

UNIVERZITA PALACKÉHO

Pedagogická fakulta

Ústav cizích jazyků

Diplomová práce

Bc. Zuzana Mikešková

Multisensory Activities in English Lessons

Obor: Učitelství anglického jazyka pro základní školy- completus

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

I declare that I have written this thesis on my own. I have appropriately cited all sources and literature used in the thesis and included them in the literature and internet sources list. The purpose of using AI tools in the thesis was to double-check grammar, state appropriate multi-sensory activities, and check the accuracy of the thesis structure.

Bc. Zuzana Mikešková

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Anotace

Jméno a příjmení:	Bc. Zuzana Mikešková
Katedra:	Ústav cizích jazyků
Vedoucí práce:	Mgr. Jana Kořínková, Ph.D.
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Název v angličtině:	Multisensory Activities in English Lessons
Zvolený typ práce:	Diplomová
Anotace práce:	Tato práce zkoumá a představuje roli MS aktivit ve výuce AJ. Teoretická část popisuje metody a přístupy ve výuce AJ s důrazem na multisenzorický přístup jako nástroj pro žáky specifickými poruchami učení. Hlavním cílem výzkumné části je zjistit účinnost a praktičnost MS aktivit ve výuce AJ na střední škole, prozkoumat povědomí učitelů o použití multisenzorických aktivit a zjistit do jaké míry používají učitelé multisenzorické aktivity ve výuce AJ.
Klíčová slova:	Multisenzorický přístup, aktivity, specifické poruchy učení
Anotace v angličtině:	This thesis investigates and introduces the role of multisensory activities in English lessons. The theoretical part describes the teaching methods and approaches in English teaching in general, with a focus on Multisensory Teaching Approach as a tool for pupils with specific learning difficulties. The main objective of the research part is to explore multisensory activities' effectiveness, usefulness, and practicality in upper secondary school English lessons, to investigate the teachers' awareness of multisensory activities usage and to explore the teachers' integration of multisensory activities in the English lessons.
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Podklad pro zadání DIPLOMOVÉ práce studenta

Jméno a příjmení: **Bc. Zuzana MIKEŠKOVÁ**
Osobní číslo: **D22680**
Adresa: **Albrechtická 562/96a, Krnov – Pod Bezručovým vrchem, 79401 Krnov 1, Česká republika**
Téma práce: **Multisensorické aktivity ve výuce anglického jazyka**
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Vedoucí práce: **Mgr. Jana Kořínková, Ph.D.**
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Zásady pro vypracování:

1. Stanovení cíle práce
2. Shromáždění teoretických podkladů.
3. Zvolení metody a postupů výzkumu v praktické části.
4. Zpracování praktické části – sběr dat, výsledky výzkumu.
5. Průběžná konzultace s vedoucím práce.
6. Shnutí závěry.

Seznam doporučené literatury:

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List of abbreviations

ADHD Attention Deficit Hyperactivity Disorder

ELT English Language Teaching

TPR Total Physical Response

SLD Specific Learning Difficulty

IEP Individualized Educational Plan

T Teacher

Ss Students

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Introduction

“Equipped with his five senses, man explores the universe around him and calls the adventure Science. ”

Edwin Powell Hubble

Human learning is inextricably linked to sensory experience. The human brain is naturally adapted to process information through various senses, including sight, hearing, touch, taste, and smell. Thus, sight, sound, touch, taste, and smell shape our perceptions, memories, and interactions.

Many authors and scholars describe different teaching approaches and methods used in English lessons. Some educators mention the importance of the multisensory approach intended especially for students with specific learning difficulties. This thesis investigates the role of multisensory activities in the teaching process and explores the benefits of multisensory activities in English lessons to upper secondary school students.

Poláková (2019, pp. 29-30) presents that senses are the fundamental keys to world discovery, as they are the channels through which we perceive and interact with the world around us. The human body possesses several senses that provide us with a wealth of information about our environment, allowing us to explore, learn, and make sense of the world in meaningful ways. They are crucial in shaping our experiences, learning, and forming connections with others and the environment. Optimal sense perception is a part of reading, writing and counting practice, and the motion function of the brain is improved by correcting the connection of all senses.

Research has consistently shown that engaging multiple senses simultaneously can improve learning outcomes. Harnessing the power of these senses in the classroom offers a transformative approach to language learning that goes beyond conventional methods and engages students on a deeper level. It creates stronger neural connections and improves memory retention. This phenomenon is exciting and promising for language learning and has led to the development of multisensory teaching strategies in various disciplines.

To sum up, Zelinková et al. (2020, p. 24) explain that memory is a complex process involving encoding (taking in information), storage and retrieval. Different individuals may have preferences for certain modalities, such as auditory, visual, kinaesthetic or tactile when it

comes to learning and processing information. A multisensory approach, involving multiple modalities, is often considered to be beneficial for learning and memory.

This thesis aims to explore the concept of multisensory involvement in the context of teaching English, to prove multisensory activities' effectiveness, usefulness, and practicality in English lessons at upper secondary school, to investigate the teachers' awareness of multisensory activities usage and to explore the teachers' willingness to apply the multisensory activities in the English lessons.

The theoretical part of the thesis focuses on the multisensory approach and multisensory activities based on the theory, research issues and different statements and opinions of psychologists, researchers and scholars. The first chapter briefly introduces different approaches and methods in ELT in general, the senses, the multisensory approach and its origin. The second chapter describes specific learning difficulties. The following chapters deal with the individual senses and also with specific teaching and learning activities using the senses in the English language teaching process.

The main objective of the research part is to explore multisensory activities' effectiveness, usefulness, and practicality in English lessons. The research is provided during an experiment at the upper secondary school in Krnov and compares the usage and advantages of multisensory activities and conventional activities in English lessons. The second part of the research aims to investigate the teachers' awareness of multisensory activities usage and to explore the teachers' willingness to apply multisensory activities in English lessons.

THEORETICAL PART

1 Theories and Approaches in Language Acquisition, Learning and Teaching: Multisensory Perspectives

This chapter aims to explore the fundamental theories and approaches to language teaching and learning, with a particular focus on how these theories inform the development and use of multisensory approaches in English language teaching (ELT). The chapter aims to present the theoretical bases of language from acquisition and learning to teaching, including the distinctions between teaching and learning processes as outlined by scholars such as Pinker, Krashen and Brown; to examine how these theories translate into practical teaching methods and approaches as described by Harmer, Obst and Richards and Rogers. This chapter is the basis and introduction for the consequent presentation of the multisensory approach.

Language learning is a complex and innate process, as emphasised by Pinker (1994, p. 18), who describes it as a natural skill that develops spontaneously without formal instruction.

According to Brown (2004, p. 7), the teaching process is inherently linked to the learning process as it both guides and supports learning. It enables the learner to learn and creates the conditions for learning. This includes an awareness of the teaching styles, approaches and methods. The acquisition of a language is an unconscious skill that develops naturally without the need for formal instruction; conversely, teaching involves guiding this process using a variety of styles, approaches, and techniques.

Krashen (2002, pp. 1-2) defines acquisition as “very similar to the process children use in acquiring first and second languages”. He claims that it is a natural communication or conversation. He distinguishes between acquisition - an unconscious process similar to how children learn their first language - and learning, which involves conscious instruction in vocabulary and grammar.

Furthermore, Ericson (1984, p. 98) expresses that “learning is an art while the teacher is a scientist directing student-based resources of intelligence, motivation, study habits, and personality characteristics. ” Learning requires creativity, adaptability, and personalised approaches rather than a rigid or standardised process. Just as art involves creativity and subjective interpretation, learning involves individual interpretation, engagement and the application of one’s unique strengths and skills. The role of the teacher involves a scientific approach to understanding and guiding the learning process. Ericson’s statement highlights the complexity and depth of both learning and teaching.

English language teaching ELT has developed through various approaches and methods, often influenced by linguistic and psychological theories. Harmer (2003, p. 68) notes that some teaching methods reflect their theoretical origins, while others are less directly linked.

Obst (2017, p. 66) defines teaching methods as systematic models incorporating content, objectives, and teacher-student activities to optimise learning. Furthermore, Obst defines the teaching method as a model of teacher activity designed by the teacher to achieve the learning objectives and optimal acquisition of the material by the learner.

Similarly, Richards and Rogers (2001, p. 20) see an approach as a theoretical basis for language learning that guides practical teaching methods. Crystal (2010, p. 388) emphasises the importance of teachers being familiar with various methods to adapt effectively to different classroom needs. Each method is based on a particular view of language learning and often prescribes specific techniques and materials.

In the same way, the concept of teaching method is understood by Průcha et al. (2013, p. 287) as the way of teaching.

Similarly, Harmer (2003, p. 78) explains the method as the “practical realization of an approach”, where “an approach describes how people acquire their knowledge.” That means that teachers need to transfer knowledge to students and need to consider how to teach and how to convey information.

Crystal (2010, p. 388) has pointed out the variety of approaches and methods available to teachers, who need to be skilled in their use. The following subchapters explore the multisensory approach, including its definition, activities, origins and historical development. In addition, specific learning difficulties such as dyslexia, dysgraphia, dysorthography and ADHD are explored in detail in the second chapter.

1.1 Senses

The chapter aims to examine the fundamental role of the senses in the process of learning and discovery, with a particular focus on their application in education. By exploring the theoretical and historical perspectives presented by various scholars, the chapter seeks to highlight the importance of sensory perception as a keystone for understanding and interacting with the environment.

Poláková (2019, pp. 29-30) presents that senses are the fundamental keys to world discovery, as they are the channels through which we perceive and interact with the world around us.

Dryden and Vos (1994, pp. 189-229) describe how children learn. They state that the main educational resource is the whole environment or world, and children are encouraged to explore the world through their senses. Learning starts through sensory experiences. From birth, children start exploring the world using all their senses. It is also suggested to use all our senses to enhance learning.

Such assumption is supported, for instance, by Nelešovská and Spáčilová (2005, p. 144), who state that 80% of information is perceived visually, 12% by hearing, 5% by touch and 3% by the remaining senses and that all senses should be involved in the learning process, which is neglected by traditional teaching. Nelešovská and Spáčilová highlight that senses are necessary in the learning process. They also mention Komenský, who claims that the golden rule is to show and express everything through the senses as much as possible.

To summarise, senses work as the essential channels that connect us to the world, enabling us to understand and engage with our surroundings in different ways that allow us to explore, learn, and make meaningful connections with the environment and others.

1.2 Multisensory Approach

“A poet must be a professor of the five senses and must open doors among them.”

Federico Garcia Lorca

The chapter aims to examine the multisensory approach in English language teaching (ELT), with a particular emphasis on its theoretical basis, practical applications, and benefits. The multisensory approach has been recognized for addressing diverse learning needs, enhancing memory retention, and fostering inclusive classroom environments.

The term multisensory refers to strategies that engage two or more sensory modalities simultaneously to facilitate learning and comprehension (Birsh, 2011, p. 25). Rather than relying on a single sense, such as hearing or seeing, multisensory methods use sight, hearing, touch, taste and smell to process and understand information. These methods align with cognitive theories of active learning and have been validated by numerous researchers (Dryden and Vos (1994, p. 157). Different researchers and authors confirm this. Similarly, Korkmaz and Karatepe (2018) and Maqblook et al. (2018) also indicate that the multisensory techniques are effective. English teaching through the multisensory approach plays a positive role in the academic achievement of students who learn the English language at the degree level.

Birsh (2011, p. 39) provides a practical example of multisensory learning through sound-symbol association tasks. In these activities, students engage multiple senses by visually identifying a letter, hearing its corresponding sound, articulating the phoneme, and writing the letter. This simultaneous engagement of sensory modalities addresses diverse learning preferences, leading to improved comprehension and retention. Parra (2021) further emphasizes the importance of multisensory environments, arguing that unisensory approaches (only one sense is used) are less efficient and less conducive to creating optimal conditions for learning. She advocates for different sensory-rich activities to improve learner motivation and engagement.

This approach is widely used in various educational settings and can be particularly beneficial for individuals with different learning styles, including those with learning disabilities. Multisensory learning supports students with different learning styles and needs. According to Hanšpachová and Řandová (2010, p. 10), combining visual, auditory and tactile experiences enhances memory development and brings enjoyment to the learning process. Activities such as dramatization, expressive movement and gesture-based learning improve vocabulary retention, reduce stress and promote a positive and inclusive classroom atmosphere.

In the context of pronunciation, Zahálková (2006, p. 5) underscores the importance of combining auditory and visual input with kinaesthetic practices. Effective language development, she argues, requires the ability to hear and replicate sounds but also to observe speech patterns and engage in physical exercises targeting tongue and lip movements. This multisensory integration supports learners in developing accurate pronunciation.

While the multisensory approach offers significant pedagogical benefits, its implementation requires careful planning. Teachers need to design activities that accommodate different learning styles. Moreover, integrating such methods may necessitate professional development and adjustments to existing curricula (Parra, 2021).

In summary, the multisensory approach in ELT integrates visual, auditory, tactile, and kinaesthetic experiences to create an optimal learning environment. It enhances memory retention, promotes enjoyment, and supports diverse learner needs. By engaging multiple senses simultaneously, it facilitates a more inclusive and effective language acquisition process.

1.2.1 Different Sensory Modalities in Multisensory Learning

The chapter aims to analyse the role of different sensory modalities in multisensory learning and their contribution to effective language teaching. By exploring how visual, auditory, tactile, kinaesthetic, olfactory and gustatory modalities enhance learning, the chapter

highlights their importance in meeting the diverse needs of learners, particularly those with learning difficulties.

As previously described, Birsh (2005, p. 33) explains that multisensory teaching integrates speaking, listening, reading and writing by combining sensory modalities such as visual, auditory, tactile (touch) and kinaesthetic (movement), as well as olfactory and gustatory (smell and taste). Multisensory integration combines oral language with visual symbols through touch and movement, creating a dynamic learning environment. This approach facilitates better comprehension by addressing different learning needs, supports students with learning disabilities, strengthens memory retention and improves information processing by engaging multiple sensory channels simultaneously.

Baines (2008, p. x) highlights that multisensory teaching is highly effective and adaptable. Students tend to interact more deeply with the material and retain what they have learned longer. Similarly, Jubran (2012); Yalap and Gazioglu (2023); Recard and Rompas (2021) state that the multisensory approach is a way of teaching that can promote engagement in English lessons (see Chapter 1.2).

Moreover, Zelinková et al. (2020, p. 24) describe the ideal combination of all modalities, i.e. the multisensory approach which helps students with learning difficulties.

The following subchapters aim to explore each sensory modality in more detail, illustrating their specific roles and contributions to the overall framework of multisensory learning.

1.2.1.1 Visual

The subchapter aims to explore the role of visual elements, particularly their importance in improving comprehension and retention in language teaching. By analysing definitions, theoretical insights and practical applications, the subchapter emphasises the importance of visual aids as a critical component of effective teaching strategies.

Merriam-Webster Dictionary (© 2023) defines visual as “something (such as a graphic) that appeals to the sight and is used for effect or illustration”. Visual aids like charts, graphs, diagrams, pictures, or videos are used to present information and this helps learners to understand information through their sense of sight.

Baines (2008, p. 25-33) claims that sight is the dominant sense and is an essential tool for orientation in the world. Sight is integral to intellectual development, and learning difficulties can sometimes be caused by problems with the eyes. As Baines says, pupils tend to

prefer visual forms of learning over other methods such as auditory and kinaesthetic, as they often retain information more accurately and for longer periods of time.

Harmer (2003, p. 134) states that pictures and graphics have always been used in English teaching in different forms such as flashcards, photographs, illustrations or projected slides or images.

Furthermore, visuals help to grab attention, clarify the lesson, and promote long-term memory, as Blackwood (2008, p. 131) explains.

Visual elements are an essential component of multisensory learning, enabling students to process, understand and retain information more effectively. Visuals play a crucial role in capturing learners' attention, simplifying complex concepts and supporting memory retention.

1.2.1.2 Auditory

The subchapter aims to examine the role of auditory stimuli in multisensory learning, with a particular focus on the contribution of the sense of hearing to language acquisition, comprehension, and retention. It draws on theoretical perspectives and expert opinions to illustrate how activities involving auditory stimulation, such as listening to music, storytelling, and discussions, can facilitate language learning, particularly within the context of English language teaching (ELT).

The auditory sense is necessary in the learning process through the medium of spoken language, music and recorded material. As Harmer (2003, pp. 230-231) asserts activities such as reading aloud, storytelling, interviews, and classroom conversations are essential in fostering genuine communication. This is in harmony with the views of Birsh (2005, p. 86), who emphasises the importance of phonemic awareness and sensitivity to rhyme, which are integral components of auditory processing

Baines (2008, p.63) confirms the powerful effect of musical sound on human emotions.

Equally, Scrivener (1994, p. 177) highlights the power of music. His suggestions for using the lyrics of songs as reading or listening to texts, discussing the songs, singing, and other ideas for using songs and music in the classroom are inspiring.

Harmer (2003, p. 242) sees music and song as a powerful tool in ELT, as Baines and Scrivener do.

Furthermoe, Lieb (2008) believes music has great potential in English lessons as it is related to language. Songs are different expressions of a language that connect both brain and mind.

Auditory elements, particularly music and spoken language activities, are fundamental tools in multisensory learning. As evidenced by the findings of leading experts in the field, such as Harmer, Birsh, Baines, and Scrivener, the implementation of auditory techniques within language instruction has been shown to facilitate the development of phonemic awareness, emotional engagement, and more profound learning outcomes.

1.2.1.3 Tactile

The subchapter aims to explore the role of tactile experiences in multisensory learning and their contribution to the learning process, with a particular focus on language acquisition. This section aims to demonstrate how engaging the sense of touch can enhance understanding and retention of information, particularly in the context of interactive learning, by examining the importance of touch and tactile activities. This subchapter will demonstrate how tactile learning techniques, such as object manipulation and sensory activities, facilitate cognitive and emotional development.

Tactile is defined in the Merriam-Webster Dictionary (© 2023) as “relating to or being the sense of touch or perceptible by touch.”

Learners can manipulate objects, use sensory materials, or engage in interactive activities to reinforce understanding.

Baines (2008, p.124, 125) emphasises the sense of touch. He describes the physical need for touch in infancy, which increases with age and wisdom. The need for physical, psychological, and emotional touch, he says, is essential for establishing proper internal sources of security, trust, and self-image. Using tactile and interactive learning experiences, such as object manipulation and sensory activities, is crucial as it satisfies the natural human need for touch at different stages of life and supports inner security, trust, and a positive self-image.

Tactile experiences are fundamental to multisensory learning. By engaging the sense of touch through object manipulation, sensory activities, and interactive learning, educators can create an enriched learning environment. This approach satisfies the natural human need for touch and promotes positive inner security and trust. Therefore, tactile learning plays a vital role in supporting overall learning outcomes.

1.2.1.4 Kinaesthetic

This subchapter aims to analyse the role of kinaesthetic modalities in the learning process and to explain how movement-based activities contribute to effective education. It examines the use of physical activities, role-playing, and simulations in teaching and highlights their

benefits in engaging learners, fostering communication, and enhancing language acquisition. The subchapter also explores how movement supports the natural methods of communication and its relevance to different learning styles.

Baines (2008, p.121) states that movement can be an effective teaching method.

Moreover, Hanšpachová and Křížová (2015, p. 13) mention that for young children, movement is one of the basic means of communication. If they cannot communicate something verbally, they express it through movement, hand gestures, or facial expressions. In the combination of words, gestures, and movement, they learn their mother tongue from their parents and therefore learn a foreign language in the same way. Learning through movement games and activities makes them relaxed and excited. In other words, Hanšpachová and Křížová emphasise the natural role of movement as a primary means of communication in early childhood and its application in language learning, explaining that gestures, movement and words should be integrated to mimic how children learn their first language.

Similarly, Dryden and Vos (1994, p. 369) confirm that movement is an important part and aspect of many learning styles that help in education.

Movement and physical engagement, such as role-playing and gestures, reinforce learning through basic methods of communication, allowing one to learn languages spontaneously and enthusiastically.

1.2.1.5 Olfactory and Gustatory

The subchapter aims to explore the potential advantages and applications of integrating the olfactory (smell) and gustatory (taste) senses into the multisensory learning process. Although less frequently used in an educational context, these senses have the potential to enhance memory, engage emotions and trigger recall through sensory associations. For instance, specific scents or flavours can be associated with certain concepts to aid recall.

Baines (2008, p. 89) confirms that the sense of smell is largely overlooked in education, even though smell can influence attitudes, the brain, and actions. Smell is more permanent than visual and auditory memory and can evoke emotions and memories. Baines (2008, p. 94) additionally states that, although food is rarely consumed in educational settings, both taste and smell can be integrated into instructional activities to reinforce concepts and facilitate the formation of associations. These senses are interlinked with other sensory experiences, such as sight, touch, and sound, which can enhance the learning experience by creating a more immersive environment.

Following this, Coling and Garrett (1995, pp. 15-17) examine how routine activities, such as consuming a meal or snack, engage multiple senses, including smell, taste, texture, and temperature. Such experiences stimulate a range of sensory channels, making them an effective means of supporting learning across different age groups. It can therefore be argued that the implementation of olfactory and gustatory elements within the classroom setting can facilitate a more comprehensive multisensory experience.

This multisensory approach has the potential to significantly contribute to memory retention and emotional responses, particularly when integrated with other sensory modalities.

1.3 Origin of multisensory approach

The chapter aims to provide a historical overview of the development of the multisensory approach in education, with a particular focus on its origins and foundational principles. The chapter examines the evolution of the approach to explain why and how it was created, particularly to address the needs of students with learning disabilities, and to highlight its lasting influence on modern teaching practices. The chapter presents a theoretical framework for the multisensory approach, tracing its origins and situating its current applications in language teaching and learning.

The origin of the multisensory teaching method in English (IMSE, © 2023), also known as the multisensory approach, can be traced back to the mid-20th century.

The multisensory approach (IMSE, © 2023) emerged as a response to the needs of students with learning differences, particularly those with dyslexia, who found it difficult to acquire language skills using traditional teaching methods. The approach gained popularity and recognition for its effectiveness in addressing different learning styles and supporting language development. The educator and psychologist Anna Gillingham and the neuropsychiatrist and pathologist Dr Samuel Torrey Orton developed the Orton-Gillingham approach in the 1930s, primarily to address the needs of dyslexic students and pupils. It combines direct and multisensory teaching strategies to help students at all levels learn to read. This approach integrates visual, auditory and kinaesthetic elements to teach reading, spelling and writing skills. Dr Orton (International Dyslexia Association, © 2018) drew inspiration from the kinaesthetic method described by Grace Fernald and Helen Keller. He suggested that kinaesthetic-tactile reinforcement of visual and auditory associations could correct the habit of confusing similar letters and reversing their order during reading and writing.

