Kinaesthetic means are all means which have to do with movement, i.e. mimic, gestural and motor movement. For example, whole body movement involving gross motor movements (jumping, running, squeezing, throwing, catching, clapping) or finer, more graceful movements (Benešová, 2002).

Verbal means indicate a verbal expression of children or agent that participates in communication (Benešová, 2002). Verbal communication means expression in words through language (Janoušek, 2015).

Auditory aids include what is related to listening (e.g. lyrics, songs, sounds). They are available as audio recordings provided by the teacher (Benešová, 2002). According to Klaus (2018), “*Using audio aids in teaching can improve student performance by engaging them on a different level.*”

Visual aids include flashcards, pictures, posters, and movies (Benešová, 2002). They can help students to grasp content better (Browman, 2018).

Benešová (2002) classified kinaesthetic games as mentioned above, and other authors commented on specific aids. Overall, teaching aids are great facilitators to improve a child’s learning, and they make learning even more enjoyable.

## 4 Collection of kinaesthetic games

This chapter includes a collection of representative samples representing different uses of movement. When choosing games, emphasis was placed on diversity so that each game contained a different type of movement and practised a different learning topic. The games mainly focus on practising vocabulary and grammar and are divided into two chapters. The first chapter is for pupils in primary school and the second for pupils in lower-secondary school. The games are different characters; some are good as a warm-up, while others focus on more thinking, research, or communication.

The games in this collection are chosen according to the theoretical findings in previous research based on:

1. the necessity of said games to include movement and the variability of the games to include various physical activities with regards to the pupil's age and ability
2. their ability to combine physical and creative skills, concerning the children's age and understanding, as the games are supposed to have straightforward rules and orders for pupils to follow
3. the capability of the pupils and their achieved knowledge of and level of the language
4. the potential of the games to combine cognitive, physical and mental improvement of mentioned skills
5. the frequency of the games appearing in a lesson based on previous encounter.

Each game has a description that includes the game's learning objective or focus, what teaching aids can be used, classroom organisation, how to play, and an assessment. The assessment is written according to the author's view on what has been found in theoretical research.

Some games have a comment about the author's experience while teaching the course "English in movement". The course has been in primary and lower-secondary schools in a town called Štěpánov. It is an extra lesson for pupils who want to learn more English through movement in a fun way.

## 4.1 Kinaesthetic games for pupils in primary school

### 4.1.1 Bear, can we cross?

**Focus:** Vocabulary - colours

**Movement:** Walking, running

**Materials:** Rope

**Source of the game:** English in movement (Skořepová, 2015)

**Classroom organisation:** Whole class activity

#### **How to play:**

A teacher puts pupils into one line. The teacher stands on the opposite side of the pupils and acts like a bear and says, *"I am a bear and this is my road."* He demonstrates with his hands how wide the road is, and walks like a bear. Then the teacher says, *"You can't cross the road. It's mine! Ok, you can cross the road if you're wearing something blue. Only the blue ones."* The teacher urges the children to check if they are wearing blue clothes, *"Check if you are wearing something blue. Whoever is wearing something blue, cross the road."* The teacher checks the children who are going to the other side of the line if they have the right colour, and encourages others who should have crossed to cross, *"Paul cross the road, you're wearing blue."* When there are no blue-coloured children remaining, the teacher screams, *"Now you can cross the road but quickly! Run!"* While the children are running, the teacher catches one of the children, *"I've got you! You are the bear now!"* The child becomes a bear now, *"Chloe is a bear now."* The teacher now only assists and gives advice about what each pupil should say during the game. *"Kids, make a line and ask the bear, 'Bear, can we cross?'"* Chloe say, *"No! Only the red ones and green ones."* Pick a colour. ... *"No, only the pink ones!"* After that, the teacher helps children identify the right colour and helps the bear catch the children, *"Chloe say, 'Cross the road!' And catch somebody!"*

The game continues for as long as the pupils want to play.

#### **Assessment:**

The "Bear, can we cross?" game is great for small children in the first year of primary school. Generally, children like to act like animals and make noises, like fantasy and make-believe. In this game, pupils can experience role play, vocalising, fantasising and movement.

They walk and sometimes run. In this game, there is not much fast and sharp movement; it is slower.

The game focuses on colours, probably one of the most accessible vocabulary topics. Children learn colours in English since kindergarten. Therefore, it should be easy to play. Another positive aspect of this game is that it involves the children in playing and creating the course of the game. They have to think about what they are wearing.

#### **4.1.2 What's your name?**

**Focus:** Practise phrases - "What's your name?" - "My name is..."

**Movement:** Dancing, walking

**Materials:** songs on CD player or other device

**Source of the game:** none

**Classroom organisation:** Group work

#### **How to play:**

Pupils divide into two groups and stand in a circle. The teacher plays a song. While the song is playing, children are moving (they can dance) around the circle. When the music stops, the pupils must ask one classmate in a circle: "*What's your name?*" and the classmate responds: "*My name is...*". Then the song starts playing again and the teacher shows in which way they should move in the circle. For advanced pupils there can be chosen the phrases in next rounds. For example: "*Where do you live?*", "*What is your favourite colour?*", "*What is your favourite pet?*".

#### **Assessment:**

In this game, children practise a lot. It is a kinaesthetic game with music, so children during this game listen, move, and speak simultaneously. The theory of multiple intelligences is used in practice.

This game is excellent for practising several phrases and greetings in fun ways, not just sitting at a desk and making dialogue. It is suitably adaptable for any learner. The game can be more interesting for the children; for example, they could pick a song for the next lesson.

**Author's experience:**

This game was played by the author mainly at the beginning of the first lesson. For teaching the sentence “What is your name?” it is easy to prepare. Children quickly learned this phrase in a fun way, and it served as a great warm-up activity. They met each other, met the teacher, and learned their first sentences in English through a kinaesthetic game.

