

ADVANCED COMMUNICATION GAMES

A collection of games and activities for intermediate
and advanced students of English

Jill Hadfield



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For Steve and Jon, remembering The Rubbish Ritual and other Middle Street games

Introduction

1 About games

A game is an activity with rules, a goal and an element of fun.

There are two kinds of games: *competitive games*, in which players or teams race to be the first to reach the goal, and *co-operative games*, in which players or teams work together towards a common goal.

The activities in this book are *communicative games*, as distinct from *linguistic games*; that is, they are activities with a non-linguistic goal or aim. Successful completion of the game will involve the carrying out of a task such as drawing in a route on a map, filling in a chart, or finding two matching pictures, rather than the correct production of a structure. However, in order to carry out this task it will be necessary to use language, and by careful construction of the task it will be possible to specify in advance roughly what language will be required.

The emphasis in the games is on successful communication rather than on correctness of language. Games, therefore, are to be found at the fluency end of the fluency-accuracy spectrum. This raises the question of how and where they should be used in class. Games should be regarded as an integral part of the language syllabus, not as an amusing activity for Friday afternoon or for the end of term. They provide, in many cases, as much concentrated practice as a traditional drill and, more importantly, they provide an opportunity for real communication, albeit within artificially defined limits, and thus constitute a bridge between the classroom and the real world.

This suggests that the most useful place for these games is at the free stage of the traditional progression from presentation through practice to free communication; to be used as a culmination of the lesson, as a chance for students to use the language they have learnt freely and as a means to an end rather than an end in itself. They can also serve as a diagnostic tool for the teacher, who can note areas of difficulty and take appropriate remedial action.

2 About this book

The games in this book are suitable for intermediate and upper-intermediate students. They have been written to cover the range of functions and structures that the student might encounter at First Certificate level, so they could be used to prepare students for the oral part of that examination though obviously they may be used with non-examination classes of that level and above.

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Each game is written within a specific functional area, focusing on a range of structures appropriate to that function. Most games have a clearly defined lexical field. Teachers may, of course, use the games in any order, to fit in with their own syllabuses.

The games are listed on the contents page under functional headings; but there is a structural index for cross-reference at the back of the book. There is also an index to the main lexical areas covered in the games. Essential exponents and lexis for each game are listed in the teacher's notes, and the teacher should check that students are familiar with these before playing the game.

The games make use of a variety of techniques. Variety is important in language teaching, and a succession of games based on the same principles, though exciting and novel at first, would soon pall. Techniques used include information gap, guessing, search, matching, exchanging and collecting, combining, and card games, problems and puzzles, role play and simulation techniques.

The simplest activities are based on the *information gap* principle. In these activities Student A has access to some information which is not held by Student B. Student B must acquire this information to complete a task successfully. This type of game may be *one-sided*, as in the above example, or *reciprocal*, where both players have information which they must pool to solve a common problem. The games may be played in pairs or in small groups, where all the members of the group have some information.

Guessing games are a familiar variant on this principle. The player with the information deliberately withholds it, while others guess what it might be.

Search games are another variant, involving the whole class. In these games everyone in the class has one piece of information. Players must obtain all or a large amount of the information available to fill in a questionnaire or to solve a problem. Each student is thus simultaneously a giver and a collector of information.

Matching games are based on a different principle, but also involve a transfer of information. These games involve matching identical pairs of cards or pictures, and may be played as a whole class activity, where everyone must circulate until they find a partner with the same card or picture; or as a pair work or small group activity, where players must choose pictures or cards from a selection to match those chosen by their partner from the same selection; or as a card game on the 'snap' principle.

Matching-up games are based on a jigsaw principle. Each player in a group has a list of opinions, preferences or possibilities. Only one of these is shared by everyone in the group. Through discussion the group must decide on a common preference, in order to agree on something such as

a dinner date or choice of afternoon activity.