The multisensory approach remains a valuable and widely recognised teaching method in English language education. It is an effective tool for teachers seeking to create dynamic and inclusive language learning environments.

Sparks (2000) presents considerable evidence to support the hypothesis that students with native language learning difficulties frequently experience difficulties when learning a foreign language. His research indicates that such students benefit significantly from direct methods of teaching phonology, orthography, grammar, and morphology, employing a structured multisensory approach. This approach facilitates a more effective understanding and internalisation of the structure of the new language, thereby addressing the specific learning needs of the students.

The chapter concludes with a summary of the historical and theoretical significance of the multisensory approach, together with an analysis of its impact on modern language teaching practices.

2 Specific Learning Disabilities

“Dyslexia made me more introspective. Made me more thoughtful, maybe slightly slower in how I do things because it takes me a minute sometimes to figure things out.”

Whoopi Goldberg

The chapter aims to present a comprehensive overview of specific learning disabilities (SLDs) and their impact on the learning process. This chapter examines the nature and characteristics of these disabilities from the perspectives of various scholars and educators, with a particular focus on their manifestations in areas such as reading, writing, orthography, and mathematics. By identifying and explaining these difficulties, the chapter aims to establish a foundation for understanding how multisensory approaches can address the unique challenges faced by students with SLDs.

This chapter is included in the thesis to emphasise the importance of carefully designed educational strategies, such as the multisensory approach, in supporting students with learning disabilities.

Specific learning difficulties deal with problems related to the learning process. A considerable number of authors, educators, and scholars, including Zelinková et al. (2020, p. 24) and Birsh (2005, p. 33), have proposed the incorporation of a multisensory approach in English language teaching (ELT) as a means of providing support to students with specific learning difficulties (SLDs). The multisensory approach integrates visual, auditory, and kinaesthetic-tactile elements into the learning process, thereby enabling learners to engage multiple senses simultaneously, which in turn reinforces memory and understanding.

Selikowitz (2000, pp. 11-12) defines specific learning disabilities (SLDs) as unexplained and unpredictable conditions of difficulty and trouble in one or more areas of learning that can affect anyone, whether an average or above-average intelligent child.

Specific learning difficulties (SLD) commonly “describe the ‘unexpected’ problems that some children experience in the academic arena. These children’s difficulties are out of line with what might be ‘expected’ given their age and general cognitive ability” Snowling (2005) says.

Zelinková (1994, pp. 12, 13) claims that specific learning disabilities do not only affect learning skills. Failure in the learning process, inferiority complex and other problems associated with disability are often worse than the disability itself. She states that SLD are

difficulties in reading, writing, orthography and mathematics. Later Zelinková (2005, p. 4) describes the difficulties in acquiring basic school skills as dyslexia, dysgraphia and dysortography.

To summarise, SLD is a neurodevelopmental condition that affects the ability to learn and use academic skills. These disabilities can present different challenges in one or more areas of learning, such as reading, writing, spelling, or mathematics (annellepsychology.com, © 2024).

2.1 Dyslexia, dysgraphia, dysortography

The objective of this subchapter is to provide a comprehensive and detailed examination of three distinct learning disabilities: dyslexia, dysgraphia, and dysortography. It examines the definitions, characteristics, and implications for the learning process of these disabilities, with insights from various researchers and educators. By clarifying the distinct yet interconnected nature of these disabilities, the subchapter highlights their neurobiological origins and the challenges they present for learners in academic settings, particularly concerning language acquisition.

This subchapter is an essential component of the thesis, as it establishes the foundation for comprehending how particular learning disabilities influence language abilities, including reading, writing, and spelling. This understanding is vital for determining the role and effectiveness of the multisensory approach in addressing these challenges.

International Dyslexia Association (International Dyslexia Association, © 2023) provides a clear definition of dyslexia. “Dyslexia is a specific learning disability that is neurobiological in origin. It is characterized by difficulties with accurate and/or fluent word recognition and by poor spelling and decoding abilities. These difficulties typically result from a deficit in the phonological component of language that is often unexpected in relation to other cognitive abilities and the provision of effective classroom instruction. Secondary consequences may include problems in reading comprehension and reduced reading experience that can impede the growth of vocabulary and background knowledge.”

As Zelinková et al. (2020, pp.10-19) confirm, dyslexia is a specific learning disability which has a neurobiological origin and primarily affects reading, spelling and writing skills. It is a neurological condition that affects the way the brain processes written language, resulting in difficulties with accurate and fluent word recognition. Dyslexia is not related to intelligence

or general cognitive ability. Individuals with dyslexia may have low communication skills, whereas some dyslexics can express themselves perfectly.

Identically, Jucovičová and Žáčková (2007, p. 3) explain in detail that dyslexia is related to reading disability and that specific learning disabilities are functional disabilities related to the operation of the central nervous system, where the main functions necessary for the ability to learn to read, write and count are damaged.

Furthermore, Krejčová and Hladíková (2019, pp. 8-12) say that primary dyslexia is related to reading technique and consequently to text comprehension. Problems related to writing are called dysortography, and difficulties with grammar rules, and with handwriting are called dysgraphia. Krejčová and Hladíková confirm that these terms are used in the Czech Republic, whereas the term dyslexia is used for reading and writing difficulties abroad. Similarly, Matějček (1995, p. 20) and Průcha et al. (2013, p. 51, 52) describe dyslexia as problems with reading, dysgraphia as a disability to write, and dysortography as a spelling disability. Moreover, Krejčová and Hladíková claim that dyslexia is basically just a different way of learning.

As Birsh (2005, pp. 10, 11) summarizes dyslexia is ‘a language-based learning disability’ and it is the most typical form of learning disability. According to Birsh dyslexia brings difficulties in learning to speak, learning the letter names including their sounds, problems organizing written and spoken language, problems with spelling and writing as well as troubles with learning foreign languages, math, memorizing number facts etc. Dyslexia is not caused by a lack of motivation to learn to read or low intelligence. It has neurobiological origin and genetic influence.

In addition, Ronald D. Davis (2010, p.3-4) describes dyslexia as a gift. Davis says it is not just a disability. He mentions famous dyslexics such as Hans Christian Andersen, Walt Disney, Albert Einstein, Henry Ford, Cher, Whoopi Goldberg and Alexander Graham Bell. Davis mentions that this does not mean that every dyslexic is a genius, but it is necessary to be aware of their abilities and use them as a gift or talent.

Many researchers and educators discuss and debate this issue. While significant progress has been made in understanding and supporting individuals with learning disabilities, challenges remain, and continued research, public awareness, and advances in education and intervention strategies are essential to ensure that individuals with learning disabilities have the resources and support they need to thrive academically and in life.

2.2 ADHD

This subchapter aims to explain attention deficit hyperactivity disorder (ADHD) and its implications for the learning process. By presenting its key characteristics, subtypes, and connection to specific learning difficulties (SLDs), the subchapter provides a comprehensive overview of ADHD and its role in educational contexts. Additionally, it emphasizes the relevance of the multisensory approach in supporting learners with ADHD and co-occurring SLDs.

This subchapter is crucial to the thesis because it highlights the challenges faced by learners with ADHD and their impact on English language acquisition. Understanding ADHD is essential for educators to implement effective teaching strategies, including the multisensory approach, which accommodates the unique needs of these learners.

Metodický portal RVP.cz (Národní pedagogický institut České republiky, © 2023) claims that according to the International Classification of Diseases (ICD-10), the group of learning difficulties include specific learning difficulties (SLDs) and specific behaviour difficulties (Hyperkinetic Syndrome, ADHD).

Průcha et al. (2013, p. 77) present hyperkinetic syndrome as a current official name of the European and Czech medical classifications for disorders that are mainly manifested by restlessness and reduced attention, often in association with specific learning disabilities. Hyperkinetic disorders are further subdivided into activity and attention disorders and behavioural disorders. The terminology is based on the American classification of attention deficit disorder (ADD) and attention deficit hyperactivity disorder (ADHD).

Rietzier and Grolimund (2018, p. 13) and Goetz and Uhlíková (2013, pp. 13,19) introduce Attention Deficit Hyperactivity Disorder (ADHD) as a disorder related to the perception of the world. Children with ADHD experience situations differently which means they are highly inattentive, hyperactive and impulsive. ADHD exists on a spectrum and individuals can experience a range of symptoms and levels of impairment. Three main subtypes of ADHD are indicated:

1. Predominantly hyperactive-impulsive presentation
2. Predominantly inattentive presentation
3. Combined presentation

Similarly, it is also described by Laver-Bradbury et al. (2016, pp. 11, 15). Moreover, they state that every child has some level of activity, but some children can be hyperactive.

ADHD can and does affect people of all genders, but it is more commonly diagnosed in boys than girls.

It is important to recognize that each person with SLD is unique and the specific challenges they face can be very different. In addition, SLDs can co-occur with other conditions, such as ADHD, which can further complicate an individual's learning profile.

Supporting individuals with SLDs often involves a combination of strategies, including specialized teaching, accommodations (e.g., extra time to take tests), assistive technology, and individualized educational plans (IEPs) in educational settings. To help people with SLDs succeed academically and develop strategies to overcome their challenges, early intervention, and ongoing support are essential.

As mentioned previously different authors and scholars, for instance Zelinková et al. (2020, p. 24) and Birsh (2005, p. 33), have proposed the incorporation of a multisensory approach in English language teaching to support students with specific learning difficulties (SLDs).

3 Multisensory Activities in ELT

“All our knowledge begins with the senses, proceeds then to the understanding, and ends with reason. There is nothing higher than reason.”

Immanuel Kant

The chapter aims to examine the role and significance of multisensory activities in the context of teaching English as a foreign language (EFL). This chapter presents theoretical foundations and practical examples to demonstrate the effectiveness of multisensory activities in catering to diverse learning styles and addressing the needs of students, particularly those with specific learning difficulties.

This chapter is a key element of the thesis, as it links the multisensory methodology to practical classroom applications. It connects the theoretical background provided in earlier sections with actionable teaching strategies, offering educators a framework for implementing inclusive and effective practices.

Ericson (1984, p. 98) expresses that learning requires creativity, adaptability, and personalized approaches rather than a rigid or standardized process. The concept of activity, which is generally understood as the activity of living beings is clarified by Průcha et al. (2013, p. 15). Furthermore, Průcha et al. emphasise that within pedagogy, the term “activity” describes tasks requiring individuals to demonstrate a higher level of initiative and autonomy. The activities demand greater effort, energy, and efficiency, as well as a more dynamic and productive approach. Scrivener (1994, p. 25) argues that classroom activity is a fundamental competence for teaching English which consists of preparing, setting up, and carrying out a particular activity. In addition, Coling and Garrett (1995, p. 75) suggest that although it is important to move from the easier activities to the more challenging ones, the order of the activities should not be rigid. Depending on the needs of the group and the situation, the sequence of activities should be adapted.

To conclude, in the context of teaching, an activity is a planned task or exercise designed by educators to engage students. Activities are a fundamental component of effective teaching because they provide students with opportunities for active participation in the learning process. Activities can take a variety of forms. The next section describes multisensory activities.

Birsh (2011, p. 25) confirms that learning through all senses helps reinforce memory and that multisensory activities in English lessons involve engaging multiple senses simultaneously to improve the learning experience, retention and understanding of the

language. By integrating visual, auditory, kinaesthetic, and tactile elements, these activities cater to different learning styles and help students connect with the material on a deeper level. The multisensory approach itself is an interesting topic, and this chapter has attempted to describe different multisensory activities.

Many authors describe the multisensory activities and the multisensory approach in the teaching process of different skills. Regarding vocabulary teaching, Zahálková (2013, p. 4) emphasises that effective vocabulary acquisition involves a multisensory approach, whereby children interact with words through a diverse range of sensory modalities. This incorporates visualisation of objects, auditory presentation of their names, verbal articulation, and physical interaction to reinforce comprehension and retention. Similarly, Polloway et al. (2008, p. 238) confirm that the most successful word study techniques use multisensory approaches and promote the revisualisation of words.

The opinions mentioned above confirm the necessity of multisensory activities. Here are some examples of multisensory activities in English teaching. Multisensory activities can be used in the teaching process of different skills.

3.1 Teaching aids providing visual, auditory stimuli

This chapter aims to highlight the role of teaching aids that provide visual and auditory stimuli in English Language Teaching (ELT).

It explores how these tools, including pictures, flashcards, word walls, posters, and mind maps, improve students' learning experiences. Furthermore, the chapter illustrates practical ways these tools can be implemented in the classroom.

The second part of the chapter aims to examine the potential of multimedia tools, particularly videos and presentations, to enhance the efficacy of English language teaching (ELT). This part aims to demonstrate the pedagogical value of videos and presentations in introducing new vocabulary and grammar. Furthermore, this chapter addresses the increasing significance of technology in education, establishing a connection between theoretical concepts and practical applications.

3.1.1 Pictures

Harmer (2003, p. 134) points out that teachers have always used pictures in their teaching process. He declares that pictures can be drawn. They can be taken from books, newspapers or other sources to enhance learning. Pictures can be used in different ways in the

teaching process for instance in communication activities, in exercises to practice correct pronunciation, presentation and checking of meaning, etc.

Scrivener (1994, p.167) highlights picture stories, which can be found in books, drawn on the blackboard, on posters or flashcards, to practice writing, speaking, and listening activities, or to focus on a specific language point. Many authors reflect to images and pictures role in the teaching process.

Pictures are flexible tools that can be used to introduce vocabulary, illustrate ideas, or facilitate discussions. Such images assist students in forming associations between words and their corresponding visual representations.

3.1.2 Flashcards

Flashcards with pictures on one side and the corresponding English word on the other side can help students associate pictures with language, thereby improving vocabulary recall. Flashcards and pictures are the one of multisensory activities which can be used in the English lesson using visual stimuli.

As already mentioned, Baines (2008, p. 25-33) points out that vision is the dominant sense as well as the importance of remembering that students prefer to learn visually and that learning is more accurate when visual stimuli are used. He also suggests that the easiest way to improve learning is to add multiple visual aids to the classroom. Borba and Ungano (2004, p.19) claim that “it has been well established that there is no meaning unless the child has an image picture of the word. Images have to be from things (objects) that are a part of the child’s daily life activities. ”

Flashcards are small cards, typically rectangular, with one side displaying an image and the other side presenting a corresponding word or phrase. They are an optimal tool for efficient vocabulary reinforcement and pronunciation practice.

3.1.3 Word walls

Word walls are defined by Reading Rockets (Reading Rockets, © 2024) as “a visible display in a classroom that features a collection of words students are studying. Word walls can focus on high-frequency words, word study examples, academic language, and words that are introduced in the content areas. They can be used to support phonics, spelling, vocabulary, comprehension, and writing. ”

Similarly, Throop (2001, p.5) suggests that a word wall should be created and displayed in a large classroom, as a classroom environment rich in print will make the learning of words more interesting and enjoyable for the pupils. She believes that the word wall can help students with words that are challenging. Throop (2001, p. 4) refers to sight words. These words are known as high-frequency words. These are words that students come across a lot in their reading and writing. Sight words can be more difficult because they do not follow the typical rules of phonetics. These words are not simple to spell, but they occur so frequently in many texts that students become familiar with them but may not use them in their literacy.

Throop (2001, p. 5) also suggests using manipulatives, books and other resources like:

“-magnetic boards and letters

-pipe cleaners, dough, and other materials for making letters and words

-letter and word cards, rubber stamps and ink pads

-Unifix cubes, beans, pasta, and other materials for making letters and words

-sentence strips and writing paper

-markers, crayons and pencils, letter tiles”

According to Reading Rockets (Reading Rockets, © 2024), word walls provide a visible reference for high-frequency words, thereby facilitating the identification of patterns and relationships between them. This enables students to develop their phonics and spelling skills. Moreover, word walls assist students in acquiring vocabulary related to the subject matter being studied, including content-specific vocabulary. Word walls also serve as a valuable reference for children during reading and writing activities.

3.1.4 Posters and Mind Maps

Other visual aids are posters. A poster is defined in the Dictionary by Merriam-Webster (Dictionary by Merriam-Webster, © 2024) as “a usually large, printed sheet that often contains pictures and is posted in a public place (as to promote something) or a usually large printed sheet that is put on a wall as decoration. ” Moreover, Koshy (2011) highlights that the application of posters as learning media is found to be an effective and efficient way of developing verbal and presentation skills.

Mindmapping.com (MindMapping.com, © 2023) presents a mind map as a visual brainstorming tool that allows the user to organise and analyse ideas. It is a colourful and intuitive diagram which transforms everyday information into a memorable and well-structured representation.

Learning can be made more interactive, engaging, and effective by incorporating visual aids and manipulatives into the language classroom. These tools help students associate words with concrete images and experiences, making learning vocabulary more holistic and memorable.

3.2.5 Video and Presentations

Multimedia resources such as videos and presentations are good for introducing new vocabulary and grammar. This combination of visual and auditory stimuli helps to strengthen comprehension and memory. As Dryden and Vos (1994, pp.155-157) claim, learning is reinforced by pictures and sounds. This strengthens the message and people learn better.

3.2.5.1 Video

Harmer (2003, p. 282) and Scrivener (1994, pp. 177, 178) both highlight the use of video as one of the common features of language teaching. Moreover, Harmer (2003, p. 282) claims that video is common in coursebook publishing. He explains why video has a specific dimension in the teaching process. Specifically, he points out that video helps with comprehension because the overall meaning and mood are expressed through visual and auditory stimuli. Intonation can match facial expressions. Hence, he claims the necessity of using visual and auditory senses, in other words, using sight and sound.

According to Scrivener (1994, pp.177, 178), there are many videos available. They can be focused on grammar or function, listening, and comprehension and have a range of objectives and activities. Scrivener says that it is easier to work with three-minute tapes than to play a 50-minute video. Video is perfect for watching moving pictures and listening to sound.

Similarly, Vy and Thao (2023) express that video is playing an increasing role in teaching English. Furthermore, as technology continues to evolve, educators can seamlessly integrate online video into traditional classroom settings, improving overall learning. Video materials, such as films and TV programmes, provide cultural insights and emotions that foster a deeper understanding of the language and teachers can engage students in a variety of communicative situations, promoting the development of listening, speaking, reading and writing skills. Further, Sobotka (2021, pp.106- 107) mentions that BBC Learning English is an educational application designed to improve various aspects of English, including grammar, vocabulary, pronunciation, and more offering different videos. He suggests using BBC Czech Podcasts and Storyline Online which is a children's literacy website in English lessons.

3.2.5.2 Presentations

Concerning presentations, Harmer (1989, p.18) emphasizes that a good presentation is clear, efficient, lively, interesting, appropriate, and fruitful.

Hurong and Linh Le (2020) present that PowerPoint is a type of presentation software that can display coloured text and images with animation and sound. PowerPoint presentations have been used in education for many years. They are used for teaching, student projects, exercises, games, reviews and tests. The use of technology in EFL is considered to increase students' autonomy and motivation in learning and to increase learners' ability to interact with the subject matter, teachers and classmates.

The combination of visual and auditory stimuli helps to reinforce language learning, improve comprehension, and make the learning process more enjoyable and effective.

3.2 Activities providing kinaesthetic, auditory stimuli

This chapter aims to explore how kinaesthetic and auditory stimuli contribute to more dynamic and effective language learning by engaging students physically and emotionally. It highlights how these sensory approaches, through activities such as drama techniques, and storytelling with props promote active participation, deeper comprehension, and creative expression. The first subchapter specifically examines the application of drama techniques, such as role-play, mime, and improvisation, in the context of English language teaching (ELT). Further subchapter aims to explore the potential benefits of storytelling with props, puppets and visual aids.

3.2.1 Drama Techniques

The subchapter presents specific drama-based activities and explains their educational value, supported by relevant research.

Birsh (2005, p. 44) explains that language learning is complicated because language is used to communicate and express thoughts about objects, events, and relationships, and individuals possess different abilities to express their ideas through language.

“Drama can engage students in real-world applications of thinking and literacy” Baines (2008, pp. 123, 124) confirms. Baines states that drama allows students to experiment with expression in a safe environment, too.

As Maley and Duff (2005, p.1) explain drama integrates language skills naturally. Key features are careful listening and spontaneous verbal expression.

Moreover, Nanda and Susanto (2021) confirm that drama helps to learn language and to understand culture and life experiences, students are engaged in the discussion, share their thoughts and opinions about characters and motivations, and explore their perceptions about situations. It is a teaching tool useful for language learning and a challenging task for teachers.

Phillips (1999, p. 5-7) indicates that drama is not just about the performance, but it is a part of the process of language learning. It allows students to have the simple and mechanical language they use through their personalities. She also comments that people learn in different ways - some by seeing, some by hearing and some by physical experience. Each person has a dominant learning channel that makes it easier for them to understand the information presented through that channel. When students dramatize, they use all these channels. This allows each student to connect with the information in their preferred way. This ensures active participation and a better understanding, as the language comes in through the channel that is most appropriate for everyone.

Angelianawati (2019) presents that “dramas include various types of language teaching activities, e.g. role-play, drama game, mime, stimulation, scripted play, and improvisation.”

Similarly, Scrivener (1994, p.69) states that one of the drama activities can be role-playing. Additionally, Obst (2017, p. 74) states that role-play methods are problem-based methods in which participants take on the roles of people in situations and are used mainly in language teaching. It is mainly about identifying with the role, persuasiveness, and informality in approaching the roles. Moreover, Davies (1990) and Harmer (2003, p. 274) present that role-play normally involves students playing imaginary people in an imaginary situation where role instructions describe a situation and tell the participants how to interact. Davies continues that the situations could be presented through a series of pictures; the main point is that they should be concerned with realistic everyday situations. Additionally, Harmer (2003, pp. 274, 275) claims that role plays have great benefits. This activity encourages communication and develops fluency while involving the kinaesthetic aspect of learning. Students act out real-life situations using English language skills. It can also be a fun and motivating activity. As Harmer mentions role-plays and simulations are similar. In simulations, students ‘simulate’ real-life situations in a simulated environment. In role-plays, students simulate situations by adding information about participants’ feelings and what they think.

Introducing drama techniques into the classroom can prove to be a valuable tool for language teachers. Such techniques help students develop their language skills and also encourage creativity, critical thinking, and problem-solving. Additionally, role play can create

a compelling and enjoyable learning experience that motivates students to actively participate and communicate in the target language.