Later, the game has been used in learning different topics with different sentences. For older and advanced children, this game has been remade. They needed to make more extended dialogues and practise grammar (depending on the topic). Although it was not their favourite game, the goal was met.

**4.1.3 Parking lot**

**Focus:** Vocabulary - means of transport

**Movement:** Walking, raising hands

**Materials:** Flashcards or toy vehicles, parking plan

**Source of the game:** Didaktické hry při výuce angličtiny a sborník her (Seidlová, 2019)

**Classroom organisation:** Group work

**How to play:**

The teacher prepares the classroom for the game. He sets benches and chairs aside, so that the children can move around the class easily. He creates an imaginary parking lot in the empty space in middle of the classroom and gives students instructions on what form of transport they should park (during the game students hold respective flashcards or toy vehicles). Students can make two groups and catch points as a team. The group with the most points at the end of the game wins.

**Assessment:**

In general, children like doing things as adults. Driving cars or other forms of transport is one such activity. The child usually likes watching drivers and imagines what it would be like to be in that position. Some children are only fascinated by the transport itself.

The vocabulary concerns the means of transport and is an essential topic. Children can easily understand the words through the game “parking lot”. Indeed, this game can be played after learning and practising its vocabulary.



During this game, pupils walk around the classroom and raise their flashcards. They stretch the whole body.

#### **4.1.4 I am cooking**

**Focus:** Vocabulary - food, present continuous

**Movement:** Walking, moving hands

**Materials:** Flashcards, a pot, a wooden spoon

**Source of the game:** English in movement (Skořepová, 2015)

**Classroom organisation:** Whole class activity

##### **How to play:**

The pupils sit on the ground in a circle, and the teacher throws flashcards inside of that circle. The teacher holds a pot, stirs with a wooden spoon and walks around the classroom and says: "*I am cooking, I am cooking, I am cooking.*" The teacher chooses one flashcard, puts it into the pot and says: "*I am cooking...pizza.*" The teacher chooses one of the pupils: "*Paul, help me cook*" and gives Paul the pot. Paul holds the pot, and they walk around the classroom (they make a train) and say: "*I am cooking, I am cooking, I am cooking.*" Now Paul picks a flashcard and says: "*I am cooking...cucumber.*" The teacher adds: "*I am cooking pizza.*" Paul chooses another classmate, brings him/her the pot with the wooden spoon, and stands behind him. The train continues, and children repeat what everybody cooks one after another. The teacher stays at the end of the train.

The game continues until every child is in the train.

##### **Assessment:**

Small children, especially in the first and second years of primary school, love playing and acting. They are used to playing a lot from kindergarten. On the other hand, children like act like adults. They like to feel important and want to imitate adults' jobs. Cooking is one of them. Adding "cooking" to English lessons and acting as a cook could be a dream for some pupils.

The game "I am cooking" distracts from typical learning with books. Children move in the classroom, use materials (pot and wooden spoon), and act like adults. They walk a lot

around the classroom and also stretch their hands while staring. Plus, they practise a vocabulary of food and present continuous.

**Author's experience:**

This game is suitable for small children (first and second grade in primary school). They liked this game. The game was always fun; they liked thinking about what food they would “cook” next. For older children in primary school, it is not that entertaining.

What has been noticed, playing the game once in a lesson is enough, and every child needs to participate. It is unnecessary to play it several times because the pupils stop focusing and start laughing and not saying the correct phrase.

#### **4.1.5 Obstacle course**

**Focus:** Prepositions, adverbs

**Movement:** Jumping, climbing, walking, running, crawling, stretching

**Materials:** Box, balloons, mat

**Source of the game:** English in movement (Skořepová, 2015)

**Classroom organisation:** Whole class activity

**How to play:**

The teacher makes obstacle course in a classroom or a gym. For the beginners, it is better to create a shorter course with interests only in one contrast: *in-out*. The children can jump around the gym, crawl the tunnel, or throw balloons into a box. First, the teacher shows how to overcome the obstacle course correctly and every exercise comments with some prepositions or adverbs. The children repeat and during the course out loud comments their move, for example: *in - out*.

Obstacle courses can focus differently: *over-under, slowly quickly, around-through, left-right, up-down*. The teacher can create a course with different expressions simultaneously and teach them other grammatical elements for advanced pupils.

**Assessment:**

A typical English lesson is sitting in a chair and learning from books. Going away from a classroom and moving is inconceivable for some pupils, and maybe also for teachers.

To spice, a lesson with not only moving but also changing a teaching place could be exciting and an escape from reality.

The game “obstacle course” gives children so many positive vibes. They can do almost whatever the teacher invents, and they move their whole body and learn English prepositions and adverbs. During this game, children can do any kind of movement. They can jump, climb, run or crawl, whatever the teacher invents. However, for the teacher, it is more difficult to prepare this game.

In this game, the CLIL method can be used. It is a typical example of interconnection, the P.E. and English lessons.

#### **4.1.6 Jumping on colours!**

**Focus:** Vocabulary - colours

**Movement:** Jumping

**Materials:** Coloured sheets

**Source of the game:** Use of Games in English Language Teaching (Palánová, 2010)

**Classroom organisation:** Whole class activity

##### **How to play:**

The teacher prepares the classroom for the activity (moves chairs and tables if necessary). He throws coloured sheets through the whole space. Before starting the game, children should make a line and then go one after another.

The game starts when the teacher shouts out one colour, and the pupils jump on the specific colour. Whoever jumps on the right colour gets the point. The child who gets the most point at the end wins.

This game is designed for a complete beginner learning colours.

##### **Assessment:**

As mentioned before, the topic of colours is almost every time fun. This game is easy to play and prepare and simultaneously accomplishes its purpose. The game can serve as a warm-up at the beginning of the lesson where children break down shyness. They jump whenever they need to get the point; therefore, they move their whole body. In addition, the game can be used on another topic with different vocabulary.