Exchanging and collecting games are based on the 'barter' principle. Players have certain articles or cards which they are willing to exchange for others in order to complete a set. This may be played as a whole class activity, where players circulate freely, exchanging cards or articles at random; or as an inter-group activity, where players agree to collect a certain set of articles as a group and then exchange articles between groups; or as a card game on the 'rummy' principle.

Combining activities are those in which the players must act on certain information in order to arrange themselves in groups such as families or people living in the same flat.

All the above activities may include elements of puzzle-solving, role play, or simulation.

Puzzle-solving activities occur when participants in the game share or pool information in order to solve a problem or a mystery – what happened to Jenny?, who killed Robin?, etc.

Many games include an element of *role play*. Players are given the name and some characteristics of a fictive character. However, these are not role plays in the true sense, as the role play element is always subordinate to the game for the purposes of language use. The outcome of a game is 'closed'; once cards are distributed it develops in a certain predetermined way, while role play proper is open-ended and may develop in any number of ways.

Simulations – the imitation in the classroom of a total situation, where the classroom becomes a street, a hotel, or a supermarket – are also used in the book, particularly in those games which practise interaction between the individual and services such as shops, banks, tourist offices, stations and airports. However, for reasons discussed above, these activities are simulation-games rather than true simulations since the outcome is again 'closed': students have a specific task or series of tasks to complete within the context of the simulation.

3 Some practical considerations

There are three main types of activity in this book: *pair work*, involving two partners, *small group work*, involving groups of three or four; and *whole class activities*, where everyone moves freely around the room. All these activities require some flexibility in the constitution of groups and organisation of the classroom. It is best to have the desks in a U-shape if possible. Students can then work with the person sitting next to them for pair work, and groups of threes and fours can easily be constituted by alternate pairs moving their chairs to the inner side of the U, opposite another pair. Whole class activities, which involve all the students circulating freely, can take place in the empty area in the centre

the U-shape. Simulation activities may involve special arrangements of furniture and suggestions made in the teacher's notes for these activities. It is not possible to arrange the desks in this way, but this need not deter you! The traditional arrangement of front-facing desks can be easily adapted to pair work, with people at adjoining desks working together, while small groups can be formed by two people turning their chairs round to face the two people behind them. Whole class activities present a little more of a problem, but when there is a space big enough for students to move around in at the front of the class, or desks can be pushed back to clear a space in the centre. Games are best set up by demonstration rather than by lengthy explanation. The teacher should explain briefly what the game involves, hand out photocopied cards, giving the students a little time to study them, and then demonstrate the game with one of the students in front of the class. It will be found that the idea of the game is probably clearer for students to grasp from seeing the cards than from a verbal explanation, and that as they become more familiar with the idea of games and the techniques used, any initial problems caused by unfamiliarity will quickly disappear. Where more complicated card games are played in small groups, it is suggested that teachers hand out a photocopied rules sheet to each group of students together with the card(s). There is a reference in the teacher's notes for each game to indicate where rules sheets are provided. These are to be found at the back of the book, after the games material section.

Many of the games in this book involve role play. Role plays involve two distinct phases: preparation and production. In the preparation phase, students should be given sufficient time to digest the information on the role card and to ask the teacher for help with anything they do not understand. Some of the games have quite lengthy role cards but they are almost mini-reading exercises in their own right, and students may find it helpful to make a list of notes on the important points to help them focus on and remember the essential information. A list of 'problem vocabulary' – lexis that the students are likely to find difficult – is given in the teacher's notes for each game. If you have a large class, and the role play is to be done in two or more groups, it is helpful to put students with the same role cards together in groups at the preparation stage to discuss the information on their cards and to get themselves into the role. When the students are sufficiently prepared, and all problems of comprehension ironed out, the role play can begin. Encourage the students not to rely too heavily on looking at their role cards, but to remember the information. With the shorter role cards, it is a good idea to collect these in before the role play begins; with the longer role cards, the students

may feel they need to keep the notes they have made as a back-up, but they should be encouraged to internalise as much of the information as possible and to refer to the notes only if absolutely necessary.