3.2.2 Storytelling with Props

The subchapter focuses on how storytelling with props can be used to improve listening skills, increase students' interest in the subject matter, and enhance their self-efficacy in language learning.

Scrivener (1994, p. 173) argues that the aim of storytelling should be intended just for the listener's pleasure. As Yalaplı (2023) mentions "storytelling through a multisensory learning method contributes to increasing interests of the students in tales, improving their listening skills, making the listening process more effective, and consequently improving the perception of self-efficacy." According to Scrivener (1994, p. 173) storytelling is "a useful short activity". It is good to use props, puppets, or visual aids while telling stories to capture students' attention and imagination. This multisensory approach deepens comprehension and encourages creativity in language expression.

As Scrivener suggests, the use of props, puppets, or visual aids enriches the storytelling experience. It engages students' attention and stimulates their imagination. This multisensory strategy facilitates a better understanding of the narrative and encourages learners' creative use of language. Essentially, by combining the joy of storytelling with a multisensory approach, teachers can create a dynamic and enriching language learning environment that promotes both enjoyment and effectiveness in students' language learning.

Moreover, Yalap and Gazioglu (2023) suggest that using the multisensory learning model in storytelling is an effective tool for students' engagement. It was observed that storytelling has the potential to enhance students' imagination, teach sociocultural values, support social and emotional development, and foster critical thinking and creativity. Furthermore, the approach helped to make lessons more enjoyable and provide a more concrete understanding. These results suggest that integrating the multisensory learning model into storytelling could be a valuable way to improve its educational impact.

By incorporating multisensory elements such as props, puppets, and visual aids, teachers can create a more immersive and enjoyable language learning experience. This approach helps to deepen understanding, encourages creativity and builds students' self-efficacy in learning.

3.3 Activities providing visual, auditory, and kinaesthetic stimuli

This chapter aims to explore the potential benefits of integrating kinaesthetic, auditory and visual stimuli in language teaching, with a particular focus on the use of games, Total Physical Response (TPR), songs, and chants. These tools serve as a dynamic and engaging method to enhance grammar, vocabulary and reading comprehension skills. The first subchapter describes games, the second subchapter aims to examine the potential of Total Physical Response (TPR) as a language teaching method that integrates physical movement with language comprehension and the last subchapter aims to investigate the role of songs and chants.

3.3.1 Games

Scrivener (1994, p. 107) suggests that games can be used in lessons in a variety of ways, either as filler activities or as integral practice opportunities. Hanšpachová et al. (2010, p. 9) suggest that games can be an effective motivational tool for children, particularly when learning is presented playfully. Language games are also effective for children with learning difficulties. Dramatic, sensory, and movement games facilitate the acquisition of vocabulary and basic grammar by combining experience, movement, and learning.

Moreover, Zahálková (2006, p. 5) says that through play, children can learn to follow rules, solve problems and make decisions. These benefits are supported by Obst (2017, p. 77), who suggests that games should be thoughtfully integrated into lessons. Furthermore, Obst (2017, p. 78) suggests that the competitive nature of games, when used appropriately, may help to foster engagement and achieve learning objectives.

Harmer (1989, pp. 47, 49) and Dryden and Vos (1994, p. 169) also suggest that games could be a useful addition to English lessons, particularly in grammar instruction. They suggest that games have the potential to not only reinforce subject matter but also create a humorous and enjoyable atmosphere conducive to learning.

It may be beneficial to consider incorporating games into English language teaching as a fun and interactive way to help students strengthen their linguistic abilities. This approach also has the potential to develop essential soft skills such as collaboration, critical thinking and self-regulation, which could contribute to holistic student development. of responsibility. It is necessary to incorporate English language games to reinforce grammar, vocabulary, and reading comprehension skills in a fun and interactive way.

3.3.2 Total Physical Response

The subchapter aims to analyse the role of Total Physical Response (TPR) in language teaching as a method that integrates physical movement with language comprehension. This subchapter focuses on how TPR facilitates vocabulary retention, improves comprehension, and reduces stress by combining language input with physical actions.

Richards and Rodgers (2001, p. 73) present Total Physical Response (TPR) as a language teaching method that emphasizes the connection between language and physical movement. TPR involves linking physical movement with language, allowing students to demonstrate understanding through action. It is also claimed that this method involves movements that reduce stress and create a positive mood for learning. For example, students might be asked to stand up, sit down, or touch different objects. Harmer (2003, p.90) also talks about performing actions through commands. He claims that “language processing is thus matched with physical action”. Hanšpachová et al. (2015, p, 13) emphasize the memorization of basic vocabulary and important phrases using expressive movement, gesture, and dramatization. The TPR movement method activates pupils and makes them enjoy learning. Pupils can easily learn many action songs and rhymes. TPR classroom techniques are also beneficial for pupils with learning difficulties.

TPR involves the linking of language to action and allows students to demonstrate their understanding through physical responses, verbal input and visual materials such as pictures, and flashcards. Essentially, TPR is a stimulating technique that combines language learning with physical activity, improving comprehension and retention while accommodating different learning preferences and abilities.

3.3.3 Songs and Chants

The subchapter aims to underscore the value of music as a flexible and effective pedagogical resource through theoretical perspectives and practical suggestions.

“The real power of music lies in the fact that it can be “true” to the life of feeling in a way that language cannot,” notes Langer (1954, p. 204). Baines (2008, p.60) highlights the human response to music. He explains that the easiest way to learn the correct pronunciation of words is through singing, preferably with a beat and a melody. Scrivener (1994, p.176) suggests using songs and music in English lessons, as well as videotapes to change the classroom atmosphere. He also recommends authentic songs as perfect materials for teaching English.

Music is a powerful stimulus because it touches on emotions, which has a powerful effect, according to Harmer (2003, p. 242-245). Like Scrivener, Harmer also says that music

can change and influence the atmosphere in the classroom. Music is a valuable resource in the language classroom because of its ability to capture learners' attention, evoke emotions and facilitate language acquisition. Incorporating music into ELT can enhance several language skills. As Baines (2008, p.62) says, "...there is no stronger indicator of group identity for adolescents than preferences in music."

Music has an important role to play in education, especially in linguistic education. It can connect emotionally, improve pronunciation, change classroom dynamics, and enhance language learning. The use of authentic songs and music can enrich the language learning experience and broaden pupils' cultural horizons. For teachers seeking to engage and motivate learners, integrating music into the classroom can be a valuable tool. Songs and chants combine language with rhythm and melody and allow students to engage through physical action (e.g. clapping or dancing), auditory input (listening to lyrics and rhythm) and visual materials (such as lyrics, pictures or flashcards).

3.4 Activities providing visual, olfactory, gustatory, and kinaesthetic stimuli

The chapter aims to highlight the educational potential of engaging the visual, olfactory, gustatory, and kinaesthetic senses in language learning. By examining activities such as cooking and food-related tasks, the chapter aims to underline the role of sensory engagement in improving memory retention, stimulating creativity, and fostering a deeper connection with language.

3.4.1 Cooking or Food Activities

Multisensory learning represents a significant expansion beyond traditional methods of teaching and learning. It incorporates all human senses, including the often-overlooked olfactory (smell) and gustatory (taste) senses.

Incorporating the senses of taste and smell into a lesson can be effective, but it can be a challenge for educators to design an activity that involves these senses, which are not commonly used in the classroom. Baines (2008, p. 88) claims that in the classroom, the senses of taste and smell are the least used for learning. Humans are highly reactive to smells and tastes, even though the responses may be unconscious. Smells and tastes remain in the brain far longer than other types of memory and have been shown to influence health, beliefs, behaviour, attitudes, and productivity. Baines (2008, p. 95) highlights that it is a powerful instructional tool, but integrating smell and taste into the lesson is not easy.

Borba (2004, p. 21) also confirms Baines's statement. "Cooking can be not only a rewarding and enjoyable experience for children but also a richly, valuable learning tool. Since recipes can be written in chart form, it becomes an exciting form to reading." Borba says.

Similarly, Coling and Garrett (1995, p. 43) suggest that food-related tasks support sensory integration, potentially enhancing students' understanding of the world through hands-on experience. Oliver (2012) highlights the strong connection between the sense of smell and memory and emotion, making it a powerful but often overlooked tool for learning. Baines (2008, pp. 95, 96) manifests that even an awareness of the air quality in a classroom can improve student's learning. Furthermore, he suggests that engaging activities that encourage students to move beyond traditional visual descriptions could be beneficial. For example, in the "Aroma from Another Room" exercise, students are invited to describe a location on school grounds using sensory details related to smell, taste, and sound.

There is a strong and enduring human response to these senses. The lasting impact of odours and flavours on memory, combined with their proven influence on various aspects of human experience, from health to attitudes, underlines their potential as powerful educational tools. Although incorporating taste and smell into classroom activities can be challenging, the potential benefits for learning and memory make it worthwhile. Cooking and similar activities involving the senses provide valuable learning experiences for students of any age. For those educators who are willing to explore these sensory dimensions, new ways for effective and memorable teaching can be opened.

4 Theoretical part summary

The thesis has examined the role of multisensory activities in language learning, investigating how the integration of diverse sensory inputs, including visual, auditory, kinaesthetic, olfactory, and gustatory stimuli, facilitates language learning.

In the first chapter of this thesis, I have introduced the fundamental theories and approaches in ELT and the importance and relevance of multisensory methods within ELT. The value and benefits of a multisensory approach, which encourages students to become more actively engaged in the learning process are confirmed by Recard and Rompas (2021). I have highlighted their adaptability to different learner needs, including those with specific learning disabilities such as dyslexia or ADHD. Consequently, the fundamental role of the senses in the learning process and the multisensory approach in English language teaching (ELT), with a particular emphasis on its theoretical basis, practical applications, and benefits were introduced. Moreover, I have explained the role of different sensory modalities in multisensory learning and their contribution to effective language teaching - visual, auditory, tactile, kinaesthetic, olfactory, and gustatory and a historical and theoretical overview of the multisensory approach was provided.

The second chapter has presented an overview of specific learning disabilities (SLDs), such as dyslexia, dysgraphia, dysortography, ADHD, and their impact on the learning process.

In the third chapter, I have introduced various activities incorporating visual and auditory modalities, such as pictures, flashcards, word walls, posters, Mind Maps, videos and presentations. Furthermore, activities that engage kinaesthetic and auditory stimuli, including drama techniques and storytelling with props, following activities integrating kinaesthetic, auditory, and visual stimuli, such as games, Total Physical Response (TPR), songs and chants, and those involving visual, olfactory, gustatory, and kinaesthetic stimuli were discussed. Additionally, Jubran (2012); Yalap and Gazioglu (2023); and Recard and Rompas (2021) state that the multisensory approach is a way of teaching that can promote engagement in English lessons. Jubran (2012) concludes that the multisensory approach has the potential to be an effective method for students to learn the English language engagingly and enjoyably.

The following chapters of the thesis present the results of the research. The first part of the research was an experiment carried out at an upper-secondary school in Krnov. The effect of multisensory activities on students' learning outcomes has been examined. The results of the second part of the questionnaire measured the teachers' awareness of multisensory activities in English lessons and the integration of multisensory activities into English lessons. The results

of the research part are the subject of a discussion. The thesis contains samples of five multisensory lesson plans.

RESEARCH PART

5 Research

Multisensory learning, which involves multiple senses in the learning process, can improve comprehension and retention. A richer and more engaging learning environment can be created through activities that incorporate sight, sound, touch, taste and smell.

The objective of this research is to compare the findings from the literature review, outlined in the theoretical section, with the results of an experiment conducted at an upper-secondary school and a questionnaire designed to assess teachers' awareness of multisensory activities. The research is divided into two phases- an experiment and a questionnaire. The research objectives, the research questions and the research methods are stated. This is followed by a description of the research process and then the results are presented.

Research means trying to find answers to questions and to confirm or reject existing knowledge (Dörnyei, 2007, p. 24; Gavora, 2000, pp. 13-15). It is like solving a puzzle and it is about finding answers to questions and testing whether what we already know is right or wrong. Research is a systematic and organised process of inquiry aimed at finding answers to specific questions or investigating particular phenomena. It involves a methodical examination of existing knowledge, theories or assumptions and aims to either confirm or reject them through empirical evidence.

5.1 Research objectives and research questions

The main objective of the thesis has been defined to:

- explore multisensory activities' effectiveness, usefulness, and practicality in the English lessons at an upper-secondary school in Krnov (15-17-year-old students).

The other objectives of the thesis have been defined to:

- investigate the lower and upper-secondary school teachers' awareness of multisensory activities usage
- explore the lower and upper-secondary school teachers' willingness to apply multisensory activities in English lessons.

To fulfil the research objectives, the following research questions have been formulated:

- 1) To what extent do multisensory activities positively influence learning outcomes?
- 2) What is the level of teachers' awareness of multisensory activities in education?
- 3) To what extent do teachers integrate multisensory activities into their English lessons?

5.1.1 The research question no. 1

- 1) To what extent do multisensory activities positively influence learning outcomes?

In the research part, I have set this research question to explore the impact of multisensory activities on students' learning outcomes. This research question was designed to examine the effect of multisensory activities on students' learning outcomes. The study aimed to explore whether these activities, which engage multiple senses, could potentially enhance language acquisition and performance compared to traditional teaching methods. A detailed experiment and comparative analysis were conducted involving students from upper-secondary schools.

It is important to note, that the experiment did not involve students with specific learning difficulties (SLDs), as no such students were present in the experimental groups. Consequently, this study cannot assess how multisensory activities might affect students with SLDs. While multisensory approaches are widely acknowledged as beneficial for learners with SLDs (see Chapter 1.3), such as dyslexia, this investigation focused exclusively on the general student population. The absence of data on SLDs represents a limitation and highlights an area for potential future research.

5.1.2 The research question no. 2

- 2) What is the level of teachers' awareness of multisensory activities in education?

This research question aims to assess teachers' understanding and familiarity with the concept and application of multisensory methods in the classroom. Specifically, it seeks to evaluate teachers' understanding of the principles of using multiple senses in learning processes and their knowledge of practical multisensory strategies.

5.1.3 The research question no. 3

- 3) To what extent do teachers integrate multisensory activities into their English lessons?

The third research question examines the actual application of multisensory activities in the classroom. While teacher awareness is important, this question focuses on the practical side of how often and in what ways teachers incorporate multisensory techniques into their English language lessons. This question also considers the potential barriers that may prevent teachers

from using multisensory activities, such as a lack of resources, time constraints, or insufficient training. By exploring the practical implementation, this research question helps identify the gap between theory and practice, providing insight into the real-world application of multisensory approaches in English language education.

5.2 Quantitative Methods

I decided to use quantitative methods, namely an experiment and a questionnaire for my research.

Gavora (2000, p. 31) says that quantitative research works with numerical data. It examines the quantity, extent or frequency of occurrence or their degree. The data may be subjected to mathematical processing, including addition, averaging, expression as percentages, and analysis using statistical techniques. These methods facilitate objective analysis, providing clear, measurable insights. In this context, both the experiment and questionnaire are well-suited to gather data that can be systematically analysed to address the research questions effectively.

5.2.1 Experiment

Gavora (2000, p. 125) explains in detail that the term 'experiment' is often used more broadly and can overlap with the concept of testing in everyday language. For instance, teachers might experiment with new teaching aids and experimental teaching may be introduced in schools. However, in scientific language, an experiment has specific elements. It involves at least two closely related groups working under different controlled conditions. These conditions are strictly controlled by the researcher. At the end of the experiment, their effect is evaluated in the two groups. Furthermore, he states that the experiment is a research method whose strength lies in the possibility of manipulating variables. The experimenter intervenes in the variables in a planned way, which allows him to reveal deeper causal relationships than is the case with descriptive methods such as questionnaires, scaling, tests, content analysis, etc. The second characteristic of the experiment is that the experiment uses a variety of data collection methods (the questionnaire, scaling, tests, etc.). Thus, the experiment is a research method that synthetically exploits the capabilities of other research methods.

5.2.2 Questionnaire

As Dörnyei (2007, p. 101) argues, the essence of scientific research is to find answers systematically, so it is not surprising that the questionnaire has become one of the most popular

research tools used in the social sciences. Questionnaires are relatively easy to construct. Questionnaires can provide three types of data about the respondent.

Factual questions, which are used to find out certain facts about the respondent, demographic characteristics, such as age, sex and race, place of residence, marital, occupation, language learning history, amount of time spent in an L2 environment, etc. Behavioural questions are used to find out what the respondents are doing or have done in the past, focusing on actions, lifestyles, habits and personal history. Attitudinal questions are used to find out what people think, covering attitudes, opinions, and beliefs, as Dörnyei (2007, p. 102) describes.

5.2.3 |Research participants

The experiment was provided with first and second-year students of the upper-secondary school in Krnov. In the first year, each group consisted of 13 students, while in the second grade, each group comprised 14 students. One group in each year was taught using the multi-sensory approach, whereas the other group was instructed through traditional teaching methods.

This division of students allowed for a direct comparison of the two teaching approaches. Both groups followed the same curriculum and were evaluated using standardized exit tests to ensure consistency in assessing the effectiveness of the teaching methods.

The questionnaire was designed for English teachers working in lower and upper secondary schools in the Czech Republic to gain insight into their teaching experience and attitudes towards teaching. Data collection for this thesis was carried out through an online questionnaire survey created on the survio.cz platform. A total of 71 relevant responses were received, including 38 English teachers from lower secondary schools and 33 from upper secondary schools. The questionnaire was distributed combined through the closed teacher platform Učitelé+ on Facebook, which brings together English teachers from different regions and types of schools and through targeted email distribution to different schools in the Moravskoslezský region. This approach made it possible to reach a wide range of teachers, which contributed to a higher level of representativeness of the data.

6 The research processes

As previously mentioned, the research was conducted through an experiment and a questionnaire. In the first phase, the experiment was carried out at an upper-secondary school.

Four student groups were involved: two from the first year and two from the second year, each taught using either traditional methods or a multisensory approach. The second phase involved a larger sample of respondents through the questionnaire.

6.1 The first phase

In the first phase, the experiment was carried out at the Secondary Vocational School of Transport and Tourism in Krnov. The Secondary Vocational School of Transport and Tourism in Krnov offers academic programmes in the fields of Tourism (Tourism Management) and Economics and Business (Management in Transport). The primary foreign language to study is English. In addition to their core studies, students have the option of learning a third language, either Spanish, German or Russian.

In the context of this study, I conducted English lessons at the experimental school, applying a multisensory approach (see the appendix for a sample of 5 multisensory lesson plans). I will provide further commentary on the lesson plans. Simultaneously, a second teacher taught other groups, employing primarily drills, memorisation, and a coursebook-based curriculum.

6.1.1 Teaching Methods

In the experimental group, students participated in multisensory activities designed to engage multiple senses in a variety of ways, including games, role-plays, and the use of songs. These activities helped students actively engage with the material, apply their language skills in different contexts, and enhance their motivation and interest in learning English. The aim was to stimulate a more dynamic, enjoyable learning environment.

In contrast, within the traditional method used in the control group, lessons were dominated by the teacher's presentation of new material. The interaction between teacher and students was limited to a conventional question-and-answer format, leading to passive participation in the learning process. Lessons focused primarily on activities such as reading texts, exercises from the textbooks, memorisation, and drilling. This approach can be effective for learning specific information, but it often does not provide enough space for communication skills development and critical thinking.

While traditional methods can sometimes be passive, the multisensory approach encourages active learning and offers a more engaging way to practice and apply language skills.

6.1.2 Multisensory Lesson Plans

The school uses an English File Fourth Edition Intermediate Student's Book. I have prepared five multisensory lesson plans in this thesis for my research part. The multisensory lesson plans are based on the compulsory school curriculum, rooted in the framework curriculum. The lesson plans can be found in the appendix (see Appendix 1-5). The multisensory approach aims to create a dynamic and inclusive learning environment for first-year and second-year upper-secondary school students.

The first three lesson plans are designed for first-year upper secondary school students with a focus on understanding the present perfect simple tense, present perfect continuous tense, adjectives, and vocabulary related to money, while lesson plans four and five are intended for students in the second-year of upper-secondary school focusing on the first and second conditionals and vocabulary related to the education in the UK and USA and housing. The upper-secondary school recommends the use of textbooks to meet the curriculum requirements. The topics rooted in the curriculum should be followed.

The lesson plans include a variety of multisensory activities to enhance learning. Visual aids such as presentations or posters are used to illustrate the structure of the present perfect simple and continuous tenses. Auditory stimuli are introduced through engaging song activities. Students take part in role-playing activities that allow them to apply their understanding of using the present perfect tense in practical scenarios. Kinaesthetic activities and games reinforce the lessons and ensure a holistic and practical approach to mastering the language concepts.

I have to also mention that the Multisensory Lesson Plans were created using especially visual, auditory, and kinaesthetic elements. Tactile senses were used minimally later. Unfortunately, any gustatory and olfactory senses were not provided in the Multisensory Lesson Plans. I have been thinking about integrating taste and smell into the lessons for a long time, but unfortunately, the topics and curriculum did not bring me any ideas. As already mentioned, planning such activities for the lessons is not an easy task according to Baines (Chapter 3.4.1). Integrating such activities would be very beneficial but could be used in the case of learning food, eating out, restaurants and eventually emotions, and personality where students could try to match eventual scent or odour related to the topic.

6.1.2.1 Multisensory Lesson Plan 1

In the first lesson (see Appendix 1), which focused on the present perfect tense and adjectives, the students became familiar with the aim of the lesson. In the beginning, they

listened to the Abba song *The Winner Takes It All* and discussed the meaning of the song and the emotions it evoked. The students then filled in a worksheet based on the lyrics of the song. Working in pairs, they filled in the blanks in the worksheet while listening to the song. The activity aimed to reinforce the understanding of regular and irregular verbs and their forms in the past simple and past participle. Next, the students watched a presentation explaining the past simple and present perfect tenses and their usage. The following activity aimed to further reinforce the understanding of regular and irregular verbs and their forms in the past simple tense and past participle. The students matched the regular and irregular verbs in the worksheet. In the next part of the lesson, students practised the past simple tense and the past participle of irregular verbs during a game on wordwall.net. New words related to feelings were written on the board and students used their smartphones to find and contribute different adjectives related to feelings and emotions. A mind map of adjectives related to feelings and emotions was created to extend the vocabulary related to feelings and emotions. Auditory and visual stimuli were used during the activities. During the game on wordwall.net kinaesthetic stimuli were also present. Students were allowed to walk and cooperate with other students.