**Author's experience:**

This game is thematically similar to the game “Bear can we cross?” but this game has a different perspective. Children can really see the colours and do not have to find them. When this game has been played with pupils in primary school, it was entertaining and their favourite game. They liked the colourful sheets and jumping on them. Especially girls were excited about what colour will be said next, and the wish was always pink. Boys, on the other hand, liked the jumping part. They always jumped as loud as possible and were happy when they got the point.

In the role of teacher, It was easy to prepare, children quickly understood the rules, and the goal was met. Children learned colours through the kinaesthetic game.

**4.1.7 Jobs pantomime**

**Focus:** Vocabulary - jobs

**Movement:** Walking, jumping, stretching and more

**Materials:** Flashcards

**Source of the game:** none

**Classroom organisation:** Whole class activity

**How to play:**

Before the lesson, the teacher prepares flashcards with a vocabulary of jobs (written or drawn). Before playing, it is necessary to repeat the vocabulary. Then each pupil draws one flashcard. The pupil goes in front of a blackboard and tries to show the particular job written on his flashcard. Other classmates try to guess. Then the pupils go one after another.

The game ends when all pupils do pantomime.

**Assessment:**

This game needs to be played after learning the specific topic. It is great for repetition and gives a child more idea of what each job and profession looks like. Again, as mentioned above, children like to be like adults, and in this game, they can feel like they are doing an adult's job. During the pantomime, they move their whole body. They have to walk in front of the blackboard and then, according to the selected word, act. They can jump, crawl, stretch, whatever comes to their mind.

This game is suitable. Pantomime can be used in many topics, and it is easy to prepare.

**Author's experience:**

Pantomime games were one of the author's favourites to add to a course. Primarily this specific one. The jobs are harder to guess, so it was more gripping. What has been noticed is that some children are shy, and it is not comfortable for them to stand in front of a whole class and pantomime, which could be a disadvantage. On the other hand, thanks to this game, some children got rid of shyness and later communicated more in speaking activities because speaking was suddenly easier than doing pantomime.

## **4.2 Kinaesthetic games for pupils in lower-secondary school**

### **4.2.1 Traffic lights**

**Focus:** Vocabulary - means of transport

**Materials:** Green cards in the shape of a circle with the English name of the means of transport and pictures or toys of the means of transport mentioned below, ribbons showing the starting and finishing line, paper money

**Movement:** Walking, running, raising hands

**Source of the game:** Didaktické hry při výuce angličtiny a sborník her (Seidlová, 2019)

**Classroom organisation:** Whole class activity

**How to play:**

Each child has their starting and finishing line, set of means of transport and fake money to pay fines. The teacher picks up a green card with the means of transport, and the pupils must identify the transport and move it to the finish line. If they go by the wrong means of transport, they have to pay a fine. Once they run out of money, they may not continue the game. Children play simultaneously. The winner is the one who transports as many vehicles as possible to the destination.

**Assessment:**

Older children in lower-secondary schools like to be treated as adults. The game "traffic lights" is similar to the game "parking lot" for children in primary school. Nevertheless, the game "traffic lights" has more complex rules, and pupils have to think about the game's strategy. However, it is not that difficult to explain and understand. Pupils in lower-secondary should already know the vocabulary of means of transport; therefore, they should only focus on rules during the game. It should be more fun because they do not have to think so hard about the specific vocabulary.

In this game, children can walk or run around the classroom. It depends on the conditions of classroom and number of children. While holding the flashcards, they also stretch their hands.

#### 4.2.2 Follow the clues

**Focus:** Prepositions of places

**Movement:** Walking, running, jumping, dancing, stretching, crawling and more

**Materials:** Envelopes

**Source of the game:** Five Easy Kinaesthetic Activities for Adults (Bries, 2013)

**Classroom organisation:** Team work

**How to play:**

Before the game, the teacher needs to prepare envelopes with clues and hide them in a building or a gym. Each envelope needs to be coloured coded for each group.

Students make teams, and each team get a starting clue. The teams go through a building with written clues and find another clue (the clues should always involve prepositions of place). The last clue takes them to a treasure, where the teacher is also waiting.

The clues could be: *“Go to the nearest bench on your right side. Under the bench is a mysterious box - open it.” “Go on a hallway, walk straight, behind changing room turn left and next to a teacher’s office find notice-board.”*

**Assessment:**

Going away from the classroom is always fun. Sitting on a chair for the whole day in one place could be demotating. It is known that children like treasure hunting, and even some

adults like it. Children like to feel like a detective. Moving around a gym and looking for a treasure could be a dream come true. Also, the competitive spirit appears, and the excitement for finding the treasure is usually tremendous.

The game "follow the clues" meets all requirements. Children need to think, practice prepositions of places, move their whole bodies, and get a treasure at the end of the game. The movement part can be extensive. In the clues, they could be tasks to jump, dance, crawl or any kind of other movement activity. On the other side, it is more difficult for the teacher to prepare the game and prepare an adequate and safe place for playing.

**Author's experience:**

This game has been played only once. It is challenging to prepare, and It is necessary to provide a suitable place and plan it ahead of time. Also, the game can be only used once because otherwise, children would already know where the treasure is. However, when students were playing, they were so happy and exciting. They were passionate about the game and very competitive. Apparently, they were glad they were away from the classroom and doing something different. However, some of the students were not practising English as they should. The motivation was to find the treasure, not practice prepositions of place. Nevertheless, they practised it unconsciously.

### **4.2.3 Make a sentence**

**Focus:** Grammar (present simple, present continuous)

**Materials:** Flashcards with words that together make a sentence

**Movement:** Walking, running, squatting, bending

**Source of the game:** Didaktické hry při výuce angličtiny a sborník her (Seidlová, 2019)

**Classroom organisation:** Whole class activity

**How to play:**

The teacher spreads flashcards with specific words around the classroom, and the task is to compose meaningful and grammatically correct sentences from them. Sentences can be supplemented by suitable adverbial determinations of time and place or frequency adverbs. If the child creates a sentence incorrectly, the teacher throws the word on the floor again. The winner is the one who composes as many correct English sentences as possible.