The teacher's role in these activities is that of monitor and resource centre, moving from group to group, listening, supplying any necessary language, noting errors, but not interrupting or correcting as this impedes fluency and spoils the atmosphere. It is a good idea to carry paper and pen and to note any persistent errors or areas of difficulty. These can then be dealt with in a feedback session after the game. In many cases, the game could then be played again with different partners or with different role cards. In other cases, mostly in those activities involving puzzle-solving, this will not be possible. However, a similar game with different information could easily be constructed to practise the same exponents, and suggestions have been made for this where appropriate.

The average time necessary for most of the games is 20-30 minutes, depending on the number of students playing. There are, however, four games, *Who killed Robin Koch?*, *The gossip game*, *Scoop!* and *Haven't I seen you somewhere before?*, which will take an hour or more. *A better world* and *Canvassing* may also take longer than average.

4 The role of games in the language programme

The inclusion of games as an integral part of any language syllabus provides an opportunity for intensive language practice, offers a context in which language is used meaningfully and as a means to an end, and acts as a diagnostic tool for the teacher, highlighting areas of difficulty. Last, but certainly not least, although the above discussion has tended to focus on methodological considerations, one of the most important reasons for using games is simply that they are immensely enjoyable for both teacher and student.

Teacher's notes

1 Prove it!

Type of activity
whole class
information search

Function practised
asking for and giving personal information

Exponent
What's your name?
How old are you?
Have you got . . . ?
What do you do?
Do you like . . . ?
Do you . . . ?
Which . . . do you like best?
Where do you live?
Have you (ever) . . . ?
How many brothers and sisters have you got?

Lexical areas
names, occupations, hobbies, sports, food and drink

Problem vocabulary
names of sports, musical instruments, fruit flavours

How to use the game

Photocopy the sheet of statements so that there is one for each student.

Give out one sheet to each student.

The object of the game is to prove or disprove the statements on the sheet. To do this, the students must move around the class asking suitable questions until they have obtained enough information to prove or disprove the statements. Students may need a little initial help in making up the questions.

If time is short, simply use fewer statements, or give each student one statement each to prove or disprove.

The game may easily be adapted to provide practice in particular structures or functions, and sample statement sheets are provided to show how this may be done with, for example, the present perfect, *used to*, likes and dislikes, habits and opinions.

2 Who killed Robin Koch?

Type of activity
whole class
information search

Function practised
talking about past events

Exponent
past tenses
wh- questions

Lexical areas
actions, emotions, relationships

Problem vocabulary
ornithologist, mansion, stabbed, aviary, hatred, passionate, ambitious, bet, will, threaten, slipped, mistress, put off, shattered, ravishing, affair, rumour, flashy, husky, founded, reputation, backing, suffer, scrapped, respectable, squawk, horrified, flock, zoomed, rivals, have something against someone, suspect, smell a rat, pittance, nodding, thrust, hesitation, vanished, exotic, invaded, deal, blackmail, recoup

How to use the game

Copy a set of role cards (1–16), an introduction sheet (A) for each student, an answer sheet (B) for each student except Pat Martin, and an answer sheet (C) for Pat Martin.

Give out the introduction sheets and make sure that all the students understand the basic facts. Then give out the role cards, making sure that 1–10 are distributed, as these contain essential information, and that Pat Martin only goes to a bright student who can keep cool under stress! Make sure that students keep their information strictly to themselves.

Give them plenty of time to read and understand, asking the teacher questions if necessary.

The object of the game is to find out who killed Robin Koch. To do this, students must talk to everyone else in the group, trying to pick up as much information about Robin, and as many clues as possible.

When they have finished, hand out answer sheet B to all students except Pat Martin who gets answer sheet C. He/she must try and find where the will is hidden before any of the others find out that he/she is the murderer.

Note: This game is longer than average and will take an hour or more.

3 What a cock-up!

Type of activity
whole class
role play

Function practised
making and cancelling plans and arrangements

Exponent
How about . . . ?
What about . . . ?
Let's . . .
Shall we . . . ?
Would you like to . . . ?
going to/present continuous/future continuous for

arrangements that have been made
will for making arrangements

You can't . . .