6.1.2.2 Multisensory Lesson Plan 2

The lesson (see Appendix 2) began with songs on YouTube highlighting phrases using the present perfect tense. This auditory and visual experience served warm-up and an introduction to the grammar point. It also helped to review concepts covered in the previous lesson, ensuring continuity and reinforcing learning.

Following the song activity, students were paired up to practise speaking. This interactive exercise allowed students to improve their conversational skills by asking and answering questions using the present perfect tense. This pair work encouraged active participation and provided opportunities for peer interaction and collaboration.

The students moved to group work where they were given cards with different words related to the present perfect tense (e.g. pronouns, the verbs *have* and *has*, nouns, adjectives) and different letters to form past participles. Using auditory, kinaesthetic and visual stimuli, they worked together to construct questions and answers in the present perfect tense. The tactile handling of the cards, combined with the interactive and creative nature of the task, reinforced their understanding of grammatical structures while encouraging creativity, teamwork and problem-solving skills.

As the lesson progressed, attention shifted to money, with new vocabulary being presented using both auditory and visual stimuli.

6.1.2.3 Multisensory Lesson Plan 3

The lesson (see Appendix 3) was designed to strengthen understanding and use of the present perfect simple and present perfect continuous tenses. It effectively combined theoretical learning with practical application through a series of well-structured multisensory activities.

Starting with the role-play activity, students actively engaged in real-life scenarios that required the use of the present perfect simple tense. Performing in front of their peers, students also developed public speaking and presentation skills, increasing their confidence in social English.

The instructional video served as a central teaching tool, providing clear distinctions between present perfect simple and continuous tenses.

By identifying sentences that exemplified the present perfect continuous tense, students were able to see how these grammatical structures are used in everyday language, including arts and media.

This was followed by a worksheet which required students to look more closely at lyrics and to identify and distinguish different tenses. This close examination reinforced their learning from the video and song and allowed them to practise their analytical skills in a focused way.

Finally, the pantomime activity provided a kinaesthetic, auditory and visual learning experience that was both fun and educational. By acting out sentences and guessing the activities described using the present perfect continuous tense, students enjoyed a more dynamic and interactive way of learning that emphasised comprehension and retention of tense usage.

6.1.2.4 Multisensory Lesson Plan 4

The lesson (see Appendix 4) aimed to familiarise upper secondary students (year 2) with the first conditional and to provide insight into the education systems of the UK and the USA based on the thematic plan. Students discussed the role of education in both countries, identified the first conditional and created sentences using this grammatical structure. The aims of the lesson were introduced, and the previous lesson was reviewed at the beginning of the lesson.

Using a mind map created in EdrawMind, the new vocabulary related to the education systems in the UK and USA, including types of schools, was presented. After the presentation,

students worked with their student's books, listening to and filling in missing words related to types of schools in the UK and USA. This activity provided auditory and visual stimuli to reinforce vocabulary acquisition.

The third activity involved listening to a song sung by Cyndi Lauper to identify and understand the first conditional. The grammar was presented through the song. The song was played on YouTube. Students listened and watched highlighted phrases that demonstrated the first conditional. This auditory and visual activity helped students to identify and understand the use of the first conditional in context.

In the following activity, grammar was presented, and the rules and usage of the first conditional were explained through the presentation on isLCollective. The auditory and visual presentation helped the students to understand the grammar point.

The next activity provided kinaesthetic, auditory and visual support working in pairs. Students were given a sheet with sentences, they cut out the clauses, turned the orange clauses over, took one and then tried to match it with a blue clause - forming the first conditional. This encouraged active engagement and application of the grammar rule by visual, auditory and kinaesthetic stimuli.

Then students listened to another song on YouTube (Bruno Mars) to practise identifying the first conditional; the activity reinforced students' understanding of grammar structure through auditory and visual input. Students then worked with a worksheet in which they matched the first and second halves of the first conditional sentences from the lyrics. This activity provided further practice in recognising and understanding the structure of first conditional sentences.

A final discussion was held at the end to gather feedback from students on what they liked most and to assess their understanding of the topics covered. This lesson plan offered a variety of activities that incorporated auditory, visual and kinaesthetic stimuli.

6.1.2.5 Multisensory Lesson Plan 5

The lesson (see Appendix 5) aimed to master the second conditional, identify, express and write sentences in the second conditional and extend the vocabulary related to housing based on the thematic plan. The lesson began with an introduction to the aims of the lesson and a review of the previous lesson. Then the students listened to the song "Tears in Heaven" by Eric Clapton, which contains examples of the second conditional. The students were provided

with a worksheet containing gaps in the song lyrics. In pairs, students listened to the song again and filled in the missing phrases, reinforcing their understanding of the second conditional.

Afterwards, the presentation of the poster was introduced to explain the structure and usage of the second conditional, using examples to illustrate. This visual aid enhanced students' comprehension of the grammar point.

During the following activity, students matched words related to housing with corresponding pictures from an English File Fourth Edition Intermediate Student's Book. To check the accuracy a recording was played.

Students were given worksheets with sentence fragments. They cut out the phrases and reconstructed sentences using the second conditional in pairs. Afterwards, each pair wrote three additional sentences answering the question, "What would you do if you won one million dollars?"

During a writing activity, students worked in groups to form second conditional sentences using cards with various words provided by the teacher. They created as many sentences as possible, and the teacher assessed the number of sentences and the accuracy of their usage. Consequently, students enjoyed practising grammar through role play, where they worked with scenarios related to housing and the second conditional performing dialogues based on these scenarios. At the end of the lesson, a final discussion was held to gather feedback from students on their favourite parts of the lesson and to assess their understanding of the topic.

This lesson plan offered a comprehensive approach to teaching the second conditional while also expanding students' vocabulary related to housing. Through various activities incorporating auditory, visual, and kinaesthetic stimuli, students were engaged in active learning and encouraged to apply their knowledge in practical contexts.

6.1.3 A Standardized Exit Test

A standardized exit test according to the school curriculum was administered at the end of the experiment to meet the requirements of the Framework Curriculum, which was administered at the end of the research period to assess the language skills and abilities of the students in both groups. The tests are part of the Appendixes 6 and 7.

The Unit 2 test (see Appendix 6) covers grammar, especially verbs and time expressions, vocabulary, pronunciation, reading and listening. It focuses on verb tense usage, particularly the present perfect and past simple, financial vocabulary, and everyday expressions. It also highlights pronunciation and comprehension skills through reading and listening activities. Overall, it provides a well-rounded assessment of the students' English language proficiency.

The Unit 7 test (see Appendix 7) test includes grammar, vocabulary, pronunciation, reading, and listening exercises. It focuses on language use in everyday contexts such as school, and housing. The test includes exercises on conditional sentences (first, second, and third conditionals), time clauses (using conjunctions like unless, if, before, and until), and word formation related to education and daily life. It also tests how to use prepositions and pronunciation. Reading tasks test how well students can understand texts. Listening exercises test how well students can understand short conversations about daily topics. The test helps students use grammar in real life and helps them to understand practical English.

6.1.4 Experiment Results Interpretation

The multisensory approach in these lesson plans aimed to provide a comprehensive, engaging, and practical learning experience.

The results of the study are presented in a separate summary for first- and second-year students, comparing the performance of those engaged in multisensory activities with that of students who were taught using traditional methods.

Table no. 1 Performance range- the first-year students engaged in multisensory activities versus traditional methods

Performance Range	Multisensory Activities	Classic Methods
100-90%	1	1
89-80%	4	3
79-70%	3	4
69-60%	0	5
59-50%	5	0
49-0%	0	0

The performance data for first-year students suggests that both the multisensory approach and traditional methods achieved comparable results at the upper end of the performance spectrum. Both approaches were effective for one student, who achieved 100-90%. This suggests that both methods could be beneficial for high-performing students.

For the 89-80% performance range, multisensory activities were slightly more successful (4 students) compared to traditional methods (3 students), suggesting that multisensory activities may better support students who are performing well but not at the highest level. In the 79-70% range, however, traditional methods were slightly more effective, with four students outperforming the three students who benefited from multisensory activities.

The most significant difference in performance appeared at the lower end of the spectrum. All students in the 69-60% range (5 students) performed under traditional methods, with none benefiting from multisensory activities. Furthermore, more students (5) fell into the 59-50% range when taught through multisensory activities, compared to none under traditional methods. This suggests that while multisensory activities were effective for students in the middle to higher performance ranges, they might need to be adjusted or further tailored to support students who are struggling more.

In summary, multisensory activities proved beneficial for a higher proportion of students in the middle-to-high performance ranges (89-80% and 79-70%) but also showed a larger percentage of students in the lower performance range (59-50%) compared to traditional methods. Traditional methods, on the other hand, produced more consistent results for average performers, particularly those in the 69-60% range. It would be more effective to experiment over a longer time allowing a deeper understanding of the long-term effects of the teaching methods used. In addition, involving a larger and more varied sample of students from different secondary schools would increase the reliability of the findings.

Table no. 2 Performance range- the second-year students engaged in multisensory activities versus traditional methods

Performance Range	Multisensory Activities	Classic Methods
100-90%	3	1
89-80%	3	1
79-70%	4	5
69-60%	2	5
59-50%	2	2
49-0%	0	0

The data for second-year students shows a similar pattern but with some notable differences in overall performance. In the highest performance ranges (100-90% and 89-80%), multisensory activities again outperformed traditional methods. Three students scored in the 100-90% range and three in the 89-80% range under multisensory activities, compared to only one student in each of those ranges for traditional methods. This indicates that multisensory activities may be more effective at helping students achieve top scores.

In the 79-70% range, the results were more balanced, with four students performing well under multisensory activities and five students performing under traditional methods. However,

in the 69-60% range, traditional methods appeared to be more effective, with five students scoring in this range under traditional teaching methods, compared to only two students under multisensory activities. This trend continued in the 59-50% range, where both methods had an equal number of students scoring within this range.

Overall, it seems that multisensory activities may have helped a slightly higher percentage of second-year students achieve top scores (100-90% and 89-80%) compared to traditional methods, which saw more students in the middle-performance ranges (79-70% and 69-60%). It may be suggested that multisensory activities could be more effective at helping students achieve top scores, particularly at the higher end of the performance spectrum.

6.1.5 Summary of the research first phase

The multisensory lesson plans were designed to provide a comprehensive, engaging and practical learning experience for upper secondary students, to ensure curriculum continuity and foster an inclusive learning environment. To ensure that the students had met the required standards, a standardised exit test, aligned with the school curriculum, was conducted at the end of the research period to assess their language skills.

The performance data show that multisensory activities can increase student engagement and performance, particularly at higher levels of ability, while traditional methods produce consistent results across different levels of ability. This highlights the potential benefits of integrating multisensory approaches into language teaching. Furthermore, an additional benefit of extending the experiment over a longer period and more participants would be the opportunity to obtain a more comprehensible set of results. The combination of traditional methods and multisensory activities offers a variety of advantages and benefits.

Given these findings, future research could explore specific types of multisensory activities that could yield the best outcomes. Additionally, it would be beneficial to investigate how different student demographics (e.g., learning styles, and backgrounds) respond to these methods. Such insights could inform more tailored approaches to teaching that accommodate diverse learning needs.

6.2 The second phase

This thesis focuses on examining the level of English language teachers' awareness of multisensory activities in ELT and to what extent they integrate these activities into their English lessons, in grammar, vocabulary, and pronunciation. The goal is to assess how aware

teachers are of using multisensory activities in their teaching and how frequently they incorporate them into their lessons.

For the second research phase, I prepared a questionnaire (see Appendix 8) for English language teachers consisting of 6 items. The questions were primarily focused on multisensory activities and traditional methods used in the English lessons. The questionnaire was distributed combined through the closed teacher platform Učitelé+ on Facebook and sent by email to 30 different schools in the Moravskoslezský region. Respondents were given one week to complete the questionnaire.

A Likert scale was used in this phase of the research. This measurement method, first introduced in 1932 by social psychologist Rensis Likert, is a popular research method. Likert scales are popular in research due to their simplicity and clarity. While Likert scales provide valuable quantitative data, they do not explore the underlying reasons for respondents' choices, thus limiting the depth of insights provided (Gavora, 2010, pp. 110–120).

6.2.1 Questionnaire

As I have already mentioned, data collection for the questionnaire thesis was carried out through an online questionnaire survey that was created on the survio.cz platform. The questionnaire was designed for English teachers working in lower and upper secondary schools in the Czech Republic to gain insight into their teaching experience and attitudes towards teaching using multisensory activities.

The questionnaire was designed to address two key research questions concerning the awareness and implementation of multisensory activities in English language teaching. The first research question explores *the level of teachers' awareness of multisensory activities in education*. To answer this, the questionnaire included a question aimed at assessing teachers' familiarity with the concept of multisensory learning.

The second research question focuses on *the extent to which teachers integrate multisensory activities into their English lessons*. For this purpose, the questionnaire incorporated questions regarding the frequency, variety, and types of multisensory activities used in the classroom. Teachers were asked to reflect on specific strategies they employ to engage different senses (e.g., visual, auditory, tactile).

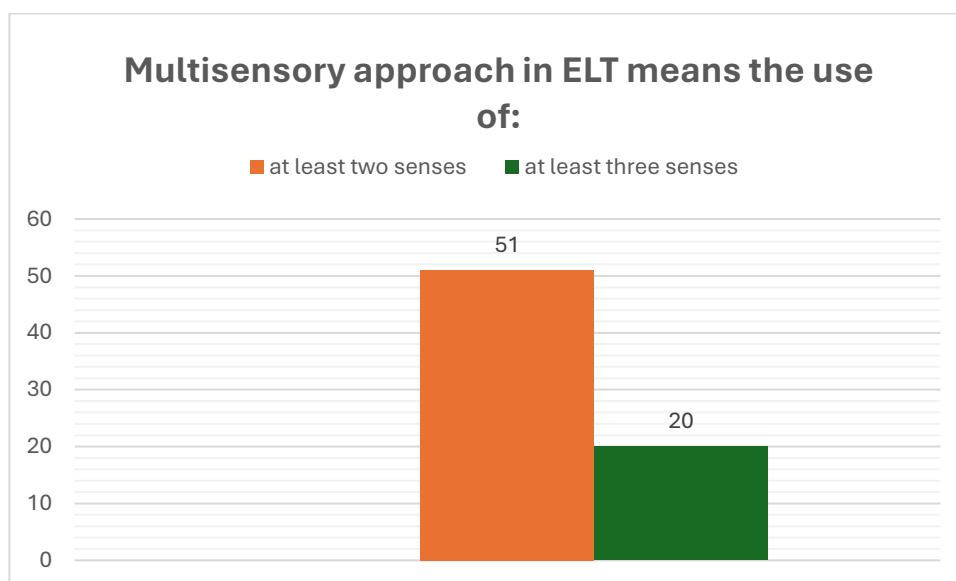
By addressing these research questions through carefully structured items in the questionnaire, the study aims to contribute to a deeper understanding of how multisensory activities are perceived and utilized by English language teachers at different educational levels.

A total of 71 relevant responses were received, including 38 English teachers from lower secondary schools and 33 from upper secondary schools. The questionnaire was distributed using a combination of methods: the closed teacher platform Učitelé+ on Facebook, which connects teachers from different regions and school types, and the targeted email distribution to specific schools within a selected region. This approach made it possible to reach a wide range of teachers, which contributed to a higher level of representativeness of the data. The results of the questionnaire thus reflect the opinions and experiences of teachers from different school backgrounds and provide a comprehensive picture of the situation in Czech education.

6.2.2 The multisensory approach in teaching means the use of

The first question of the questionnaire was intended to explore the knowledge of the multisensory approach in English language teaching.

Chart no. 1 Multisensory approach in ELT means the use of



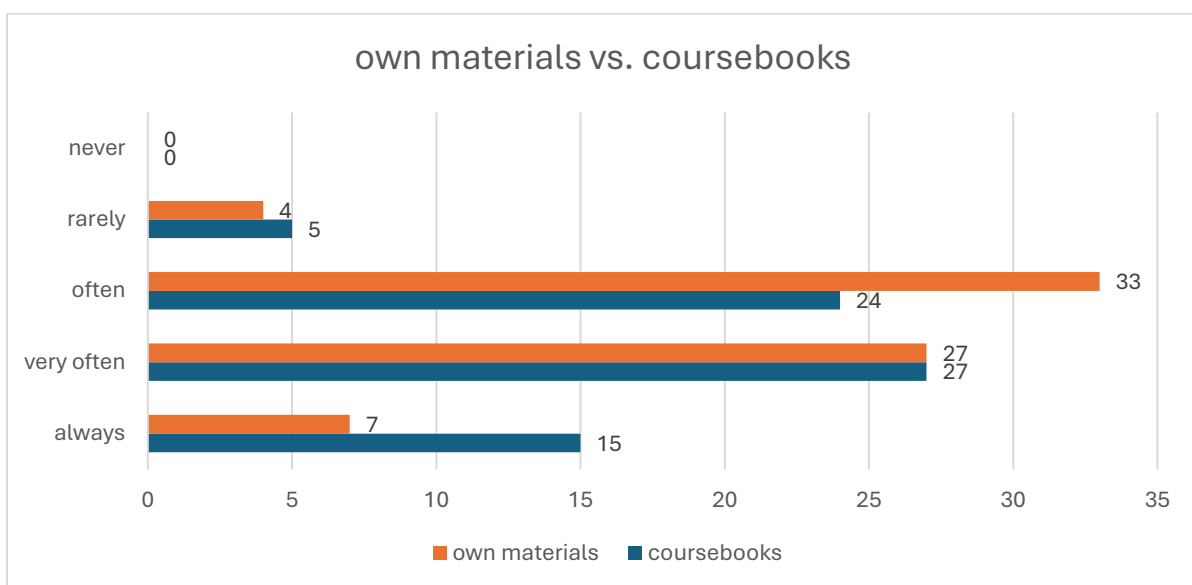
It included two options, either using at least two senses or at least three or more senses. Chart no. 1 presents the results of teachers' awareness and knowledge about the multisensory approach meaning. The Likert scale is good for measuring attitudes and opinions because it provides a structured way to answer questions and makes it easy to process the data. The scale helped respondents to say how much they knew about the multisensory approach in teaching.

51 respondents (71.8%) answered correctly, saying the multisensory approach uses at least two senses. This result is in line with the definition given in the literature by Birsh (2011, p. 25), who says that multisensory learning should involve at least two senses.

This result shows that teachers understand the main ideas of multisensory learning, which is good for using these methods in teaching. Most teachers (71.8%) answered correctly, showing they understand that multisensory methods involve at least two senses. The 28.2% of teachers who are unfamiliar with this concept indicate a significant gap in professional development. This percentage may reflect a lack of awareness of current educational trends which suggests the necessity of participation in professional development programmes of teachers and educators.

6.2.3 Use of own materials vs. coursebooks

Chart no. 2 Use of own materials vs. coursebooks

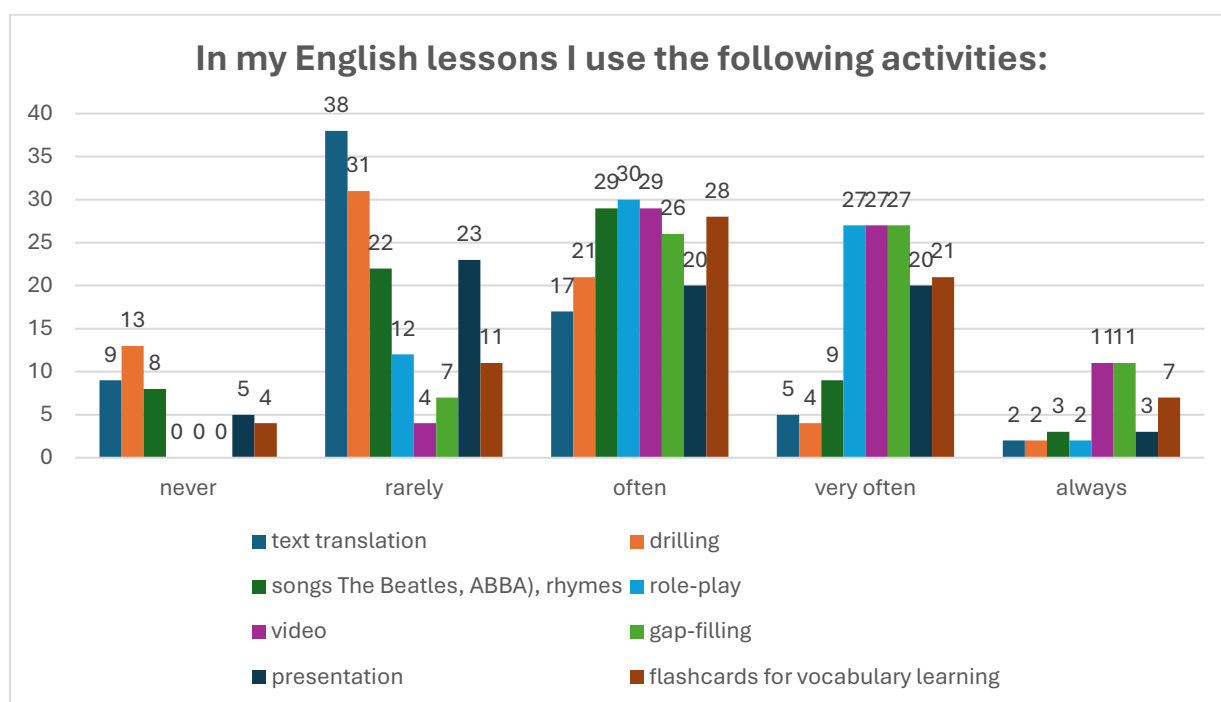


The chart titled Use of own materials vs. coursebooks compares the frequency of using teachers' materials against coursebooks in English lessons generally.

The data suggests a trend whereby 33 teachers (46%) frequently incorporate their materials, particularly in the 'often' category. This may be to adapt lessons to the specific needs of their students. However, 15 teachers (21%) rely exclusively on coursebooks, as evidenced by the 'always' category. This indicates a mixed approach to English teaching, whereby teachers may combine structured content from coursebooks with personalised materials to provide flexibility and adaptation in their lessons.

6.2.4 Use of different activities in English lessons

Chart no. 3 Use of different activities in ELT



The data presented in the bar chart presents how often English teachers integrate different teaching activities into their lessons. The activities surveyed include multisensory methods such as songs, rhymes, video, role-plays and visual aids, and more traditional methods such as text translation and drills. Responses to this question were categorised on a scale from always, very often, often, rarely and never.