Another variant of playing the game could be that the child needs to make the largest sentence possible.

**Assessment:**

Games for practising grammar are not many. The game “make a sentence” is an excellent learning method for teaching tenses. With this grammar topic, pupils often have problems, and sometimes they do not like learning it. Through the kinaesthetic game, they could like the whole learning process. It may not seem at first glance, but children during this game move a lot. They need to walk or run to the sheets of words, then bend or squat to catch, or if necessary, crawl for some other, and then run or walk again.

This game is suitable for older students in lower-secondary school. While “making the sentences”, they need to know the used vocabulary from lessons before and focus only on the tenses. In addition, teenagers also like to make fun of everything, so this game could be an opportunity to create funny situations.

#### **4.2.4 Walk forward, Walk back**

**Focus:** Past perfect and past simple

**Materials:** Sheet with a story

**Movement:** Walking

**Source of the game:** English Endeavors (2018)

**Classroom organisation:** Whole class activity

**How to play:**

Before the lesson, the teacher needs to prepare a story with many examples of past perfect and simple past tenses. In the lesson, students stand in one line next to each other. The game starts when the teacher reads the text. Whenever students hear the simple past tense, they step forward, and when they hear the past perfect tense, they step back.

Nobody gets points, and nobody wins. This game’s purpose is to practise tenses while hearing them.



**Assessment:**

Adding to a lesson activities with different aspects is always valuable. Students need to listen and move in the game “walk forward, walk back”. They cannot see the sentences and words, which is valid, and they verify their knowledge more. This game is not fast or challenging for the movement part, but children still need to walk. It is great as a morning “wake-up call”.

**Author's experience:**

When this game has been played with older students in lower-secondary school, it was not as fun as other games. However, students were very concentrated and tried to be as correct as possible. To make it more fun, penalty points have been given later. The three students with the most penalty points had to do twenty squats at the end of a game. This rule made the whole game more fun and motivating.

## 4.2.5 Family

**Focus:** Vocabulary, conversation, training of quick response

**Materials:** None

**Movement:** Running, jumping, dancing, stretching, crawling and more

**Source of the game:** English-time, pohybové aktivita (2009)

**Classroom organisation:** Group work

**How to play:**

The teacher divides the pupils into two groups: girls and boys. The boys and girls are “brothers” and “sisters.” After, the teacher gives instructions, such as: "*All the brothers sprint to the wall,*" or "*All the sisters jump to the door.*" In addition, the teacher can pick one boy and one girl to play "Dad" and "Mum." These pupils assist the teacher by giving the brothers and sisters instructions. In addition, the instructor can assign a "Grandma" and "Grandad" to deliver directions to the “mother, father, brothers, and sisters.”

Vocabulary suggestions: mother, father, brother, sister, grandmother, grandfather. This game does not have a winner. It is ideal for playing it at the beginning of the lesson to warm up.

**Assessment:**

Before starting the English lesson, pupils can be sometimes bored and demotivated. The " family " game could be a great warm-up and escape from reality. Pupils move a lot during this game, and teenagers could feel they are doing something prohibited. They can do any movement, such as dancing, stretching, or crawling. It depends on whatever the instructions are. Again, children popularly like role-playing; they can play many roles during this game. On top of everything, it is a good game to start talking and get rid of shyness, which pupils usually have.

**4.2.6 Stones**

**Focus:** Vocabulary

**Materials:** Blackboard, chalks

**Movement:** Walking, running

**Source of the game:** None

**Classroom organisation:** Team work

**How to play:**

The classroom divides into two teams. Each team makes a line between the tables and chairs in front of a blackboard. Meanwhile, the teacher draws big circles (stones) on the blackboard for each team 10. Each team gets their chalk. Then a teacher says a word in a foreign language, and one team member needs to write the word in English as fast as possible and then say it aloud. Whoever writes it first gets the point for the team. Then comes another member of the team against an opponent from another team. The team that gets all ten stones filled, win.

The chosen vocabulary needs to be from the topic currently learned in the lesson. The best time to play the game is before an examination, as a repetition.

**Assessment:**

The game "stones" is trendy in teaching a foreign language. For the teacher, it is easy to prepare, and for the students easy to play. In this game, children cheer up other teammates, which could improve relationships in the classroom. The game is an easy way to practise

vocabulary and a good motivation tool for studying the vocabulary at home. Because without knowing the vocabulary, they will never win the game.

#### **4.2.7 Onion rings**

**Focus:** Communication

**Materials:** Sheets with a sentences about specific topic

**Movement:** Walking, running, dancing

**Source of the game:** Havlíčková (2008)

**Classroom organisation:** Whole class activity

##### **How to play:**

Before the lesson, the teacher prepares sheets with conversational topics (one sentence). Students are divided into two groups. One group makes an inner circle, and the second group also makes a circle, but around the first group - the outer circle. The students stand to face each other. Students from the inner circle get a sheet where is written a conversational topic. For example: *“Talk about your dream job.”* or *“Talk about your best vacation.”* Meantime the teacher stops the time. After one minute, the teacher instructs to move around the circle; when he says *“STOP”*, students again face each other but suddenly with a different classmate and talk about a different topic.

This game is created only to practice communicative skills, nobody wins, and nobody gets points.

##### **Assessment:**

The game "onion rings" is suitable for advanced learners to practise communicative skills differently. They do not just sit at a desk and make a dialogue; they also have to move. In the circle, they can walk but also run, dance or crawl. The instructions are up to the teacher. For learners, it could be attractive because they are talking about different topics in a short time, and the conversation does not get bored. The teacher must be aware, that every topic that he choose they already learned and know the specific vocabulary.