You'll have to . . .

*I'm sorry, I'm afraid I can't/it'll have to/it won't be possible
to . . .*

Lexical areas

entertainment, social occasions

Problem vocabulary

darts, pick (someone) up, -ish, thriller, impromptu, flat (= boring), get on top of, at a loose end

How to use the game

The game may be played with 8–20 students.
Photocopy the role cards so that there is one for
each student.

Divide into groups of 8, use Alice, Anthea, Richard, Tom,
Tina, Jean, Jeff, Bob. For larger groups, add the
following pairs: Andrew and Tessa, Tina and Janet,
Tom and Sue, Alex and Maggie, Tony and John,
Richard and Linda.

The object of the game is to make satisfactory
arrangements for the evening.

The game is played in three phases.

Phase one: The participants should interact in pairs
in the following groupings, following the details on
their role cards:

Alice and Anthea

Richard and Tom

Tina and Jean

Jeff and Bob

Andrew and Tessa

Tina and Janet

Tom and Sue

Alex and Maggie

Tony and John

Richard and Linda

It is a good idea to place pairs of chairs back-to-back
around the classroom for this telephone role play.

Phase two: The participants should regroup into
their families:

The Jones family (Alice, Bob, Andrew, Tina,
Maggie)

The Parsons family (Anna, Tom, Janet, Tim, Sarah)

The Thompson family (Richard, Anthea, Sue,
Linda, John)

The Peters family (Jean, Jeff, Tessa, Alex, Tony)

Tell the students that it is now about five o'clock.

Everyone in the family has come home from work,

and begins to discuss their plans for the evening.

Warn the students that some conflicts are likely to

arise, and tell them to sort out the conflict,

considering their plans and making other
arrangements.

Phase three: Groupings as in Phase one:

Participants telephone each other to make any
arrangements necessary.

4 The gossip game

Type of activity

whole class

information search

Function practised

describing people – personality and relationships

Exponent

He's/She's/They're . . . (+ adjective)

present simple/present continuous to express habit

Lexical areas

personality, relationships, habits, occupations

Problem vocabulary

*night-duty, pop in, errands, lonely, rent collector,
redecorating, do up, glamorous, dyed, arthritis, mess,
rendezvous, tease, tuba, trombone, trumpet, saxophone,
crochery, model, snobby, inconsiderate, amateur dramatics,
a pain in the neck, obsessive, flashy, slip your mind,
commune, disreputable, wretched, crook, slip a word to*

How to use the game

The game may be played with 9–20 students.

Photocopy a role card, a notes sheet (A) and a

questionnaire (B) for each student in the class.

If you have fewer than 20 in the class, make sure
that you include the following nine essential role
cards:

Sally, Mrs Higgins, Alice, 008, Terry, Ken, Ted,
Geraldine, Kevin.

Distribute one role card to each student in the class
together with a notes sheet (A) showing the row of
houses for making notes.

Make sure that 008 goes to a quick-witted and
imaginative student!

Tell the students that they all live in the same
street.

There are eight houses in the street, and they know
something about some of the people in the street,
but not all of them.

Give them some time to read and absorb the
information on the role card, asking you for help,
and making brief notes if necessary.

**The object of the game is to collect as much
information as possible about everyone else in the
street, and in particular about what is going on in
No. 4.**

To do this, the students will have to mingle,
spreading information/misinformation about
themselves and others as widely as possible.

If they hear any juicy gossip about other people,
they should pass it on.

If they hear any incorrect rumours about
themselves, they should try to correct them, and
stop the rumour spreading.

Only one person knows what is happening in
No. 4, but he/she will not tell the truth.

Players may challenge anyone who sounds
suspicious; if this is indeed the inhabitant of No. 4

(008), he/she must then tell the truth to the challenger but the challenger must not disclose this information to any other players.

When all the information/scandal has circulated, distribute the questionnaire (B) and ask the students to complete as much of it as they can. Go through the answers in class, giving everyone the opportunity to correct the rumours circulating about them.