The data show that multisensory activities such as songs (f.e. The Beatles or ABBA) role-plays, videos and pictures are highly integrated into the English classroom, with most teachers using them frequently (often or more often). This pattern suggests that teachers recognise the effectiveness of multisensory approaches to language learning. By engaging multiple senses, these activities cater for different learning styles and promote deeper understanding and retention of the language.

Around 11.3% of teachers never use **songs and rhymes**, and a similar percentage (12.7%) use them very often. A significant proportion, around 41%, chose 'often' and 42.3% chose 'always', which shows an extensive use of multisensory tools.

The integration of **images** in the context of English Language Teaching is observed to manifest a considerable degree of variability. Approximately 5.6% of the surveyed teaching professionals indicated that they do not incorporate visual aids into their pedagogical practice.

On the other hand, approximately 69.0% of the respondents reported utilising images with a high degree of regularity (often and very often). The use of images provides students with concrete visual references that can enhance their understanding of abstract vocabulary.

Role play is a highly interactive and engaging teaching method that is employed regularly by a significant proportion of teachers. In the survey, 38% of respondents indicated that they utilise role play very often, and 42.3% stated that they do so 'often'. This shows a clear preference for role play to facilitate genuine language use and enhance students' communicative abilities within a dynamic and contextualised environment. The data serves to reinforce the popularity of role play as a pedagogical tool in the field of English language teaching.

Videos are employed with considerable frequency, with 40.8% of respondents indicating that they utilise videos 'often' and a comparable 38.0% reporting that they do so very often. This high rate of use highlights the importance of videos as a flexible tool that supports both auditory and visual learning, catering to different learning styles and helping to contextualise language in engaging real-life scenarios.

The findings indicate that, while traditional **drilling** exercises are not the predominant approach employed by educators, they continue to occupy a role in English language instruction for a subset of respondents. The results indicate that most teachers are inclined towards more interactive or communicative teaching methods, as evidenced by the 62% of respondents who selected never or rarely when asked about their use of drilling. This preference for strategies that foster active engagement, and critical thinking may reflect the current pedagogical shift towards more communicative approaches in language teaching. Nevertheless, the fact that 29.6% of respondents utilise drilling often and 8.4% very often or always suggests that some educators continue to value drilling for its structured practice, particularly for the reinforcement of specific language patterns or foundational skills. This indicates a need for a balanced approach to language teaching, whereby drills are used selectively to complement other, more dynamic methods

The frequency of **text translation** activities varied. Around 12.7% of teachers chose never, while 53.5% chose rarely. Around 38% of teachers use text translations often, very often and always. This trend indicates moderate reliance on translation as a teaching tool in English language teaching, although it is not a dominant method.

The use of activities that involve **filling in gaps** in texts is approximately 36.6% of respondents indicated that they engage in this practice often and approximately 38% indicated

that they engage in this practice very often. This high rate of use indicates the efficacy of gap-filling as a method of controlled vocabulary and grammar reinforcement.

The data shows a strong integration of multi-sensory activities among teachers in the English classroom. Activities are ranked based on their popularity among teachers and the frequency of their use as reported by teachers, categorized as *often*, *very often*, and *always*. 94.4% of teachers use video which combines visual and auditory reinforcement. Specifically, 57.8% of teachers frequently use auditory resources such as songs. Role play, which engages students through kinaesthetic and social interaction, is used often, very often or always by 83.1% of teachers, showing a strong preference for interactive methods. Visual aids, including flashcards, are used by 78.9% of teachers, highlighting the importance of visual reinforcement in language learning. In addition, 60.6% of teachers regularly use presentations, which combine visual and auditory elements to support students' understanding. This summary highlights a balanced and varied approach where teachers use multiple sensory channels to improve learning outcomes.

Table no. 3 Activities according to their popularity among teachers and their frequency of use

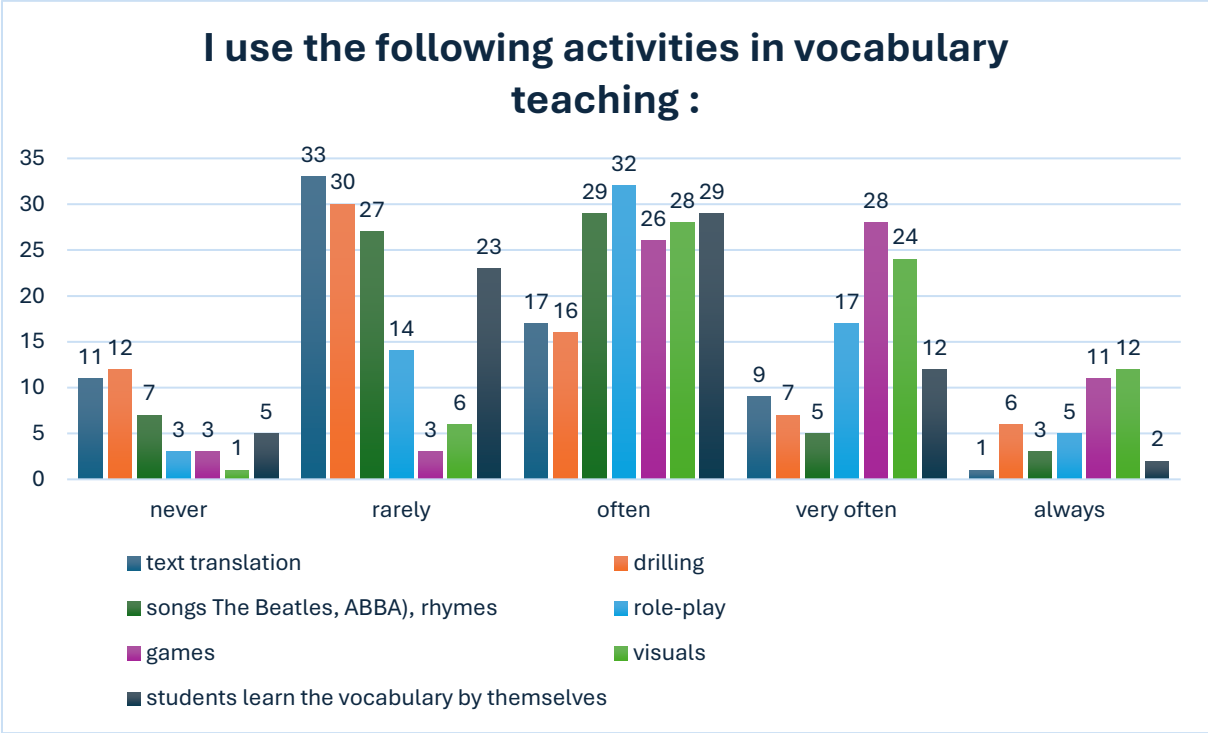
Activities in ELT	number of teachers	percentage
video	67	94.37%
gap-filling	64	90.14%
role-play	59	83.10%
flashcards for vocabulary learning	56	78.87%
presentation	43	60.56%
songs (The Beatles, ABBA), rhymes	41	57.75%
drilling	27	38.03%
text translation	24	33.80%

The results of that question show that while traditional methods are not the primary focus of English language teaching, they still have value for a subset of teachers. Some teachers find drills useful, especially for reinforcing specific language patterns or basic skills. However, 62% of respondents said they never or rarely use drilling, reflecting a wider shift towards interactive and communicative teaching methods that encourage active engagement. Gap-filling activities, another traditional method, are more widely used, with approximately 90% of teachers using them often, very often or always. These findings highlight a balanced approach

to language teaching, where traditional methods are used selectively to support interactive methods and provide structured reinforcement.

6.2.5 Use of different activities in Vocabulary Teaching

Chart no. 4: Use of different activities in vocabulary teaching



The data resulting from this question offers insight into the pedagogical approaches employed by educators when teaching vocabulary in English lessons, with a particular focus on the frequency of multisensory activities. The question results provide valuable insights into the methods teachers use to support vocabulary learning in ELT, with a notable balance between traditional and multisensory approaches. The frequency of each method was rated on a scale from never to always by the participating teachers. The following section presents a detailed analysis of the findings. The results were calculated based on the frequency of use reported as often, very often and always, and then converted into percentages.

The results show that **games** are the most popular activity for teaching vocabulary, with 91.5% of teachers incorporating them into their lessons. This preference suggests that teachers recognise the motivational and engaging nature of games, which provide an enjoyable way for students to practise and retain new vocabulary.

Visual aids, such as pictures or diagrams, are also widely used, with 90% of teachers indicating a preference for them. Visuals help to create concrete associations for abstract words, making them an effective method of improving students' understanding and recall of vocabulary.

Role-plays are used by 76.1% of teachers, highlighting their value in creating real-life contexts for vocabulary practice. By acting out scenarios, students can internalise vocabulary through practical application and improve their conversational skills at the same time.

Songs and rhymes are used by 52.1% of teachers, reflecting their potential to aid memory retention and create a multi-sensory learning experience. These activities are particularly beneficial for younger or auditory learners as they make vocabulary acquisition more engaging and enjoyable. Popular music groups such as The Beatles or ABBA are often cited as good examples of listening activities because of their clear lyrics and universal appeal. However, the choice of songs can vary greatly depending on the teacher's preference or agreement with the students. Teachers may also choose contemporary artists or genres that resonate more with their students to increase motivation and engagement. This flexibility allows songs to be tailored to different classroom dynamics and learning objectives, making them a versatile tool for teaching vocabulary.

Interestingly, **independent vocabulary learning** is preferred by 60.1% of teachers, highlighting the emphasis on student autonomy. Encouraging students to discover and learn vocabulary independently promotes self-directed learning and responsibility in their educational journey.

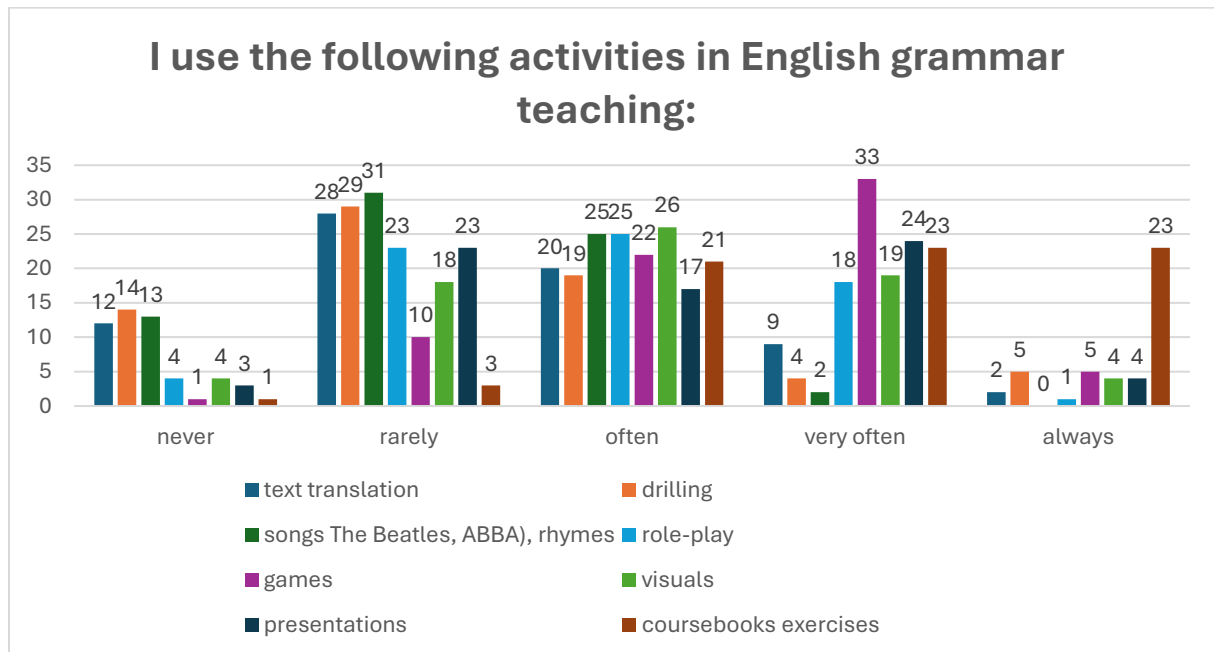
Drills are used by 40.1% of teachers, indicating a moderate reliance on repetitive exercises to reinforce vocabulary retention. Although not as dynamic as other activities, drills can be effective in reinforcing the correct use of new words through repetition.

Finally, **text translation**, used by 38% of teachers, is the least popular method. Although it provides a direct and traditional way of learning vocabulary, it may lack the interactive and engaging elements of other activities, which may explain its lower use.

Vocabulary teaching in English Language Teaching is a critical component of language learning, as vocabulary is the basis for communication. Teachers use a wide range of strategies and activities to facilitate vocabulary acquisition, adapted to different students' needs and learning styles. Effective vocabulary teaching typically balances explicit instruction, where students learn word meanings, forms and usage, with implicit learning, where vocabulary is acquired naturally through context and communication.

6.2.6 Use of different activities in Grammar Teaching

Chart no. 5 Use of different activities in grammar teaching



The bar chart presents the results of a questionnaire on the frequency of various activities employed by teachers in English grammar teaching. The activities are rated on a scale from never to always to determine the prevalence of multisensory approaches in grammar instruction within ELT. The activities surveyed include text translation, drills, role-play, games, presentations, songs/rhymes (such as those by The Beatles or ABBA), visual materials, and textbook exercises. The results were calculated based on the frequency of use reported as often, very often and always, and then converted into percentages.

Coursebook exercises are the most frequently used activity for teaching grammar, with 94.4% of teachers using them regularly. This high frequency reflects their accessibility and alignment with standardised curricula. Coursebooks provide structured exercises, including gap-filling, sentence transformation and matching tasks, which help to reinforce grammar rules in a controlled way. They also provide clear examples and explanations that facilitate both teaching and learning.

Games are widely popular with teachers, with 84.5% frequently using them in grammar lessons. Their popularity lies in their ability to turn grammar practice into a fun and interactive experience, which encourages student engagement and motivation. Grammar-focused games, such as sentence-building challenges or error-correction races, encourage active participation and contextualised learning. The 15.5% of teachers who rarely or never use games may face

challenges such as time limitations, lack of appropriate materials or the perception that games are less appropriate for higher levels. However, games can be adapted to all levels and offer a dynamic complement to traditional methods.

Visual aids, such as diagrams, charts or illustrations, are frequently used by 69% of teachers, particularly to explain complex grammar concepts. However, almost a third (31%) rarely or never integrate visuals, which may indicate limited access to resources or insufficient training in their effective use. Providing resources and examples of their use in the classroom could help to increase their use.

Role-plays are used by 62% of teachers to teach grammar. By placing grammatical structures in realistic scenarios, role-play encourages students to practise and apply grammar rules in communicative contexts. This approach supports the development of both accuracy and fluency. 38% of teachers who rarely or never use role-play may find it time-consuming or difficult to manage in larger classes. However, role-play offers significant benefits, particularly in developing confidence and practical language skills, making it a valuable tool for teaching grammar.

Presentations are used by 63.4% of teachers to provide explicit grammar instruction. Teachers often use slides, whiteboards or digital tools to explain grammar rules, provide examples and guide students through exercises. This method ensures clarity and allows learners to focus on specific grammatical forms. However, 36.6% of teachers who rarely or never use presentations may prefer more interactive or discovery-based approaches.

Only 39.4% of teachers frequently use traditional **drilling** exercises, while most teachers - 60.6% avoid or rarely use this method in grammar teaching. This highlights a trend away from rote learning in favour of more communicative approaches. However, drilling remains an effective tool for reinforcing basic grammar skills, especially for beginners, suggesting that a more balanced approach may be beneficial.

Text translation is frequently used by 43.7% of teachers, particularly for accuracy exercises. However, 56.3% of teachers rarely or never use it, reflecting its perceived incompatibility with modern communicative methodologies. Teachers who use translation may find it effective for lower-level learners or in bilingual contexts.

Songs and rhymes are used frequently by 38% of teachers, often to increase engagement and memory retention. However, 62% rarely or never use them in grammar lessons, possibly because of difficulties in finding suitable materials or the belief that these activities are more appropriate for teaching vocabulary than grammar.

The data show a clear contrast between the use of multisensory activities and traditional grammar teaching methods. Multisensory activities, such as games (84.5% frequently used), role-play (62%), visuals (69%) and songs or rhymes (38%), are valued for their ability to actively engage students, make lessons enjoyable and create meaningful contexts for the use of grammar.

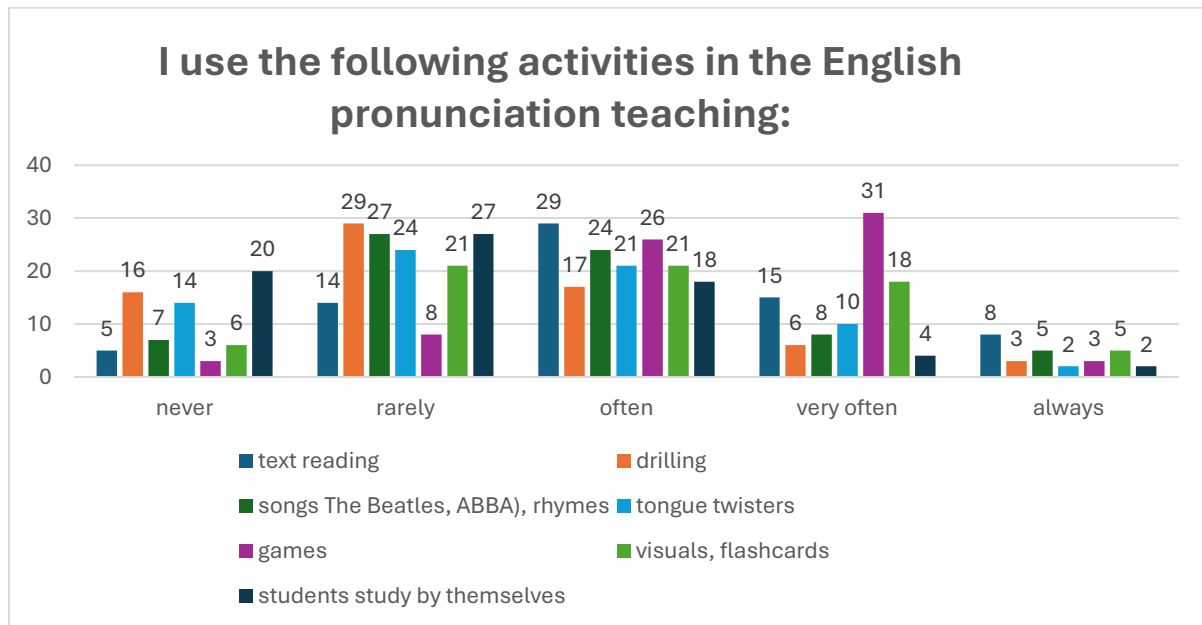
However, their use is not universal. A significant proportion of teachers (15.5% for games, 31% for visuals and 62% for songs) rarely or never use these activities. Reasons for this may include time constraints, limited resources or a belief that such methods are less effective for advanced learners or exam preparation.

In contrast, traditional methods such as book exercises (94.4% often used), drilling (39.4%), text translation (43.7%) and presentations (63.4%) are used consistently in all grammar classes. These approaches emphasise structure, accuracy and repetition, which are particularly effective for basic grammar learning and standardised test preparation.

The findings suggest that while traditional methods dominate grammar teaching due to their structured and predictable nature, there is a growing recognition of the benefits of multisensory activities. Teachers who adopt a balanced approach - integrating both traditional and multisensory techniques - can cater for different learning styles and make lessons both comprehensive and engaging. Supporting professional development and providing resources can help teachers expand their use of multisensory activities, ensuring a more dynamic and effective learning environment.

6.2.7 Use of different activities in Pronunciation Teaching

Chart no. 6 Use of different activities in pronunciation teaching



Pronunciation is a crucial component of language learning as it has a direct impact on learners' ability to communicate effectively. The survey data reveal various approaches which are used by teachers to address this area, ranging from traditional methods to multisensory techniques. The bar chart presents data on the frequency of activities employed by teachers in the teaching of English pronunciation, rated on a scale from never to always. The results were calculated based on the frequency of use reported as often, very often and always, and then converted into percentages.

Games seem to be the most used activity for teaching pronunciation, with 84.5% of teachers regularly incorporating them into their lessons. Their popularity is likely due to their ability to engage learners dynamically and interactively. The minority of teachers (15.5%) who rarely or never use games may face challenges such as limited preparation time, lack of resources or the perception that games are less suitable for older learners or advanced levels. However, research suggests that well-designed games can benefit learners of all ages and abilities by promoting sustained engagement and concentration.

Text reading is a widely used technique, with 73.2% of teachers frequently incorporating it into their teaching. This traditional approach provides a structured framework for learners to practise pronunciation in the context of complete sentences and passages. It emphasises features such as intonation, stress patterns and rhythm, contributing to improved

fluency and comprehension. Despite this, 26.8% of teachers report that they rarely or never use this activity, possibly due to its relatively static nature. Some teachers may perceive text reading as less effective in engaging learners than more interactive methods. However, when combined with teacher feedback, text reading can be a powerful tool for improving pronunciation skills.

Visuals and flashcards are used by 62% of teachers to help with pronunciation. These resources provide learners with a multisensory experience. Visual aids are particularly effective for beginners and visual learners. Conversely, 38% of teachers report that they rarely or never use visual aids and flashcards. This may be due to a preference for other methods or constraints such as limited access to high-quality materials. Nevertheless, the use of visuals can complement other strategies and meet different learner needs.

Songs and rhymes are integrated into teaching by 52.1% of teachers. These activities use rhythm, melody and repetition, making them particularly effective for auditory learners. They also create a multisensory learning environment that increases engagement and retention. Popular examples include songs by groups such as The Beatles and ABBA, but the choice of material depends on the teacher's preferences and the learners' needs. The 47.9% of teachers who rarely or never use songs and rhymes may find it difficult to fit this method into their curriculum or to adapt materials for different age groups. However, with careful selection, songs and rhymes can be strong tools for teaching pronunciation.

Tongue twisters are used by 46.5% of teachers as a targeted activity to improve articulation and master difficult sound patterns. These exercises can develop learners' pronunciation accuracy and fluency by targeting specific phonemes or clusters. However, their low uptake suggests that over half of teachers (53.5%) find them either too difficult or less applicable to their teaching context. Despite these concerns, tongue twisters can be effective if introduced gradually and provided with a sufficient framework. They offer learners a playful yet challenging way to develop their pronunciation skills.