**Author's experience:**

This game was great for communication. When this game has been played, first there was made a mistake: the circles were too far from each other, so the students could not hear perfectly. In the second round, they made the "onion rings" closer together, and it was better. From the author's point of view, It is a good warm-up activity, and also, students get to learn something new about their classmates while practising speaking skills.

This collection of kinaesthetic games was made according to theoretical findings and the author's experience. They are chosen to improve cognitive, physical, mental, and emotional skills developed in every stage of childhood. The games are selected to suit the pupil's age and abilities, employ unique teaching methods, and use movement. The author was able to play some of the games in a course, "English in movement". This collection of kinaesthetic games could be useful for English teachers.

## **Conclusion**

The aim of this thesis was to demonstrate the effectiveness of employing kinaesthetic games in English language education in primary and lower-secondary schools. It was hypothesised that children are generally not as physically active as in the past, and that inactivity is mirrored in the school environment. As movement is integral to physical and psycho-social development of young children, its absence would have a higher likelihood of diminished gains in learning. Indeed, research findings confirm the positive relationship between movement and foreign language learning, including English language teaching.

The importance of using games in English lessons in primary and lower-secondary school is justified because children are intrinsically and naturally competitive and enjoy playing games. Using games contributes to improved thinking and attention, and strong motivation produced during play contributes to learning.

The first chapter talked about teaching English in general. It examined characteristics of primary and lower-secondary school pupils to determine what teaching methods and games would be best suitable. Learning styles and the theory of multiple intelligences were explained, which illustrated the unique learning needs of children. Current teaching trends connected to the use of kinaesthetic games in teaching were discussed. The second chapter described games and outcomes of game-based learning. The third chapter dealt with kinaesthetic games in English classes. It was found that movement is connected to learning and the learning process, and that using games in lessons has a substantial positive impact on a pupils' psyche.

The final chapter was a collection of kinaesthetic games. It comprised five games each for pupils in primary and lower-secondary schools. The games were selected according to the previous chapters' theoretical findings and personal experiences. This collection of games could contribute to strengthened teaching methodology for English in primary and lower-secondary schools.

Kinaesthetic learning was shown to improve learning, through improved concentration, and boost physical and mental health development. For children games help explain and illustrate topics, and generally are more enjoyable ways of learning a foreign language. It was concluded that pupils in primary and lower-secondary schools needed to play games in English lessons.

This thesis sought to present English language teaching differently with the objective of producing stronger motivation and interest from students. It argued that movement through games incorporated in lessons is essential in teaching and the learning process. Moreover, the addition of movement through kinaesthetic games is necessary for effective English language teaching.

## Bibliography

AHMED, A., 2012. *The relationship between multiple intelligences theory and methods of ELT*. Journal of Learning and Teaching. University of Gezira, Sudan.

ALLEN, Virginia French, 1983. *Techniques in teaching vocabulary*. Oxford: Oxford University Press. Oxford American English. ISBN 0-19-434130-5.

ARMSTRONG, T, 2009. *Multiple Intelligences in the Classroom*. Alexandria: Assn for Supervision & Curriculum. ISBN 97-81-41660-78-92

ASHER, James J, 2001. *Learning Another Language Through Actions. Total Physical Response*. 6th. ed. Los Gatos: Sky Oaks Productions. ISBN neuvedeno

BARTUŠKOVÁ, Marie, 1976. *Pedagogika předškolního věku: učebnice pedagogiky pro pedagogické školy, studijní obor 76-40-6 učitelství na mateřských školách*. 2. vyd. Praha: Státní pedagogické nakladatelství. Učebnice pro pedagogické školy. ISBN neuvedeno

BELEJ, Michal, 1984. *Základy teórie motorického učenia*. 1. vyd. Bratislava: Univerzita P.J. Šafárika v Bratislavě. ISBN neuvedeno

BENNETT, John Price a Pamela Coughenour RIEMER, 1995. *Rhythmic activities and dance*. Champaign, IL: Human Kinetics. ISBN 0-87-322718-2.

BENEŠOVÁ, Pavla, 2002. *Bewegungselement im frühen Fremdsprachenunterricht*. Brno. Diplomová práce. Masarykova univerzita. Vedoucí práce PhDr. Hana Peloušková, Ph.D.

BLAYEDS, Jean Madigan, 2000. *Thinking on your feet*. Action Based Learning. ISBN 97-80-98440-82-07

BOROVÁ, Blanka, 2001. *Míče, míčky a hry s nimi: soubor her pro děti ve věku od 4 do 9 let*. Praha: Portál. ISBN 80-7178-538-5.

BREWSTER Jeal a Gail ELLIS, 2012. *The primary English teacher's guide*. Harlow: Pearson Education. ISBN 978-0-582447769

CAILLOIS, Roger, 1998. *Hry a lidé: maska a závrať*. 1. vyd Praha: Nakladatelství Studia Ypsilon. ISBN neuvedeno

COOK, V, 2001. *Second language learning and language teaching*. 3rd ed. London : Arnold. ISBN 0-34-076192-2

COYLE, Do, 2010. *CLIL*. Cambridge: Cambridge University Press. ISBN 0-52-113021-2

CRATTY, Bryant J, 1973. *Movement behaviour and motor learning*. 3d ed. Philadelphia: Lea & Febiger. ISBN 0-81-210425-0.

DVOŘÁKOVÁ, Hana, 2002. *Pohybem a hrou rozvíjíme osobnost dítěte: [tělesná výchova ve vzdělávacím programu mateřské školy]*. Praha: Portál. ISBN 80-7178-693-4.

ERIKSON, Erik H, 1963. *Childhood and society*. New York: W.W. Norton. ISBN neuvedeno

FONTANA, David, 1995. *Psychologie ve školní praxi: [příručka pro učitele]*. Praha: Portál. ISBN 80-7178-063-4.

FRANCLOVÁ, Marta, 2013. *Zahájení školní docházky*. Praha: Grada. Pedagogika (Grada). ISBN 978-80-247-4463-6.