Note: If the spy has been *too* imaginative and no one has been able to guess who he/she is, the teacher may need to ask certain difficult or leading questions in the 'going through' stage to enable the others to realise who he/she is.

This game is longer than average and will take an hour or more.

5 Find the occupants

Type of activity

whole class
matching

Function practised

describing houses and people

Exponent

He's/She's/It's/They're . . . (+ adjective)
present simple/present continuous for expressing habit

Lexical areas

houses, people: appearance, age, occupation, habits

Problem vocabulary

castle, detached, terrace, cottage, lighthouse, semi-detached, bungalow

How to use the game

Copy twice as many cards as there are people in the class, making sure that each card appears twice.

Divide the cards into two duplicate sets.

Take one set and cut off and discard the pictures of people so that only house pictures remain.

Distribute the cards so that each student has one complete card (house plus people) and one house-only card. The house-only card should not be the same as the house plus people card.

Tell the students to look at the house-only card, and to imagine who lives in the house in the picture: what kind of people, how many, age, appearance, habits, personality, etc.

Give them some time to do this and to ask you for help if necessary.

The object of the game is for each student to find the person with information about the occupants of the house and to confirm if his/her guess was accurate.

To do this, they should move around the class, describing the house on their house-only card,

until they find the person with the corresponding house plus people card.

When they have found the person, they should describe their imaginary occupants and then check their imagined version against the reality of their partner's card.

6 Try it out!

Type of activity

small group
matching

Function practised

comparing and contrasting
discussing advantages and disadvantages

Exponent

It would be better/easier to . . .
The . . . would be better/stronger, etc.
The . . . was . . . -er/the . . . -est because . . .
The . . . was not as . . . as the . . .
The . . . was too . . .
The . . . was not . . . enough.

Lexical areas

names of tools and instruments, action verbs

Problem vocabulary

tweezers, twig, coat hanger, wedge, unblock, squeezing, crack, floorboards, accidentally
phrasal verbs such as *get out, fix onto, push into*, etc. as required by the students

How to use the game

Divide the class into groups of three or four. Give each group a set of picture cards and a task list.

The object of the game is for each group to decide which implement would be most useful in each situation.

They should compare the implements and discuss the advantages and disadvantages of each.

When they have finished, one person from each group should go to another group to compare results and discuss advantages and disadvantages of the different methods employed.

It might make the game more vivid if the teacher were able to bring in the actual implements for each group instead of the picture cards.

Optional rule: Each implement is to be used only once.

7 Domino instructions

Type of activity

small group
card game

Function practised
giving instructions

Exponent
imperative forms
sequencers: *firstly, next, then, after that, finally*, etc.

Lexical areas
cooking, telephones, first aid

Problem vocabulary
kettle, receiver, dialling tone, dial, ringing tone, insert, pour, add, beat, melt

gigantic, volcano, waterfall, glacier, valley, forest, crater, farmland, rocks

How to use the game

Copy one card for each student in the class. Distribute them randomly, telling the students that they all come from five different planets and that the picture they have been given is a photo of their planet.

The object of the game is for everyone to find the other inhabitants of their planet. To do this, they should move around the class, describing the scene on their card to the other people they meet, but without showing them the card.

When they meet someone who they think is from the same planet, they may compare pictures.

If the two pictures are the same, the two students should go round together, trying to find all the other inhabitants of the planet.

How to use the game

Divide the class into groups of three or four and give each group a set of picture cards. One group should shuffle the cards and deal them out.

They may look at the cards, but should not show them to the other players.

The first player begins by laying down the first card in any sequence (marked with a star) and giving the accompanying instruction.

When the second player has stage 2 of the sequence, he/she should lay it down next to the first card, giving the appropriate instruction.

If he/she does not have the right card, the turn passes to the next player, and if he/she lays down a later stage by mistake, he/she may be challenged by the player with the real stage 2.

The game continues in this way until the sequence is completed.

Another sequence may be started only when the first is completed.