Drills, a traditional method that emphasises repetition and precision, are frequently used by 36.6% of teachers. This approach is useful for reinforcing individual sounds and ensuring accurate pronunciation. However, most teachers (63%) rarely or never use drills, possibly because they perceive them as monotonous or outdated. Although drills may miss the engagement of more interactive activities, they remain valuable for initial pronunciation practice, especially when combined with other methods that provide context and motivation.

Independent study is the least used activity, with only 33.8% of teachers encouraging students to practise pronunciation independently. This method relies heavily on learner motivation and access to resources such as pronunciation apps or online tools. The high

percentage (66.2%) of teachers who rarely or never use this approach reflects the challenges of ensuring its effectiveness without guidance.

6.2.8 Vocabulary, Grammar, and Pronunciation in ELT: Analysis of Results

Vocabulary teaching methods in English Language Teaching (ELT) emphasise engaging and different strategies to meet different learning styles. The most popular method is **games**, used by 91.5% of teachers. Games promote motivation, interaction and effective retention. **Visual aids**, favoured by 90%, help students understand abstract concepts by creating clear associations. Other commonly used methods include **role-plays** (76.1%), which provide practical use of vocabulary in real-life scenarios, and **songs and rhymes** (52.1%), which use rhythm and melody to aid memory, particularly beneficial for auditory learners. **Self-directed learning** (60.1%) reflects a growing emphasis on student autonomy in vocabulary learning. However, traditional techniques such as **drills** (40.1%) and **text translation** (38%) are less favoured as they lack the dynamism of interactive approaches. Overall, vocabulary teaching benefits from a combination of explicit methods - explaining the meaning and use of words - and implicit strategies that integrate vocabulary learning into communicative activities.

Grammar teaching reflects a mixture of structured and multisensory techniques. **Textbook exercises** are used by 94.4% of teachers because of their consistency with the curriculum. **Games** (84.5%) come second, providing fun and contextualised grammar practice. Multisensory activities such as **visual aids** (69%) and **role-plays** (62%) are also common, helping to clarify complex concepts and facilitate practical application. **Presentations** (63.4%) remain useful for explaining rules in detail but are increasingly supplemented by more interactive methods. Traditional strategies such as **drills** (39.4%) and **text translation** (43.7%) are still used but appear to be less engaging. While traditional approaches are fundamental to the teaching of grammar, the integration of multisensory activities reflects a shift towards more communicative methods.

A variety of techniques are used to teach **pronunciation** in ELT, with an emphasis on multisensory activities. **Games** are used by 84.5% of teachers, highlighting their role in making pronunciation practice enjoyable. **Text reading** (73.2%) is a reliable method for practising rhythm, stress and intonation in context. Other methods include **visuals and flashcards** (62%), which are particularly effective for beginners, and **songs and rhymes** (52.1%), which improve listening skills through melody and repetition. **Tongue twisters** (46.5%) target specific sounds in an engaging way, while **drills** (36.6%) focus on accuracy but are less interactive. Finally, **independent study** (33.8%) is the least used, probably due to its lack of guidance and structure.

The results suggest that combining traditional techniques with multisensory activities enhances pronunciation learning, promoting both accuracy and student engagement.

Table no.4 Surveyed activities based on the popularity and frequency among surveyed teachers

Activities	vocabulary	grammar	pronunciation
games	91.5%	84.5%	84.5%
visuals	90.1%	69.0%	62.0%
role-play	76.1%	62.0%	not searched
students learn the vocabulary by themselves	60.6%	not searched	33.8%
songs (The Beatles, ABBA), rhymes	52.1%	38.0%	52.0%
drilling	40.8%	39.4%	36.6%
text translation	38.0%	43.7%	not searched
text reading	not searched	not searched	73.2%
tongue twisters	not searched	not searched	46.5%

Table no. 4 shows the teachers' use of different activities in the English classroom and provides insights into their alignment with multisensory teaching approaches. The data show that a significant proportion of the activities used by teachers are in line with multisensory learning principles:

Games are the most used activity in vocabulary (91.5%), grammar (84.5%) and pronunciation (84.5%). The high adoption rates indicate that teachers recognise the effectiveness of games.

Similarly, **visual aids** (e.g. pictures, diagrams and flashcards) are highly integrated, especially in vocabulary teaching (90.1%). These materials engage learners visually and often complement other sensory inputs, such as discussion or physical interaction with the materials. However, their moderate use of grammar (69.0%) and pronunciation (62.0%) suggests that there is scope for developing multisensory techniques in these areas.

With moderate use in vocabulary (52.1%) and pronunciation (52.0%), **songs and rhymes** provide auditory and rhythmic stimulation. However, their low prevalence in the teaching of grammar (38.0%) points to an under-utilisation of their potential for embedding language structures through melody and repetition.

The high frequency of **role-play** in vocabulary (76.1%) and grammar (62.0%) lessons demonstrates its effectiveness as a multisensory activity. Primarily used in pronunciation

(46.5%), tongue twisters engage the auditory and kinaesthetic senses by requiring precise articulation and muscle control.

Although **tongue twisters** are not widely used, they are a valuable multisensory tool for specific pronunciation challenges.

Drills and translation drills (e.g. repetition) and **text translation** show moderate use. While effective in reinforcing accuracy, these methods lack the dynamic, sensory-rich engagement found in other activities. Their continued use may reflect traditional teaching practices rather than a full embrace of multisensory methods.

While activities such as games, visuals and songs are strongly aligned with multisensory learning, the data also highlights the continued reliance on traditional methods such as drills and translation. These approaches may lack the same level of sensory engagement, suggesting an opportunity for further integration of multisensory strategies into the English language classroom.

The survey results suggest that teachers integrate multisensory activities into their teaching to varying degrees, particularly in the teaching of vocabulary. However, grammar and pronunciation lessons appear to rely more on traditional methods, suggesting that there is room for greater adoption of sensory-rich techniques. Addressing these gaps could improve the overall effectiveness and engagement of English language teaching.

7 Research summary and discussion

This thesis aimed to investigate the effectiveness, usefulness and practicality of multisensory activities in the English classroom. The other aims of the research were to investigate teachers' awareness of the use of multisensory activities and to explore teachers' willingness to use multisensory activities in the English classroom. Three research questions (RQ) were formulated for the research. In the first phase of the research, an experiment was carried out and in the second phase, a questionnaire survey was carried out.

- 1) RQ 1 To what extent do multisensory activities positively influence learning outcomes?

The experiment was performed in two-year groups in an upper secondary school in Krnov, where two groups of students were studied in each year group. The first group of students was taught through a traditional English teaching method, while the second group of students was taught through multisensory classroom activities. The experiment aimed to compare the effects of the two methods on the students' English knowledge and achievement.

Learning English through multisensory activities was a very interesting and enriching experience. Seeing how some students participated in the lessons with more enthusiasm and motivation was inspiring. Seeing their positive reactions to this form of learning has shown me how effective multisensory approaches can contribute to their success and enjoyment of learning. As mentioned previously Jubran (2012); Yalap and Gazioglu (2023); Recard and Rompas (2021) state that the multisensory approach is a way of teaching that can promote engagement in English lessons (see Chapter 1.2.1). Even though lesson preparation is a longer and more challenging task, multisensory teaching and learning is an amazing experience.

The results of the experiment suggest that, in general, multisensory activities support higher performance across a wider range of achievement levels compared to classical methods. In summary, multisensory activities appear to improve student performance, particularly in achieving higher scores, and may be effective in engaging students and improving retention and understanding of complex concepts. Similarly, different researchers and authors confirm the result. Korkmaz and Karatepe (2018) and Maqblook et al. (2018) say that learning through the multisensory approach was more effective than learning through the traditional approach. (see Chapter 1.2).

It would probably be appropriate to run the experiment over a longer period with a larger sample of students from different upper secondary schools. The level of knowledge and motivation would certainly influence the results. Considering both classes together, multisensory activities generally show a positive impact on learning outcomes, particularly in

terms of helping students achieve higher scores. Multisensory activities showed potential for improving learning outcomes by enabling a greater number of students to achieve high scores, particularly in more advanced groups. However, they also led to greater variation in scores, suggesting that while multisensory methods can be effective, their impact may depend on student readiness and the learning context.

2) RQ2 What is the level of teachers' awareness of multisensory activities in education?

The second phase of the research was focused on the views of the teachers. Data collection was carried out through an online questionnaire survey which was created on the survio.cz platform. The questionnaire was designed for English teachers working in lower and upper secondary schools in the Czech Republic to gain insight into their teaching experiences and attitudes towards teaching.

The initial stage of the questionnaire was designed to obtain the views of teachers at lower and upper secondary schools. A total of 71 relevant responses were collected, comprising 38 from English teachers in lower secondary schools and 33 from those in upper secondary schools. 46% of teachers incorporate their materials frequently. On the other hand, 21% of teachers rely exclusively on coursebooks. There is an indication of a mixed approach to English teaching, whereby teachers may combine structured content from coursebooks with personalised materials. The survey results show that most teachers have a clear understanding of the multisensory approach, with 71.8% (51 teachers) recognising it as involving two or more senses. 28.2% (20 teachers) believe that a multisensory approach involves three or more senses. These teachers may be interpreting "multisensory" as requiring a richer, more immersive experience, beyond the basic two senses (e.g., sight and hearing).

To sum up, the fact that 71.8% of the surveyed teachers are aware of the term multisensory teaching is a positive finding, as it suggests that most teachers understand this approach and are likely aware of its potential benefits for students. Nevertheless, the 28.2% of teachers who are unfamiliar with this concept highlight a crucial issue regarding their professional development. This percentage could indicate a lack of access to modern teaching methods during their training or insufficient awareness of current trends in education. It is possible that these teachers have fewer opportunities to participate in professional training or that their teaching is more rooted in traditional methods. That highlights room for improvement and the need to support professional development.

3) To what extent do teachers integrate multisensory activities into their English lessons?

In general, teachers use a combination of text-based techniques, including text translation and fill-in-the-blank exercises, combined with interactive and multisensory activities, such as

songs, role-play, videos and visual aids. The frequency of use for most activities is in the medium to high range (typically rated often or more often). In conclusion, the data suggest that teachers value a varied approach to teaching English, using a combination of structured, interactive and multisensory activities to facilitate a more comprehensive and adaptable learning experience. The findings indicate that teachers are aware of the value of multisensory activities in **vocabulary learning** and are incorporating them into their teaching practice. There is a balanced approach to vocabulary teaching, with teachers using both traditional and multisensory methods. In **grammar teaching**, some teachers use multisensory activities such as visual aids and presentations. However, the extent of integration is limited. There is a strong tendency towards traditional, text-based and visual activities. Regarding **pronunciation teaching**, the results show that, with a clear focus on improving engagement and retention, teachers have a strong preference for multisensory activities in the teaching of pronunciation.

The findings suggest a balanced use of different student-centred techniques, in line with current pedagogical trends that value multisensory engagement. Overall, the results point to a modern approach that combines interactive activities with the selective use of traditional techniques.

Conclusion

The theoretical part of this thesis explored the multisensory approach in ELT. It began by defining the methods and a term approach based on different authors in ELT, exploring the role of the senses in learning and the origins of the multisensory approach. It reviewed key research and theories presented by psychologists and scientists that highlighted the importance of engaging multiple senses to improve retention and comprehension.

The second chapter defined specific learning difficulties that can benefit from multisensory strategies. Unfortunately, students with learning difficulties were not included in the experiment in the research part. Subsequent chapters took a closer look at each of the senses (sight, hearing, touch and movement) and explained how each sense can be used in the language classroom. Practical examples of classroom activities were discussed, showing how integrating sensory input can enhance language acquisition and retention.

This theoretical foundation set the stage for the research investigating the effectiveness and practicality of multisensory activities in the classroom. The research aimed to compare these activities with traditional methods of teaching English and to explore teachers' awareness and willingness to adopt such approaches. There were set research questions.

The first part of the research focused on evaluating two different approaches to teaching English in upper secondary schools by comparing traditional methods with multisensory activities through an experiment. This part of the study focused on the impact of multisensory activities on students' learning outcomes. Two year groups were included, each divided into two sub-groups: one taught using traditional methods and the other using multisensory activities. The performance data from the study showed that multisensory activities can increase both engagement and academic performance, especially for higher-ability students. This method encourages active participation and deeper interaction with the language. In contrast, traditional methods produced stable, consistent results across all levels of student ability. To reach more comprehensible data it would be appropriate to make an experiment longer and apply a larger and more varied sample of students from different secondary schools. That would increase the reliability of the findings as the experiment results are very slight.

A questionnaire was used in the second phase of the research. In the second phase of the research, a questionnaire was used to investigate teachers' awareness of multisensory activities in education and the extent to which teachers integrate multisensory activities into their English lessons.

The survey results show that most teachers have a good understanding of multisensory learning, with 71.8% recognising that it involves the use of at least two senses. This reflects a high awareness among teachers of the essential aspects of multisensory approaches. However, 28.2% of teachers think that multisensory learning requires three or more senses, suggesting some variation in teachers' interpretation of the level of sensory involvement. In conclusion, while most teachers generally understand the concept of multisensory learning, there are differences in their perceptions of its sensory requirements. This highlights the need for greater clarity or professional development in defining multisensory approaches.

To answer the question of the extent to which teachers integrate multisensory activities into English language teaching, conclusions were drawn based on the questionnaire findings. Teachers appreciate a variety of methods for teaching English, using both structured and interactive techniques to create a comprehensive and adaptable learning environment.

The findings show that teachers integrate traditional and multisensory techniques in English lessons. Vocabulary teaching combines structured methods like text-based exercises with interactive activities, while grammar instruction still leans towards traditional techniques with limited use of multisensory methods. In contrast, pronunciation teaching strongly highlights multisensory activities. Overall, teachers apply multisensory activities with traditional methods even though there may be a slight shift toward multisensory techniques. Teachers demonstrate a balanced understanding of the value of both multisensory and traditional methods.

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Appendixes

Samples of Multisensory Lesson Plans

Appendix 1- Multisensory Lesson Plan 1

Lesson plan 1																															
Lesson time	45 min																														
Topic	Present Perfect Simple Tense and adjectives																														
Upper secondary school students	1 st year																														
Aim	<p>after the lesson, the Ss will be able to:</p> <ul style="list-style-type: none"> - identify regular and irregular verbs, - state, understand, and use the correct form of verbs in past simple and present perfect - use different adjectives related to feelings 																														
<p>1. Listening to song to introduce new grammar</p>	<div data-bbox="544 763 1457 1272" data-label="Image"> </div> <p data-bbox="544 1294 932 1323">ABBA - The Winner Takes It All</p> <p data-bbox="544 1357 1254 1386">Source: https://www.youtube.com/watch?v=92cwKC8Z5c</p>																														
<p>Time: 6 min</p>	<p>Auditory and visual stimuli T plays the song, Ss watch and listen to the song, and they discuss it. T asks if Ss know what it is about. How does the singer feel? What happened?</p>																														
<p>2. Listening to song pair work</p>	<p>Worksheet 1</p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">I don't wanna _____</td> <td style="width: 50%;">About things _____ through</td> </tr> <tr> <td>Though it's hurting me</td> <td>Now it's history</td> </tr> <tr> <td>I _____ all my cards</td> <td>And that's what _____ too</td> </tr> <tr> <td>Nothing more to say</td> <td>No more ace _____</td> </tr> <tr> <td>The winner takes it all</td> <td>The loser's standing small</td> </tr> <tr> <td>Beside the victory</td> <td>That's her destiny</td> </tr> <tr> <td>I _____ in your arms</td> <td>Thinking I _____ there</td> </tr> <tr> <td>I figured it made sense</td> <td>Building me a _____</td> </tr> <tr> <td>Building me a home</td> <td>Thinking I'd be _____ there</td> </tr> <tr> <td>But I _____ a fool</td> <td>Playing by the rules</td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td>The gods may throw a dice</td> <td>Their minds as cold as ice</td> </tr> <tr> <td>And someone way down here</td> <td>Loses someone _____</td> </tr> <tr> <td>The winner takes it all (takes it all)</td> <td>The loser has to fall (has to fall)</td> </tr> <tr> <td>It's _____ and it's plain (it's so plain)</td> <td>Why should I complain? (Why complain?)</td> </tr> </table>	I don't wanna _____	About things _____ through	Though it's hurting me	Now it's history	I _____ all my cards	And that's what _____ too	Nothing more to say	No more ace _____	The winner takes it all	The loser's standing small	Beside the victory	That's her destiny	I _____ in your arms	Thinking I _____ there	I figured it made sense	Building me a _____	Building me a home	Thinking I'd be _____ there	But I _____ a fool	Playing by the rules	 	 	The gods may throw a dice	Their minds as cold as ice	And someone way down here	Loses someone _____	The winner takes it all (takes it all)	The loser has to fall (has to fall)	It's _____ and it's plain (it's so plain)	Why should I complain? (Why complain?)
I don't wanna _____	About things _____ through																														
Though it's hurting me	Now it's history																														
I _____ all my cards	And that's what _____ too																														
Nothing more to say	No more ace _____																														
The winner takes it all	The loser's standing small																														
Beside the victory	That's her destiny																														
I _____ in your arms	Thinking I _____ there																														
I figured it made sense	Building me a _____																														
Building me a home	Thinking I'd be _____ there																														
But I _____ a fool	Playing by the rules																														
The gods may throw a dice	Their minds as cold as ice																														
And someone way down here	Loses someone _____																														
The winner takes it all (takes it all)	The loser has to fall (has to fall)																														
It's _____ and it's plain (it's so plain)	Why should I complain? (Why complain?)																														

	<p>But tell me, does she kiss Does it feel the same Somewhere deep inside But what can I say? The judges will decide (will decide) Spectators of the show (of the show) The game is on again (on again) A big thing or a small (big or small) I don't wanna talk And I understand hand I apologize Seeing me so tense But you see The winner takes it all</p> <p>Like I used to kiss you? When she _____ your name? You _____ I miss you Rules must be obeyed The likes of me abide (me abide) Always staying low (staying low) A lover or a friend (or a friend) The winner takes it all (takes it all) If it _____ you feel sad _____ to shake my hand If it makes you _____ bad No self-confidence The winner takes it all</p> <p><i>Source: created by the author</i></p>				
<p>Time: 8 min</p>	<p>Auditory, visual stimuli T distributes worksheet 1 with gaps to be completed by Ss. T plays the song once more now. Students listen to the song and complete the gaps. They check the accuracy together.</p>				
<p>3. Grammar presentation in ppt</p>	<div style="border: 1px solid #ccc; padding: 10px;"> <h2 style="text-align: center; margin: 0;">FORM</h2> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; vertical-align: top; padding: 5px;"> <div style="background-color: #007bff; color: white; padding: 2px; text-align: center; font-weight: bold;">Affirmative</div> <ul style="list-style-type: none"> ▶ I ▶ You ▶ We ▶ They <div style="margin-left: 20px;">} have worked</div> <div style="margin-left: 20px;">} have written</div> </td> <td style="width: 50%; vertical-align: top; padding: 5px;"> <div style="background-color: #007bff; color: white; padding: 2px; text-align: center; font-weight: bold;">Interrogative</div> <ul style="list-style-type: none"> ▶ Have I/you/we/they worked? ▶ Have I/you/we/they written? ▶ Has he/she/it worked? ▶ Has he/she/it written? </td> </tr> <tr> <td style="vertical-align: top; padding: 5px;"> <ul style="list-style-type: none"> ▶ He ▶ She ▶ It <div style="margin-left: 20px;">} has worked</div> <div style="margin-left: 20px;">} has written</div> </td> <td style="vertical-align: top; padding: 5px;"> <div style="background-color: #007bff; color: white; padding: 2px; text-align: center; font-weight: bold;">Negative</div> <ul style="list-style-type: none"> ▶ I/you/we/they haven't worked ▶ I/you/we/they haven't written ▶ He/she/it hasn't worked ▶ He/she/it hasn't written </td> </tr> </table> <p><i>Source: created by the author</i></p> </div>	<div style="background-color: #007bff; color: white; padding: 2px; text-align: center; font-weight: bold;">Affirmative</div> <ul style="list-style-type: none"> ▶ I ▶ You ▶ We ▶ They <div style="margin-left: 20px;">} have worked</div> <div style="margin-left: 20px;">} have written</div>	<div style="background-color: #007bff; color: white; padding: 2px; text-align: center; font-weight: bold;">Interrogative</div> <ul style="list-style-type: none"> ▶ Have I/you/we/they worked? ▶ Have I/you/we/they written? ▶ Has he/she/it worked? ▶ Has he/she/it written? 	<ul style="list-style-type: none"> ▶ He ▶ She ▶ It <div style="margin-left: 20px;">} has worked</div> <div style="margin-left: 20px;">} has written</div>	<div style="background-color: #007bff; color: white; padding: 2px; text-align: center; font-weight: bold;">Negative</div> <ul style="list-style-type: none"> ▶ I/you/we/they haven't worked ▶ I/you/we/they haven't written ▶ He/she/it hasn't worked ▶ He/she/it hasn't written
<div style="background-color: #007bff; color: white; padding: 2px; text-align: center; font-weight: bold;">Affirmative</div> <ul style="list-style-type: none"> ▶ I ▶ You ▶ We ▶ They <div style="margin-left: 20px;">} have worked</div> <div style="margin-left: 20px;">} have written</div>	<div style="background-color: #007bff; color: white; padding: 2px; text-align: center; font-weight: bold;">Interrogative</div> <ul style="list-style-type: none"> ▶ Have I/you/we/they worked? ▶ Have I/you/we/they written? ▶ Has he/she/it worked? ▶ Has he/she/it written? 				
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<p>Time: 8 min</p>	<p>Auditory and visual stimuli T explains the past simple and present perfect- tenses, structures, the usage rules.</p>				
<p>4. Group work to practice grammar</p>	<p><i>Source: Worksheet 1</i></p>				
<p>Time: 5 min</p>	<p>Auditory and visual stimuli T asks Ss to write down and identify (highlight, underline) all regular and irregular verbs in the song and complete the correct form of past simple and past participle in the song based on the attached text.</p>				

5. Game wordwall.net to practice regular and irregular verbs

0:38

build	fly	hit	hear	break	come	find	have	drink	choose
catch	know	cost	go	hold	cut	give	beat	begin	be
bring	eat	buy	feel	forget	grow	become	fall	keep	do

cut, cut	ate, eaten	came, come	had, had	found, found	began, begun	chose, chosen	grew, grown	drank, drunk	went, gone
built, built	hit, hit	did, done	fell, fallen	brought, brought	forgot, forgotten	heard, heard	felt, felt	cost, cost	was, were, been
flew, flown	kept, kept	beat, beaten	caught, caught	knew, known	gave, given	broke, broken	became, become	held, held	bought, bought

Odeslat odpovědi

past simple+ past participle- irregular verbs

podle Rapusakova
Přidat šitky

Upravit obsah Tisk Nastavit zadání úkolu Více

<https://wordwall.net/cs/resource/13867291/past-simple-past-participle-irregular-verbs>

Source: created in wordwall.net by the author

Time:
5 min

Kinaesthetic and visual stimuli

Ss use their phones and practice the irregular verbs.