FLAVELL, John H, 1986. *Cognitive development*. Second Edition, Stanford university: Prentice-Hall International, Inc. ISBN 0-13-139981-0

GARCIA, R, 2001. *Instructor's Notebook How to Apply TPR For Best Results. Total Physical Response*. 4th ed. Los Gatos: Sky Oaks Productions. ISBN neuvedeno

GARDNER, H, 1999. *Dimenze myšlení : teorie rozmanitých inteligencí*. Vyd. 1. Praha: Portál. ISBN 80-7178-279-3.



HANŠPACHOVÁ, Jana, 2005. *Angličtina plná her*. Praha: Portál. ISBN 80-7178-790-6.

HANUŠOVÁ, Světlana a Petr NAJVAR a kol., 2006. *Foreign Language Acquisition at an Early Age: Osvojování cizího jazyka v raném věku : proceedings from the conference organised and hosted by Faculty of Education, Masaryk University on March 16, 2006*. Brno: Masaryk University. ISBN 80-210-4149-8.

HAVLÍČKOVÁ, Andrea, 2008. *Movement in ELT*. Brno. Diplomová práce. Masarykova Univerzita. Vedoucí práce PhDr. Jarmila Fictumová

CHODĚRA, Radomír a Lumír RIES, 1999. *Výuka cizích jazyků na prahu nového století: (metadidaktika, humanizace)*. Ostrava: Ostravská univerzita. ISBN 80-7042-157-6

JANÍKOVÁ, Věra, 2011. *Výuka cizích jazyků*. Praha: Grada. ISBN 978-80-247-7380-3

JANOUSEK, Jaromír, 2015. *Psychologické základy verbální komunikace*. Praha: Grada. ISBN 978-80-247-4295-3

JENSEN, Erik P., 2000. *Learning with the Body in Mind: The Scientific Basis for Energizers, Movement, Play, Games, and Physical Education*. New York: Corwin Pr Inc. ISBN 978-18-904-6007-5

KOMENSKÝ, Jan Amos, 1970. *Škola hrou. Předmluva k členům městské rady amsterodamské. Divadelní výchova*. Praha: Ústřední dům lidové umělecké tvořivosti. ISBN neuvedeno

KROPÁČKOVÁ, Jana, 2012. *Vstup do školy*. Praha: Raabe. ISBN 978-80-87553-53-4.

LEE, W. R., 1991. *Language teaching games and contests*. Oxford: Oxford University Press. ISBN 978-01-94327-16-9

LOJOVÁ, G. a K. VLČKOVÁ, 2011. *Styly a strategie učení ve výuce cizích jazyků*. Praha: Portál. ISBN neuvedeno

MAŇÁK, Josef a Vlastimil ŠVEC, 2003. *Výukové metody*. Brno: Paido. ISBN 80-7315-039-5.

MAZAL, Ferdinand, 2003. *Pohybové hry a hraní*. Olomouc: Hanex. Kdo si hraje, nezlobí. ISBN 80-85783-29-0.

MEHISTO, P. *Uncovering CLIL: Content and Language Integrated Learning and Multilingual Education*. London: Macmillan Education, 2008. ISBN 978-02-30027-19-0

MIŠURCOVÁ, Věra, Jiří FIŠER a Viktor FIXL, 1980. *Hra a hračka v životě dítěte*. Praha: Státní pedagogické nakladatelství. Knihy pro rodiče. ISBN neuvedeno.

OPRAVILOVÁ, Eva, 2004. *Předškolní pedagogika*. Liberec: Technická univerzita v Liberci. ISBN 80-7083-786-1.

PALÁNOVÁ, Kamila, 2010. *Use of Games in English Language Teaching*. Brno. Bakalářská práce. Masarykova Univerzita. Vedoucí práce PhDr. Alena Dobrovolná, Ph.D

PETROVSKIJ, Artur Vladimirovič a kol., 1977. *Vývojová a pedagogická psychologie*. Přeložila Eva CHMIDTOVÁ. Praha: Státní pedagogické nakladatelství. ISBN 14-696-77.

PINTER, Annamaria, 2006. *Teaching Young Language Learners*. Oxford: Oxford University Press. ISBN 978-0-194422079.

PLEVOVÁ Irena a Alena PETROVÁ, 2012. *Obecná psychologie*. Olomouc: Univerzita Palackého. ISBN 978-80-244-3247-2.

PRENSKY, Marc, 2007. *Digital Game-Based Learning*. New York: Paragon House Publ. ISBN 978-15-57788-63-4

PROCHÁZKOVÁ, Michaela, 2014. *Aktivizační metody ve výuce cizího jazyka za pomoci psychomotorických cvičení u cílové skupiny*. České Budějovice. Bakalářská práce. Jihočeská Univerzita. Vedoucí práce Mgr. Michaela Pospíšilová

PRŮCHA, J., WALTEROVÁ, E.; MAREŠ, J., 2001. *Pedagogický slovník*. Praha: Portál. ISBN 80-7178-579-2.

REESE, Valerie L. a Rita DUNN, 2008. *Learning-Style Preferences of a Diverse Freshmen Population in a Large, Private, Metropolitan University by Gender and GPA*. Journal of College Student. ISBN neuvedeno

REINHAUS, D., 2013. *Techniky učení*. Praha: Grada Publishing. ISBN 978-80-24747-81-1

RICHARDS, Jack C. a Theodore S. RODGERS, 2001. *Approaches and methods in language teaching*. 2nd ed. Cambridge: Cambridge University Press. ISBN 0-52-100843-3

RICHARDS, Jack C. a Richard W. SCHIMDT, 2002. *Longman Dictionary of Language Teaching and Applied Linguistics*. 3rd ed. London: Longman Publishing Group. ISBN 978-05-82438-25-5

SALEN, K., 2008. *The Ecology of Games: Connecting Youth, Games, and Learning*. Cambridge: MIT Press. ISBN 978-02-62195-75-1