6. Game wordwall.net to practice regular and irregular verbs

0:10

put	run	fly	ride	hear	find	keep	pay	meet	say
sing	make	get	read	go	send	sell	hold	leave	give
know	see	forget	lose	ring	have	hang out	hit	grow	

flew, flown	knew, known	got, got	sold, sold	read, read	rang, rung	sent, sent	put, put	found, found	grew, grown
saw, seen	kept, kept	rode, ridden	went, gone	lost, lost	met, met	said, said	gave, given	hit, hit	held, held
hung out, hung out	heard, heard	ran, run	forgot, forgotten	made, made	sang, sung	had, had	paid, paid	left, left	

Odeslat odpovědi

past simple + past participle- nepravidelná slovesa 2

<https://wordwall.net/cs/resource/32704887/past-simple-past-participle-nepravideln%C3%A1-slovesa-2>

Source: created in wordwall.net by the author

Time:
5 min

Kinaesthetic and visual stimuli

Ss use their phones and practice the irregular verbs.

7. Mindmap

Time:
7 min

Auditory and visual stimuli

T writes new words related to feelings and emotions on the board. Ss use their phones and find different adjectives related to feelings and emotions. Ss come with their ideas.

8. Conclusion

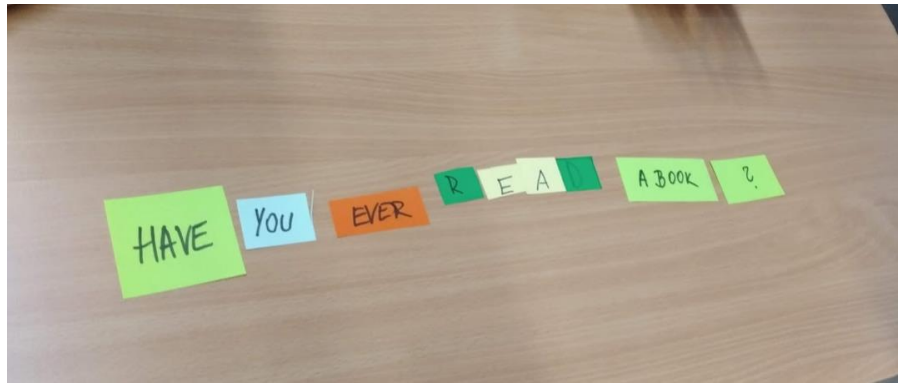
Time:
3 min

Final feedback on the lesson. Ss tell what they understand and what they enjoyed in the lesson.

Appendix 2 Multisensory Lesson Plan 2

<p>Lesson plan 2</p>	
<p>Lesson time</p>	<p>45 min</p>
<p>Topic</p>	<p>Present Perfect Simple Tense, Money</p>
<p>Upper secondary school students</p>	<p>1st year</p>
<p>Aim</p>	<p>After the lesson, Ss will be able to:</p> <ul style="list-style-type: none"> - identify and use the correct forms of present perfect simple tense - lead a conversation using different tenses including present perfect simple - create questions and answers with the present perfect simple - use different words related to money
<p>1. Listening to songs to practice grammar</p>	<div data-bbox="549 701 1425 1144" data-label="Image"> </div> <p>Present Perfect Simple in Songs</p> <p>Source: https://www.youtube.com/watch?v=LF7hwg0mLf0</p>
<p>Time: 5 min</p>	<p>Auditory and visual stimuli T reviews the previous lesson, T plays the recording on youtube.com, Ss listen to the song and watch the highlighted phrases of present perfect simple</p>
<p>2. Speaking practice pair work</p>	<div data-bbox="544 1424 1382 1839" data-label="Image"> </div> <p>Source: created in canva.com by the author</p>
<p>Time: 7 min</p>	<p>Auditory and visual stimuli T asks Ss to work in pairs, Ss ask and make questions using present perfect simple and answer their partners A- Have you ever eaten sushi? B- no, I haven't.</p>

**3. Writing game-
group work**



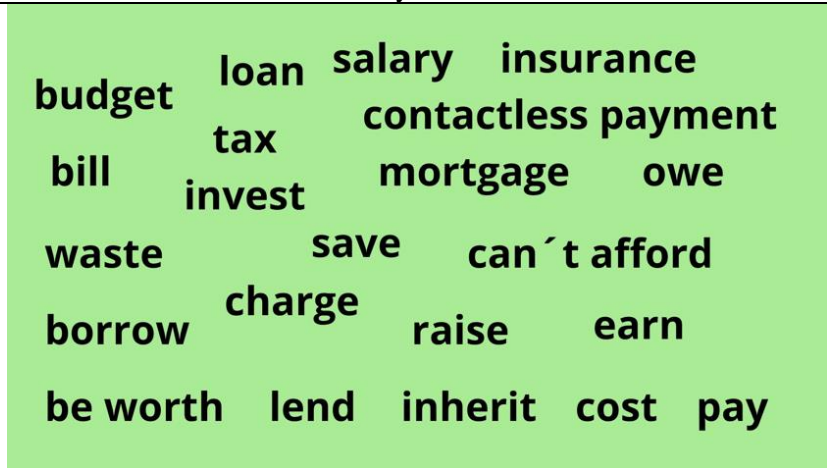
Source: cards created by the author

Time:
10 min

Auditory, visual, kinaesthetic stimuli

Ss work together in groups and must speak in English, T gives Ss cards with different words on the desk (a variety of nouns, ever, have, has, pronouns- he, she, you, we) and various letters- Ss must create past participle. Ss must create questions and answers within a time limit in the present perfect tense. Ss must combine the single letters to create the correct form of verbs in participles. The winning team makes the correct sentences, and T checks the number of sentences and accuracy.

4. Poster presentation



Source: created in canva.com by the author

Time:
10 min

Auditory and visual stimuli

T presents new words related to money. The words are explained in English.

5. Writing- pair work

Have you ever....?

eat
drink
play
go
be
sing
drive

save
invest
earn
inherit
owe
waste
lend

Have you ever...?
Yes, I have.
No, I haven't.

Source: created in canva.com by the author

Time:
10 min

Auditory and visual stimuli

T asks Ss to write questions using the pictures and given verbs. Ss write the questions and answers. T checks the writing task and gives feedback

6. Conclusion

Time:
3 min

T gives feedback. Ss evaluate the lesson. Question time.

Appendix 3 Multisensory Lesson Plan 3

Lesson plan 3	
Lesson time	45 min
Topic	Present Perfect Simple Tense, Present Perfect Continuous
Upper secondary school students	1 st year
Aim	After the lesson students will be able to: - demonstrate the conversation using forms of present perfect simple tense - identify and explain the present perfect simple and present perfect continuous tense.
1. Role-play to practice grammar	<p>Situations:</p> <p>A) Friends discuss their holidays, and where they would like to go. How many countries have they visited, and have they ever been to the UK or the USA?</p> <p>B) An aunt and a niece are on holiday and the aunt would like to show her niece how to prepare lunch and check if the niece has already cooked. Have you ever cooked? Have you ever prepared lunch?</p> <p>C) A student and a teacher discuss a book. The student doesn't know the book and the teacher recommends him/ her to read it. Have you ever read this book? Have you ever read an English book?</p> <p>D) a boyfriend and a girlfriend decide to go to the restaurant and the boyfriend does not know if she has already visited the place he has chosen. Have you ever visited this restaurant? Have you ever eaten sushi?</p>
Time: 12 min	<p><i>Kinaesthetic, auditory and visual stimuli</i></p> <p>T prepares cards with situations. Ss work in pairs, Ss choose the card and perform the situation based on the requirement. They are supposed to use the present perfect simple tense in a dialogue. T monitors and checks Ss during the preparation phase. Ss perform the role-plays in front of the class. They can move, and use objects they need for their roles.</p>

2. Presentation



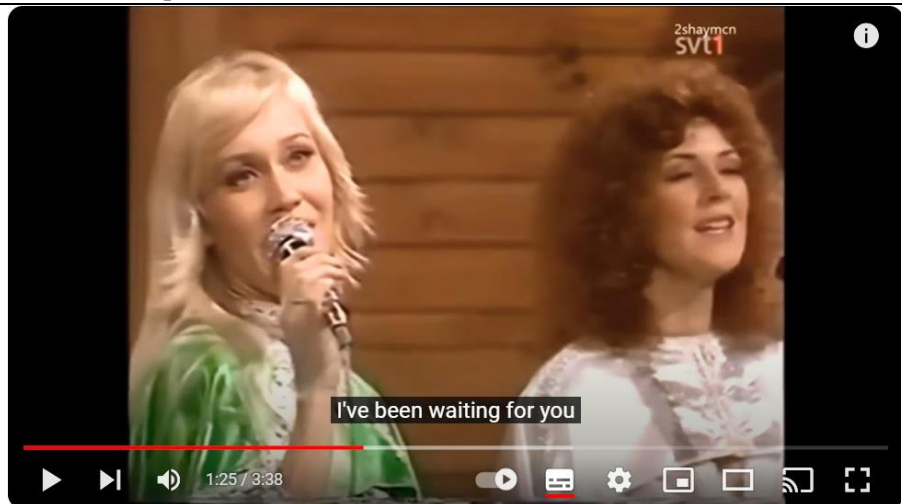
Learn English Tenses: The Present Perfect Continuous (The Present Perfect Progressive)

Source: <https://www.youtube.com/watch?v=Ttr7DowBUBk>

Time:
8 min

Auditory and visual stimuli
Ss watch the presentation.

3. Listening to song to present new grammar



ABBA : I've Been Waiting For You (Stereo) + Subtitles

Source: <https://www.youtube.com/watch?v=ko7W5desdpl>

Time:
10 min

Auditory and visual stimuli
T plays the song twice. Ss listen to the song. Ss write on the papers the present perfect continuous phrases. They discuss the meaning of the song. They can identify the present perfect continuous tense.

<p>4. Work with the song text- pair work to identify tenses</p>	<p>I, I've been in love before I thought I would no more Manage to hit the ceiling Still, strange as it seems to me You brought it back to me That old feeling</p> <p>I, I don't know what you do <u>You</u> make me think that you Possibly could release me I think you'll be able to</p> <p>Make all my dreams come true And you ease me</p> <p>You thrill me, you delight me <u>You</u> please me, you excite me You're something I'd been pleading I love you, I adore you I lay my life before you I'll have you want me more and more And finally it seems my lonely days I've been waiting for you</p> <p>Worksheet Present Perfect Continuous</p>
<p>Time: 6 min</p>	<p>Kinaesthetic and visual stimuli T distributes the text of the song. Ss work in pairs, identify present simple and past simple tenses, present perfect simple and present perfect continuous.</p>
<p>5. Game and group work to practice grammar-drama techniques</p>	
<p>Time: 7 min</p>	<p>Kinaesthetic, auditory and visual stimuli T places different card phrases with activities on the desk (I've been running for 10 minutes, I've been reading the book for a long, I've been waiting for the bus for a long, etc.). Ss imitate the activities in front of the class (they can mime, and use gestures, but they cannot speak). Each group must imitate at least three activities. The rest of the class tries to guess the activity, Ss must use the present perfect continuous tense.</p>
<p>6. Conclusion</p>	
<p>Time: 2 min</p>	<p>T gives feedback. Ss evaluate the lesson. Question time.</p>

3. Listening to song to identify and understand new grammar



Cyndi Lauper - Time after time (Lyrics)

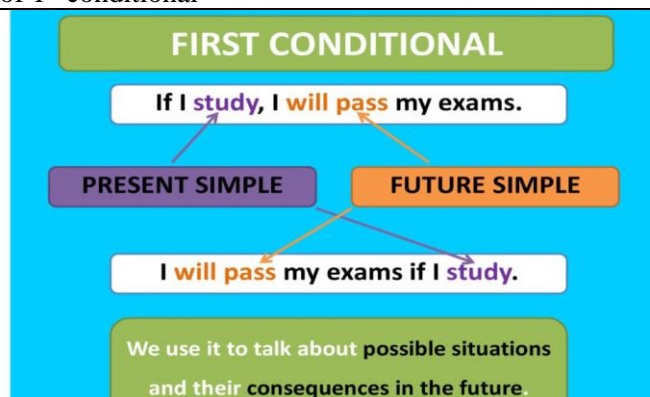
Source: <https://www.youtube.com/watch?v=3uVO-W4NWuM>

Time:
5 min

Auditory and visual stimuli

T plays recording on YouTube, Ss listen and watch the highlighted phrases of 1st conditional

4. Grammar presentation



Source: <https://en.islcollective.com/english-esl-powerpoints/grammar-practice/grammar-guide/first-conditional-1/first-conditional-rules/87468>

Time:
6 min

Auditory and visual stimuli

T introduces 1st conditional and explains the usage.

5. Sentence formation- pair work to practice grammar

If I study more, I	I will pass my exams
If you misbehave in your lesson, I	you'll be probably punished
If you study more, I	you won't fail your exams
If you read that English book, I	you'll know new vocabulary
If you want to go to university, I	you'll have to take exams

Source: created by the author

Time:
8 min

Kinaesthetic, auditory and visual stimuli

Students work in pairs, they get a sheet of sentences, cut the phrases, turn around the orange phrases, pick up one and then try to match it with the blue phrase - creating 1st conditional.

When all sentences are finished, each pair must create and write 5 sentences based on their ideas using the first conditional.

<p>6. Listening to song to identify and practice grammar</p>	 <p>Bruno Mars - Count on Me (Lyrics)</p> <p>Source: https://www.youtube.com/watch?v=R533DDds3RY</p>		
<p>Time: 4 min</p>	<p>Auditory and visual stimuli Ss listen to the song, and they identify 1st conditional.</p>		
<p>7. Work with the song text to practice grammar</p>	<p style="text-align: center;">Bruno Mars - Count on me</p> <p style="text-align: center;">Match the first half of each 1st conditional phrase in black with the second half</p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p>¹If you ever find yourself stuck in the middle of the sea...</p> <p>²If you ever find yourself lost in the dark and you can't see...</p> <p>We'll find out what we're made of when we are called to help our friends in need</p> <p>Chorus You can count on me like one, two, three, I'll be there ³And I know when I need it... like four, three, two and you'll be there ⁴Cause that's what friends are supposed to do, oh, yeah</p> <p>⁵If you're tossing and you're turning and you just can't fall asleep...</p> <p>⁶And if you ever forget how much you really mean to me...</p> <p>⁷We'll find out what we're made of...</p> <p>Chorus ⁸You'll always have my shoulder... I'll never let go, never say goodbye</p> <p>Chorus You can count on me 'cause I can count on you</p> </td> <td style="width: 50%; vertical-align: top;"> <p>...every day I will remind you</p> <p>...when we are called to help our friends in need</p> <p>...I'll be the light to guide you</p> <p>...I'll sail the world to find you</p> <p>...when you cry</p> <p>...I can count on you</p> <p>...I'll sing a song beside you</p> </td> </tr> </table> <p>Source: https://www.eslsongs.com/wp-content/uploads/2022/11/bruno-mars-count-on-me.pdf</p>	<p>¹If you ever find yourself stuck in the middle of the sea...</p> <p>²If you ever find yourself lost in the dark and you can't see...</p> <p>We'll find out what we're made of when we are called to help our friends in need</p> <p>Chorus You can count on me like one, two, three, I'll be there ³And I know when I need it... like four, three, two and you'll be there ⁴Cause that's what friends are supposed to do, oh, yeah</p> <p>⁵If you're tossing and you're turning and you just can't fall asleep...</p> <p>⁶And if you ever forget how much you really mean to me...</p> <p>⁷We'll find out what we're made of...</p> <p>Chorus ⁸You'll always have my shoulder... I'll never let go, never say goodbye</p> <p>Chorus You can count on me 'cause I can count on you</p>	<p>...every day I will remind you</p> <p>...when we are called to help our friends in need</p> <p>...I'll be the light to guide you</p> <p>...I'll sail the world to find you</p> <p>...when you cry</p> <p>...I can count on you</p> <p>...I'll sing a song beside you</p>
<p>¹If you ever find yourself stuck in the middle of the sea...</p> <p>²If you ever find yourself lost in the dark and you can't see...</p> <p>We'll find out what we're made of when we are called to help our friends in need</p> <p>Chorus You can count on me like one, two, three, I'll be there ³And I know when I need it... like four, three, two and you'll be there ⁴Cause that's what friends are supposed to do, oh, yeah</p> <p>⁵If you're tossing and you're turning and you just can't fall asleep...</p> <p>⁶And if you ever forget how much you really mean to me...</p> <p>⁷We'll find out what we're made of...</p> <p>Chorus ⁸You'll always have my shoulder... I'll never let go, never say goodbye</p> <p>Chorus You can count on me 'cause I can count on you</p>	<p>...every day I will remind you</p> <p>...when we are called to help our friends in need</p> <p>...I'll be the light to guide you</p> <p>...I'll sail the world to find you</p> <p>...when you cry</p> <p>...I can count on you</p> <p>...I'll sing a song beside you</p>		
<p>Time: 5 min</p>	<p>Kinaesthetic, auditory and visual stimuli Students match the first half of each 1st conditional phrase in black with the second half</p>		
<p>8. Conclusion</p>			
<p>Time: 2 min</p>	<p>Final discussion, T gets feedback, and Ss say what they liked the most and if they understand the topic.</p>		

Appendix 5 Multisensory Lesson Plan 5

Lesson plan 5	
Lesson time	45 min
Topic	2 nd conditional and housing
Upper secondary school students	2 nd year
Aim	<p>after the lesson, the students will be able to:</p> <ul style="list-style-type: none"> - identify 2nd conditional - express and name the correct form of 2nd conditional - read and write the correct form of 2nd conditional - name the words related to houses.
<p>1. Listening to song to introduce new grammar</p>	<div data-bbox="552 667 1120 1088" style="text-align: center;"> <p>Would you know my name if I saw you in Heaven?</p> </div> <p>Eric Clapton - Tears In Heaven (lyrics) Source: https://www.youtube.com/watch?v=ZqtyQuXo9zM</p>
<p>Time: 5 min</p>	<p>Auditory and visual stimuli T introduces the aims of the lesson and reviews the previous lesson. T plays the song Tears in Heaven by Eric Clapton and introduces 2nd conditional.</p>
<p>2. Writing and Listening</p>	<p>_____ you _____ my name? If I _____ you in heaven _____ it _____ the same? If I _____ you in heaven</p> <p>I must be strong And carry on 'Cause I know I don't belong Here in heaven</p> <p>_____ you _____ my hand? If I _____ you in heaven _____ you _____ me stand? If I _____ you in heaven</p> <p>I'll find my way Through night and day 'Cause I know I just can't stay Here in heaven</p> <p>Source: created by the author, Worksheet Eric Clapton</p>
<p>Time: 3 min</p>	<p>Auditory, visual stimuli T distributes the copy of the song and plays the song once more, Ss watch, listen to the song and complete the gaps- pair work.</p>

3. Poster

SECOND CONDITIONAL

Structure **IF+ Past Simple, Present Conditional**
 (To be: use WERE) (would/wouldn't + Verb (bare form)).

Usage **Imaginary situations in the present or future**

Examples

- If I **won** a million dollars, I **would buy** a new car.
- If I **were** you, I **would quit** smoking.
- If I **were** the president, I **would lower** taxes.
- They **would stay** longer if they **had** more time.
- If I **won** a million dollars, I **could stop** working.
- If I **had** more free time, I **could travel** around the world.





Source: <https://www.teflcourse.net/english-grammar-corner/second-conditional-explanation/>

Time:
5 min

Visual and auditory stimuli
 T presents the poster and explains in detail the structure and usage of the second conditional. T presents various examples.

4. Vocabulary practice

2 PARTS OF A HOUSE

a Match the words and pictures.

<input type="checkbox"/> attic /'ætɪk/	<input type="checkbox"/> path /pɑːθ/
<input type="checkbox"/> balcony /'bælkəni/	<input type="checkbox"/> roof /ruːf/
<input type="checkbox"/> basement /'beɪsmənt/	<input type="checkbox"/> steps /steps/
<input type="checkbox"/> chimney /'tʃɪmni/	<input type="checkbox"/> terrace /'terəs/
<input type="checkbox"/> entrance /'entrəns/	<input type="checkbox"/> (patio) /'peɪtɪəʊ/
<input type="checkbox"/> gate /geɪt/	<input type="checkbox"/> top floor /tɒp 'flɔː/
<input type="checkbox"/> ground floor /graʊnd 'flɔː/ (AmE first floor)	<input type="checkbox"/> wall /wɔːl/

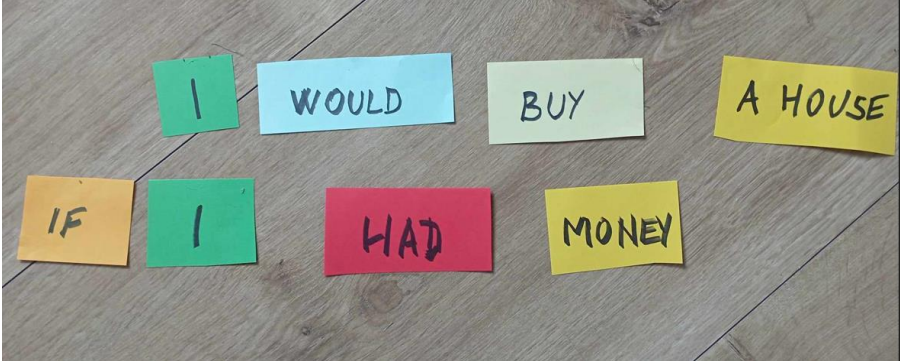


b  7.18 Listen and check.

Source: *English File Fourth Edition Intermediate Student's Book, p. 162*

Time:
6 min

Visual and auditory stimuli
 Ss match the words with pictures, the T plays recording to check accuracy.