SEIDLOVÁ, E., 2019. *Didaktické hry při výuce angličtiny a sborník her*. Pardubice: Anglické gymnázium Pardubice, Ročníková práce. ISBN neuvedeno

SKOŘEPOVÁ, Monika, 2015. *English in movement - angličtina v pohybu*. Metodická příručka pro výuku angličtiny. Pardubice: English Only. ISBN neuvedeno

ŠKODA Jiří a Pavel DOULÍK, 2011. *Psychodidaktika: Metody efektivního a smysluplného učení a vyučování*. Praha: Grada. ISBN 978-80-24733-41-8

TERPITKOVÁ, M., 2012. *Využitie metódy „Celkovej fyzickej odpovede“ vo vyučovaní anglického jazyka na 1. Stupni ZŠ. Osvedčená pedagogická skúsenosť edukačnej praxe. Osvedčená skúsenosť odbornej praxe*. Bratislava: Metodicko-pedagogické centrum. ISBN neuvedeno

UHLÍŘOVÁ, J., 2003. *Role hry v Komenského pedagogické koncepci*. Praha: Univerzita Karlova v Praze. ISBN 80-7290-107-9

VÁGNEROVÁ, Michaela, 2000. *Vývojová psychologie – dětství, dospělost, stáří*. 1.vyd. Praha: Portál. ISBN 80-7178-308-0

VÚP. *Rámcový vzdělávací program pro základní vzdělávání*, 2021. Praha: Výzkumný ústav pedagogický Praha.

### **Internet sources**

ABDELBARY, Marwa, 2017. *Learning in Motion: Bring Movement Back to the Classroom*. EducationWeek [online]. [cit. 2022-02-12]. DOI: <https://www.edweek.org/teaching-learning/opinion-learning-in-motion-bring-movement-back-to-the-classroom/2017/08>.

BALADOVÁ Gabriela a Kamila SLADKOVSKÁ, 2009. *Výuka metodou CLIL*. Metodický portál [online]. [cit. 2022-03-01]. DOI: <https://clanky.rvp.cz/clanek/o/z/2965/vyuka-metodou-clil.html>.

BAY ATLANTIC UNIVERSITY, 2021. *4 Types of Learning Styles: How Do Students Learn Best?* [online]. Washington D.C. [cit. 2022-01-14]. DOI: <https://bau.edu/blog/types-of-learning-styles/>

BRITISH COUNCIL, 2021. *Content and Language Integrated Learning (CLIL) Essentials* [online]. [cit. 2022-03-02]. DOI: <https://www.britishcouncil.co/en/teach/online-development-courses/clil>

BREWSTER Jean a Gail ELLIS, 2014. *Tell it Again! The Storytelling Handbook for Primary English Language Teachers*. British Council [online]. [cit. 2022-03-05]. DOI: [https://www.teachingenglish.org.uk/sites/teacheng/files/pub\\_D467\\_Storytelling\\_handbook\\_FINAL\\_web.pdf](https://www.teachingenglish.org.uk/sites/teacheng/files/pub_D467_Storytelling_handbook_FINAL_web.pdf).

BERLITZ, 2021. *The most spoken languages in the world* [online]. [cit. 2022-13-01]. DOI: <https://www.berlitz.com/blog/most-spoken-languages-world>.

BRIES, Theresa, 2013. *Illinois Teachers of English to Speakers of Other Languages*. Teaching Tip: Five Easy Kinaesthetic Activities for Adults [online]. [cit. 2022-03-02]. DOI: [https://www.itbe.org/v\\_newsletters/article\\_11881185.htm](https://www.itbe.org/v_newsletters/article_11881185.htm).

BROWMAN, Jennifer D., 2018. *Making the Most of Visual Aids*. George Lucas Educational Foundations [online]. [cit. 2022-15-02]. DOI: <https://www.edutopia.org/article/making-most-visual-aids>.

CAMN, Barbara. *The Four Phases of Learning*. Dashe & Thompson, Learning & Development blog [online]. [cit. 2022-01-18]. DOI: <https://www.dashe.com/blog/instructional-design/four-phases-of-learning/>.

DOYLE, Alison, 2019. *Top 10 leadership skills employers look for*. The Balance careers [online]. [cit. 2022-03-02]. DOI: <https://www.thebalancecareers.com/top-leadership-skills-2063782>

ENGLISH ENDEAVORS - BRINGING RESEARCH INTO PRACTICE IN ELT, 2008. *Kinaesthetic Grammar Activities: Getting Grammar on the Move!* [online]. [cit. 2022-04-04]. DOI: <https://englishendeavors.org/2018/04/13/kinesthetic-grammar-activities-getting-grammar-on-the-move/>

ENGLISH TIME, 2009. Pohybové aktivity [online]. [cit. 2022-03-02]. DOI: <http://www.english-time.eu/pro-ucitele/soubory/pohybove-aktivita/pe.pdf>

KALOUMBA. *History of games* [online]. [cit. 2022-01-18]. DOI: <https://www.kaloumba.com/en/history-of-games/>.

KLAUS, James. *What Are the Advantages of Audio Teaching Aids?* Classroom by LeafGroup, [online]. [cit. 2022-01-18]. DOI: <https://classroom.synonym.com/advantages-audio-teaching-aids-6560443.html>.

LABUSOVÁ, Eva, 2014. *Mladší školní věk* [online]. [cit. 2022-02-15]. DOI: <http://www.evalabusova.cz/vyvoj/mladsi.php>

LANCASTER E. A. a G. Linda RIKARD. *Across the Curriculum Learning through Movement*, 2002. Taylor Francis Online, middle School Journal [online]. [cit. 2022-02-12]. DOI: [10.1080/00940771.2002.11494671](https://doi.org/10.1080/00940771.2002.11494671).