<p>5. Sentence formation- pair work to practice grammar</p>	<table border="1"> <tr> <td style="background-color: #fff9c4;"><u>If I won in a lottery,</u></td> <td style="background-color: #e1f5fe;"><u>I would buy a house.</u></td> </tr> <tr> <td style="background-color: #fff9c4;"><u>If we bought a house,</u></td> <td style="background-color: #e1f5fe;"><u>we would have a fireplace.</u></td> </tr> <tr> <td style="background-color: #fff9c4;"><u>If you had an apartment,</u></td> <td style="background-color: #e1f5fe;"><u>you would enjoy my terrace.</u></td> </tr> <tr> <td style="background-color: #fff9c4;"><u>If you rebuilt an attic,</u></td> <td style="background-color: #e1f5fe;"><u>you would fix the roof.</u></td> </tr> <tr> <td style="background-color: #fff9c4;"><u>If you moved to the USA,</u></td> <td style="background-color: #e1f5fe;"><u>you would rent a basement or an apartment.</u></td> </tr> <tr> <td style="background-color: #fff9c4;"><u>Would you buy a house,</u></td> <td style="background-color: #e1f5fe;"><u>if you had money?</u></td> </tr> <tr> <td style="background-color: #fff9c4;"><u>What would you do,</u></td> <td style="background-color: #e1f5fe;"><u>if you won one million dollars?</u></td> </tr> </table> <p><i>Source: created by the author</i></p>	<u>If I won in a lottery,</u>	<u>I would buy a house.</u>	<u>If we bought a house,</u>	<u>we would have a fireplace.</u>	<u>If you had an apartment,</u>	<u>you would enjoy my terrace.</u>	<u>If you rebuilt an attic,</u>	<u>you would fix the roof.</u>	<u>If you moved to the USA,</u>	<u>you would rent a basement or an apartment.</u>	<u>Would you buy a house,</u>	<u>if you had money?</u>	<u>What would you do,</u>	<u>if you won one million dollars?</u>
<u>If I won in a lottery,</u>	<u>I would buy a house.</u>														
<u>If we bought a house,</u>	<u>we would have a fireplace.</u>														
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<u>Would you buy a house,</u>	<u>if you had money?</u>														
<u>What would you do,</u>	<u>if you won one million dollars?</u>														
<p>Time: 8 min</p>	<p><i>Kinaesthetic, auditory and visual stimuli</i> Students work in pairs, they get a sheet of sentences, cut the phrases, turn around the orange phrases, pick up one and then try to match it with the blue phrase - creating 2nd conditional. When all sentences are finished, each pair must create and write 3 sentences and answer the question ‘what would you do, if you won one million dollars?’</p>														
<p>6. Writing game – group work to practice grammar</p>	 <p><i>Source: created by the author</i></p>														
<p>Time: 5 min</p>	<p><i>Kinaesthetic, auditory and visual stimuli</i> Ss work together in groups and must speak in English, they use movement and vision. T gives them cards with different words on the desk. Ss must create sentences in the 2nd conditional. T checks the number of sentences they made and their accuracy.</p>														
<p>7. Role-play to practice grammar</p>	<p>Situations: A) Friends discuss what would they do if they won one million dollars. B) Friends discuss what would they do if their neighbours made noise. C) Friends discuss what would they buy if they had money. D) Friends discuss which place would they visit if they went to New York.</p>														
<p>Time: 12 min</p>	<p><i>Kinaesthetic, auditory and visual stimuli</i> T prepares cards with situations. Ss work in pairs, Ss choose the card and perform the situation based on the requirement. They are supposed to use the 2nd conditional in a dialogue. T monitors and checks Ss during the preparation phase. Ss perform the role-plays in front of the class. They can move and use objects they need for their roles.</p>														
<p>8. Conclusion</p>															
<p>Time: 1 min</p>	<p>Final discussion, T gets feedback, and Ss say what they liked the most and if they understand the topic.</p>														

File Test 2
Grammar, Vocabulary, and Pronunciation A

GRAMMAR

1 Complete the conversations. Use the verbs in brackets in the present perfect simple or the past simple.

Example: I've been to South America, but I've *never been* (not / go) to Peru.

Petra 1 _____ (you / remember) to pay that cheque into the bank?

Alan Yes, it went in this morning.

Tom 2 _____ (you / ever / borrow) anyone's car?

Dave Yes, I borrowed my brother's and I crashed it!

Anna Hi, can I speak to Camille, please?

Beth I'm sorry, she 3 _____ (just / go) out.

Doctor What seems to be the problem?

John I 4 _____ (fall) over skiing. I think I 5 _____ (break) my finger.

Peter How long 6 _____ (you / know) Mike?

Liz Well, we 7 _____ (meet) in 2015 and we've been good friends ever since.

	7
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2 Underline the correct word or phrase.

Example: You've been working / worked hard for months – you need a holiday.

1 How long *have you been saving up* / *do you save up* for a new bike?

2 He's *learning* / *been learning* German for three years now.

3 I've *been planning* / *planned* my visit to the Amazon for years.

4 She's *known* / *been knowing* him for years.

5 Don't worry. I haven't *been crying* / *cried* – I've got a cold.

6 He's *disliked* / *been disliking* tomatoes since he was a child.

7 I've *had* / *been having* the same bank account since I was a student.

	7
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3 Complete the time expressions with *for* or *since*.

Example: for many years

1 _____ 2003

2 _____ we met in college

3 _____ a very long time

4 _____ the lesson began

5 _____ a couple of months

6 _____ Tuesday

	6
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Grammar total		20
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File Test 2
Grammar, Vocabulary, and Pronunciation A

VOCABULARY

4 Complete the sentences with the correct word(s).

Example: I'm hoping my boss will raise my salary soon.
charge raise afford

- 1 I pay my _____ online.
cash salary bills
- 2 I don't think you'll _____ a lot of money selling books in this market.
do pay earn
- 3 Felipe still _____ me the €100 I lent him last month.
owes charges borrows
- 4 I try to _____ some of my salary every month so that I can go travelling.
save afford cost
- 5 If you want to start your own business, you might need a _____ from a bank.
budget loan tax
- 6 He _____ a lot of money from his grandmother when she died last year.
invested inherited took out
- 7 I'm trying not to _____ money on gadgets I will never use.
invest waste charge
- 8 My parents _____ me some money so I could buy a car.
borrowed owed lent

8

5 Complete the sentences with the correct preposition.

Example: Can I pay by credit card?

- 1 I'll lend you the money if you promise to pay it _____ by next month.
- 2 You really should avoid getting _____ too much debt.
- 3 I can't believe how much I spend _____ clothes!
- 4 For my last birthday my aunt gave me £50 _____ cash.
- 5 They charged us £10 _____ this theatre programme!

5

6 Write the synonym.

Example: very tasty delicious

- 1 very funny _____
- 2 very _____ positive
- 3 very angry _____
- 4 very _____ starving
- 5 very frightened _____
- 6 very _____ freezing
- 7 very dirty _____

7

Vocabulary total 20

File Test 2
Grammar, Vocabulary, and Pronunciation A

PRONUNCIATION

7 Match the words with the same sound.

afford charge honest
 money boiling owe

Example: boy boiling

- 1 phone _____
- 2 up _____
- 3 car _____
- 4 horse _____
- 5 clock _____

	5
--	---

8 Underline the stressed syllable.

Example: mort|gage

- 1 sa||a|ry
- 2 de||igh|ted
- 3 in|vest
- 4 con|tact|less
- 5 po|si|tive

	5
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Pronunciation total	10
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Grammar, Vocabulary, and Pronunciation total	50
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File Test 2 Reading A

READING

1 Read the article and tick (✓) A, B, or C.

When she was 17 years old, Jessica Matthews went to her uncle's wedding in Nigeria. As a Nigerian American, Jessica visited every summer to see her cousins and other family members. She was not surprised when there was a power cut, or 'black out', because the electricity usually went off at least once a day. She was not surprised when the family used kerosene lamps (which are smelly and unhealthy) so that the wedding could continue. But Jessica was upset by her cousins' reaction. 'Don't worry about the lamps', they said. 'You'll get used to them.'

Jessica didn't understand why her cousins accepted the situation as normal. In contrast, the children around her in Nigeria thought anything was possible when it came to football. They wanted to play like Pele, like Ronaldo — and they believed this dream would come true. Jessica wished they could play *and* have the opportunity to change their society.

Two years after the wedding, Jessica had the idea for an invention during a science class at university. She combined the problem of power cuts with the solution of football: she wanted to build a football that created energy. But was it really possible? Since that class in 2008, she's been working hard to find out.

In 2011, Jessica started a company called Uncharted Play. It took several years to develop her football, and people in the sports industry said it would never work. But after many different designs, the finished football — called a Soccket ball — works perfectly. It is only 28 grams heavier than a normal ball, but inside it contains special technology. The movement of the football creates power. After 30 minutes of play, the ball can power a small lamp for 3 hours. In fact, every ball comes with a free lamp too! Uncharted Play also developed a skipping rope that uses the same technology.

Jessica still sells the Soccket ball, but her business has developed and grown. Recently, the company has changed its name to Uncharted Power. In the company's New York office, Jessica has invented new products using the same idea of energy from movement. The technology from the Soccket ball has been added to wheels for shopping trolleys, bicycles and skateboards. And a new product allows energy to be created by walking or running on a special floor. Jessica hopes this will be used in homes and businesses.

Jessica's inventions tackle a huge problem. In 2017, the World Bank reported that countries in sub-Saharan Africa lose 2.1% of their income each year through power cuts. And one in three people in the region regularly have no access to electricity. Jessica imagines a new kind of city where people create energy simply by doing their normal activities. She has been visiting schools to discuss these ideas with the next generation of inventors. What will they imagine?

Example: Jessica visited _____ every summer.

A America B her extended family C her uncle

1 _____ is one name for a period of time when electricity stops working.

A A lights out B A power stop C A black out

2 Jessica was sad because her cousins thought the kerosene lamps were _____.

A unhealthy B good enough C dangerous

File Test 2
Reading A

- 3 She wanted people to be as _____ as the children dreaming about football.
A happy B positive C free
- 4 Jessica had the idea for an invention _____.
A at school B in Nigeria C when she was 19
- 5 The first design for the Soccket ball _____.
A needed more work B was a huge success C broke after 30 minutes
- 6 The Soccket ball weighs _____ a normal football.
A less than B more than C the same as
- 7 People who buy the Soccket ball also receive a _____.
A lamp B skipping rope C book
- 8 Since the success of the Soccket ball, Jessica's company has _____.
A moved office B changed name C developed a new idea
- 9 One new product creates power using the _____ of vehicles.
A wheels B motors C lights
- 10 Jessica wants to change how people _____ live in the future.
A in Africa B without electricity C in cities

10

2 Read the article again. Mark the sentences T (true) or F (false).

Example: Jessica Matthews is Nigerian and American. T

- 1 The wedding guests were surprised by the power cut. _____
- 2 The idea for Jessica's invention came from her experiences in Nigeria. _____
- 3 Jessica has been working on the Soccket ball for years. _____
- 4 In New York, Jessica has stopped inventing new products. _____
- 5 According to a study, sub-Saharan countries lose about a quarter of their income through power cuts. _____

5

Reading total 15

File Test 2
Reading A

- 3 She wanted people to be as _____ as the children dreaming about football.
A happy B positive C free
- 4 Jessica had the idea for an invention _____.
A at school B in Nigeria C when she was 19
- 5 The first design for the Soccket ball _____.
A needed more work B was a huge success C broke after 30 minutes
- 6 The Soccket ball weighs _____ a normal football.
A less than B more than C the same as
- 7 People who buy the Soccket ball also receive a _____.
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- 9 One new product creates power using the _____ of vehicles.
A wheels B motors C lights
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A in Africa B without electricity C in cities

	10
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Example: Jessica Matthews is Nigerian and American. T

- 1 The wedding guests were surprised by the power cut. _____
- 2 The idea for Jessica's invention came from her experiences in Nigeria. _____
- 3 Jessica has been working on the Soccket ball for years. _____
- 4 In New York, Jessica has stopped inventing new products. _____
- 5 According to a study, sub-Saharan countries lose about a quarter of their income through power cuts. _____

	5
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Reading total	15
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File Test 7
Grammar, Vocabulary, and Pronunciation A

GRAMMAR

1 Underline the correct word(s).

Example: You won't pass the exam unless / if you study harder.

- 1 *After / Until* we move into the house, we're going to completely redecorate it.
- 2 Shall I take my shoes off *unless / before* I come in?
- 3 Hello, this is an important message for Sian. Please call me *as soon as / if* you get home.
- 4 Don't eat anything now! Wait *until / when* dinner's ready.
- 5 We won't get to the station on time *unless / if* we don't leave work early.
- 6 I won't be able to go *if / unless* you take me in your car, because I can't drive.
- 7 Antonio will call us *as soon as / until* his plane lands.
- 8 You'll keep getting bad marks *unless / if* you check your work more carefully.

	8
--	---

2 Complete the sentences with the correct form of the verb in brackets.

Example: If we have (have) enough time, we'll visit Tricia on the way home.

- 1 You'd be a fantastic guitar player if you _____ (practise) more.
- 2 If she does enough revision, she _____ (pass) the exam easily.
- 3 Young people will live at home as long as possible if you _____ (let) them.
- 4 If I _____ (have) the opportunity to enter a talent contest, I'd take it.
- 5 Anyone would be annoyed if they _____ (receive) a parking fine.
- 6 She won't tell you unless you _____ (promise) to keep it a secret.
- 7 I _____ (buy) that laptop if it wasn't so expensive.
- 8 They won't sell their house if they _____ (not repaint) it first.
- 9 The waiter will take your order as soon as you _____ (be) ready.
- 10 I wouldn't go to that restaurant if you _____ (pay) me!
- 11 He'll let you know his decision after he _____ (speak) to Sam.
- 12 If you painted the living room white, it _____ (look) bigger.

	12
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Grammar total		20
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VOCABULARY

3 Complete the words in the sentences.

Example: Pupils in Britain can leave school when they're 16.

- 1 I went to school in the UK so there were three **t**_____ : spring, summer and autumn.
- 2 We wore a uniform at my school. We weren't **all**_____ to wear whatever we wanted.
- 3 Zak's behaviour was so bad that he got **ex**_____ from his first school.
- 4 I'm never going to **t**_____ an exam again. I hate them!
- 5 Vicky **f**_____ one of her exams, but she can take it again next month.
- 6 I need to **r**_____ tonight for my history exam tomorrow.
- 7 It's easy to **ch**_____ in an exam, but I think it's wrong.
- 8 Michael doesn't live at home now because he goes to **b**_____ school.
- 9 Congratulations! I hear you **p**_____ your final exams!
- 10 Gina starts work again next week, so her three-year-old son will go to **n**_____ school.

	10
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File Test 7
Grammar, Vocabulary, and Pronunciation A

4 Underline the odd one out.

Example: armchair sink wall chest of drawers

- 1 cosy fireplace chimney fire
- 2 modern suburb spacious light
- 3 basement ground floor top floor balcony
- 4 cottage house flat entrance
- 5 path floor gate patio

	5
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5 Complete the sentences with the correct preposition.

Example: It's nice in winter when we can sit by the open fire.

- 1 They live in the US, _____ the west coast.
- 2 I wouldn't like to live _____ the country in winter. I prefer the city.
- 3 We live _____ the outskirts of Paris.
- 4 He gets plenty of exercise because he lives _____ the top floor!
- 5 My brother lives in a suburb _____ London.

	5
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Vocabulary total	20
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PRONUNCIATION

6 Match the words with the same sound.

nursery subject rude put pupil education

Example: bird nursery

- 1 bull _____
- 2 up _____
- 3 shower _____
- 4 boot _____
- 5 /ju:/ _____

	5
--	---

7 Underline the stressed syllable.

Example: boardding

- 1 pri|ma|ry
- 2 ex|pelled
- 3 pa|ti|o
- 4 e|le|men|tary
- 5 co|l|lege

	5
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Pronunciation total	10
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Grammar, Vocabulary, and Pronunciation total	50
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File Test 7 Reading and Listening A

READING

1 Read the article about school start times and tick (✓) A, B, or C.

Dr Breus, sleep scientist

All humans have a 'body clock' that says when we should wake up, work and sleep. In ancient times, people woke up at sunrise and went to bed when it was dark. But modern life, with its indoor living and artificial lighting, has broken our biological body clock.

For teenagers, the problem is even worse. Their biological clock *and* their modern living clock are telling them to stay up late and sleep all morning. Their brains are at a key stage of development. This is why sleep scientists often use them in research. Teenagers actually *need* to go to bed late. Because the teenage brain prefers to be awake at midnight, teenagers find activities that they can do at midnight, like texting and playing video games. And this then makes them stay up even later.

I believe there are four different 'chronotypes' or sleep personalities. I call them bear, wolf, lion and dolphin. Lions enjoy mornings but can't work very well from the late afternoon onwards. Because of their brain biology, many teenagers have the 'wolf' personality. They tend to get up very late and work best in the afternoon or early evening. Our chronotype changes as we get older but we shouldn't ignore it. Our chronotype affects our relationships, our chances of academic success and even our health. We should take teenage clocks very seriously.

Veronica, student (16)

I'm studying biology, chemistry and literature. My ideal job would be in science. I'd really like to develop new vegetarian foods or create plants that don't get diseases, something like that. But I'd like to travel abroad for a year before I go to university. I enjoy my school subjects but I don't like mornings at all. I think it's great that we'll start school at 11.30 a.m. when Mr Lincoln's experiment begins. We'll have one class before lunch and school won't end until 6.30 p.m. So for the last three hours we'll have the school to ourselves, without the younger children. Personally, if lessons were later — say, 1.30 to 7.30 — I'd be able to concentrate even more.

Mr Lincoln, headteacher

My school, Hamilton Secondary School, is not the first in this region of the UK to change its start time. In fact, Ashwell Grange, where the fees are around £10,000 per year, introduced a later start time for its sixth form three or four years ago. Although this isn't a new idea, there has been some resistance from parents. A later start time will mean that teenagers often have to be left at home on their own for a few hours each day. Of course, I understand their concerns. However, this is an experiment for 6 months for 16 and 17 year olds only. If pupils' school results don't improve, we won't continue with the new timetable.

File Test 7
Reading and Listening A

Example: _____ has broken our body clocks.

A Modern furniture B Spending time indoors C Social media

- 1 Sleep researchers _____ teenagers.
A often study B don't usually study C have recently studied
- 2 People with a 'wolf' chronotype like to _____.
A go to bed early B work in the evening C wake up early
- 3 Dr Breus thinks our chronotype _____.
A is created by our activities B affects our personality
C changes over time
- 4 Veronica is studying _____ at school.
A science subjects B science and art subjects C art subjects
- 5 She wants to work _____ after school.
A abroad B with young children C with plants
- 6 Veronica's ideal start time would be _____.
A in the afternoon B 11.30 C before lunch
- 7 Children aged _____ go to Hamilton School.
A 5–10 B 11–18 C 5–18
- 8 The experiment at Hamilton School is only for _____.
A the oldest pupils B teenagers C a term
- 9 Mr Lincoln will change the times permanently if _____.
A the parents agree B the pupils' grades improve
C the pupils are on time

	9
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2 Read the article again. Mark the sentences T (true) or F (false).

Example: Some people don't have a body clock. F

- 1 Teenager brains are the same as adult brains. _____
- 2 If teenagers stopped texting they'd be able to go to sleep. _____
- 3 Veronica wants to take a year off after leaving school. _____
- 4 Veronica has a 'lion' chronotype. _____
- 5 Ashwell Grange is a private school. _____
- 6 Some parents at Hamilton Secondary don't support the experiment. _____

	6
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Reading total	15
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LISTENING

1 Listen to the conversation about primary school. Who said the following? Write C (Cara) or S (Sachin) or N (Neither).

- 1 I think children should study more practical subjects. _____
- 2 I completely disagree with your opinion on homework. _____
- 3 School would be better if there were no exams. _____
- 4 If I was head teacher, I'd introduce cooking lessons for everyone. _____
- 5 Once a week, the children could cook and serve the school lunch. _____

	5
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File Test 7
Reading and Listening A

2 Listen to five conversations. Tick (✓) A, B, or C.

- 1 Where has Alistair moved to?
A A ground-floor flat B A top-floor flat
C A small house
- 2 What does Kat think is the good side of sharing a flat?
A Cheaper rent B Meeting new people C Independence
- 3 Where would Martina like to live?
A In a house with a view B Nearer to her family
C Not far from the city centre
- 4 Why is Annie renting the flat?
A She's a student for 6 months. B She's deciding where to live permanently.
C Her new house isn't ready yet.
- 5 Why does Carly want to stay with Becky?
A She's argued with her parents. B She wants to leave home for the first time.
C She can't afford her rent.

	5
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Listening total	10
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Appendix 8 Questionnaire

Multisensorické aktivity v hodinách angličtiny

Dotazník pro učitele – Likertova škála

Vážení respondenti,

dovoluji si Vás požádat o vyplnění dotazníku týkajícího se využití multisensorických aktivit v hodinách angličtiny. Výsledky dotazníkového šetření budou sloužit jako podklad výzkumu v rámci mé diplomové práce. Dotazník je anonymní a jeho vyplnění Vám zabere nejvýše 10 minut.

Předem děkuji za ochotu a spolupráci.

Bc. Zuzana Mikešková

1. Multisensorický přístup ve výuce znamená využití:

alespoň dvou smyslů

alespoň tří a více smyslů

2. Ve výuce AJ používám:

	Vždy	velmi často	často	zřídka	nikdy
Učebnice					
Své materiály					

3. Ve výuce AJ používám následující aktivity:

	Vždy	velmi často	často	zřídka	nikdy
1. Překlady textů					
2. Drilování					
3. Písničky, říkadla					
4. Role-play					
5. Video					
6. Doplnování slov v textu					
7. Prezentace					
8. Obrázky k výuce slovní zásoby					

4. Ve výuce slovní zásoby AJ používám následující aktivity:

	Vždy	velmi často	často	zřídka	nikdy
1. Překlady textů					
2. Drilování					
3. Písničky, říkadla					
4. Role-play					
5. Hry					
6. Obrazový materiál					
7. Samostudium					

5. Ve výuce gramatických jevů používám následující aktivity:

Vždy velmi často často zřídka nikdy

1. Překlady textů
2. Drilování
3. Písničky, říkadla
4. Role-play
5. Hry
6. Obrazový materiál
7. Prezentace
8. Cvičení z učebnice

6. Ve výuce výslovnosti používám následující aktivity:

Vždy velmi často často zřídka nikdy

1. Čtení textu
2. Drilování
3. Písničky, říkadla
4. Jazykolamy
5. Hry
6. Flashcards
7. Samostudium