LEVINE, S. C, ed. *Early puzzle play: A predictor of preschoolers' spatial transformation skill*. *Developmental Psychology*, 2012. American psychological association, journal Article [online]. [cit. 2022-01-18] DOI: <https://doi.org/10.1037/a0025913>

NEPEAN TUTORING. *Benefits of Kinesthetic Learning*. Nepean Tutoring [online]. [cit. 2022-02-12] . DOI: <https://nepeantutoring.com.au/benefits-of-kinesthetic-learning/>.

PHO, Annie a Amanda DINSORE. *Game-based learning*, 2015. Association of Collage and Research libraries and American Library association, instruction section [online]. [cit. 2022-01-03]. DOI: <https://acrl.ala.org/IS/wp-content/uploads/2014/05/spring2015.pdf>.

RINKER, Tisha. *9 STEPS TO INSPIRE STUDENT MOTIVATION*, 2019. Connections academy by Pearson [online]. [cit. 2022-01-03]. DOI: <https://www.connectionsacademy.com/support/resources/article/9-steps-to-inspire-student-motivation>.

SIGURÐARDÓTTIR a Dögg SIGRÍÐUR. *The use of games in the language classroom.*, 2010. Háskóli Íslands Menntavísindasvið [online]. [cit. 2022-01-03]. DOI: <https://www.coursehero.com/file/87194360/Sigridurdogg2010pdf/>.

SINGH Y. a kol., 2017. *A study on different forms of intelligence in Indian school-going children*. *Ind Psychiatry Journal* [online]. [cit. 2022-02-20]. DOI: <https://www.industrialpsychiatry.org/article.asp?issn=0972-6748;year=2017;volume=26;issue=1;spage=71;epage=76;aulast=Singh>.

STEPSHIFT. *Leadership Training Activities*, 2016. [online]. [cit. 2022-02-18]. DOI: from <https://www.stepshift.co.nz/blog/developing-team-performance-with-senior-leadership-teams/strategic-planning-with-an-independent-facilitator/leadership-training-activities.html>

STERNBERG, R. J. *Intelligence*, 2012. *Dialogues Clin Neurosci* [online]. [cit. 2022-02-17]. DOI: <https://www.verywellmind.com/gardners-theory-of-multiple-intelligences-2795161#citation-6>.

TRYBUS J. *Game-Based Learning: What It Is, Why It Works, and Where It's Going*, 2015. Miami: New Media Institute [online]. [cit. 2022-01-03]. DOI: <http://www.newmedia.org/game-based-learning--what-it-is-why-it-works-and-where-its-going.html>

ŠMÍDOVÁ, Tereza. *Pojem CLIL*, 2013. Metodický portál [online]. [cit. 2022-03-08]. DOI: <https://clanky.rvp.cz/clanek/17407/POJEM-CLIL.html>

XIAOLING, Y. *The Use of Body Language in English Teaching. Theory and Practice in Language Studies*, 2017. Nanghan: Nanchang Normal University [online]. [cit. 2022-03-14]. DOI: <http://www.academypublication.com/issues2/tpls/vol07/12/23.pdf>.

ZEMACH, Dorothy. *What Is CLIL? The Global Trend in Bilingual Education Explained*, 2021. Bridge Universe, Bridge Education Group [online]. [cit. 2022-03-12]. DOI: <https://bridge.edu/tefl/blog/what-is-clil/>. Cit. 12.3.2022

## **Summary**

The bachelor thesis deals with kinaesthetic games in primary and lower-secondary schools in English classes. The theoretical part explained the general teaching of the language, the characteristics of pupils, the game's inclusion in teaching and the meaning of including movement in English language teaching was clarified. In the empirical part, a collection of movement games suitable for primary school pupils was created, which could serve as inspiration for English language teachers.

## **Resumé**

Bakalářská práce pojednává o pohybových hrách ve výuce anglického jazyka na prvním a druhém stupni základní školy. V teoretické části bylo vysvětleno obecné vyučování jazyka, charakteristika žáků, zařazení hry do výuky a byl objasněn smysl zařazení pohybu do výuky anglického jazyka. V empirické části byla vytvořena sbírka pohybových her vhodných pro žáky na základní škole, které by mohli sloužit jako inspirace pro učitele anglického jazyka.



## Anotace

Jméno a příjmení:	Adéla Hájková
Katedra:	Ústav cizích jazyků
Vedoucí práce:	Mgr. Jana Kořínková, Ph.d.
Rok obhajoby:	2022

Název práce:	Využití pohybových her ve výuce anglického jazyka na prvním a druhém stupni základní školy
Název práce v angličtině:	Using kinaesthetic games in English lessons in primary and lower-secondary school
Anotace práce:	Bakalářská práce se zabývá využitím pohybových her ve výuce anglického jazyka na prvním a druhém stupni základní školy a zobrazuje pohybové hry, které se dají ve výuce využít. Cílem této práce je ukázat, jak se dá pohyb zahrnout do výuky anglického jazyka a to pomocí her. Práce je nejprve zaměřena na teoretickou část, která vysvětluje jednotlivé pojmy a užití pohybových her. Na základě teoretických poznatků jsou v práci následně vybrány pohybové hry pro první a druhý stupeň základní školy.
Klíčová slova:	Pohybová hra, výuka anglického jazyka, učení hrou

Anotace práce v angličtině:	This bachelor thesis deals with using kinaesthetic games in English lessons in primary and lower-secondary schools and shows effective kinaesthetic games that can be used for teaching English. The aim of this bachelor thesis is to demonstrate how movement can be included in English language teaching through games. The thesis first focuses on the theoretical part, explaining the various terms, concepts and uses of kinaesthetic games. Based on the theoretical knowledge, the collection of kinaesthetic games for primary and lower-secondary schools is created in work.
Klíčová slova v angličtině:	Kinaesthetic game, English language teaching, teaching through games
Přílohy vázané v práci:	0
Rozsah práce:	66
Jazyk práce:	Anglický