The object of the game is for the players to get rid of all their cards. Whoever does so first is the winner.

A rules sheet for this game is to be found at the back of the book.

Find the other people on our planet

Type of activity
whole class
combining

Function practised
describing landscape

Exponent
There's/There are . . .
It's . . . (+ adjective)
place prepositions
In the foreground/background, on the right/left

Lexical areas
nouns and adjectives for describing landscape features

Problem vocabulary
mountainous, desert, wooded, bare, fertile, enormous/huge/

9 Sweet reason

Type of activity
small group
card game

Function practised
giving reasons

Exponent
because, as, since, owing to, because of

Lexical areas
not subject specific

Problem vocabulary
chlorophyll, ignite, friction, strike

How to use the game

Divide the class into groups of three or four and copy one set of cards for each group. The cards should be shuffled and dealt out equally to each member of the group.

The cards are divided into R cards (reason cards) and C cards (consequence cards).

The first player begins by selecting one of the C cards, and reading it out, for example, *I lit the fire.*

Any of the other players may then complete the sentence by choosing an appropriate R card and linking it to the first half-sentence with an appropriate connective, for example, . . . *because it was cold.*

The first player to complete the sentence appropriately may collect the two matching cards as a 'trick'.

The object of the game is to collect the most 'tricks'.

A rules sheet for this game is to be found at the back of the book.

10 Consequence cards

Type of activity

small group
card game

Function practised

stating consequences

Exponent

so, therefore, which means/meant that, so . . . that, etc.

Lexical areas

not subject specific

Problem vocabulary

nap, dense, float, skidded, diamond, even, odd

How to use the game

This game is basically game 9 in reverse, and should be played in the same way, except that player 1 should begin with an R card and players should complete the sentences with C cards. The two games may be combined to practise a mixture of consequences and reasons, by mixing up the cards from both games. Player 1 may then begin with any sentence that does not begin with dots, and players should choose either a reason or a consequence to complete the sentence, as appropriate. The number of cards will be too great for the players to handle if they are all dealt out, and therefore eight cards only should be dealt to each player and the rest placed face down in a pile in the centre. Players should then pick a card up after they have had their turn.

The object of the game is, as for game 9, to collect the most 'tricks'.

A rules sheet for this game is to be found at the back of the book.

11 Scoop!

Type of activity

whole class
information search

Function practised

talking about past events and present situations

Exponent

past and present tenses

Lexical areas

newspaper scandal

Problem vocabulary

consultant, crash, shady deal, spread a story, affair, tactfully, divorce, scandal, public image, embezzling, malicious, rumour, fraudulent, evidence, deny, intact, sideline, blackmail, guilty, rival, drug-dealing, smuggling, racket, overrun, expose, angel, bitter, threaten, debts, crooked, disclose, collapse, civil servant, desperate, access, classified (= secret), suspiciously, poking her nose into your

affairs, familiar, grudge, promotion, leak (= give out information), lead (= clue), tycoon, investigate

How to use the game

The game may be played with 10–20 students. Copy one role card for each student in the class. If you have 10 students, make sure you include the following 'essential' role cards: Philip Cook, Patricia Cook, Alec Mitchell, Michael Rownham, Annette Astro, Angelo Astro, Guy Maclean, Barbara Mitchell, *Daily Smut* reporter, *Daily Filth* reporter. For 11 students, add the role of Maxwell Star. For 12 students, add *Grime* reporter and for 13 students add *Muckraker* reporter. If you have 14 to 19 students, add reporters as necessary. If you have 20 or more students, it is advisable to divide them into two groups.

Distribute the role cards and give the students time to read and absorb the information and to ask you questions if necessary.

When they have had enough time, tell them that they are all at a party in London and that they should mingle and gossip about each other as freely as possible. They may give away anyone else's secrets, but should try to keep their own. Warn them that there will be reporters at the party, intent on getting a good story.

The object of the game is for students to obtain as much information as possible about everyone else, while guarding their own guilty secrets.

When everyone has had a chance to mingle and divulge secrets, divide the class into as many groups as there were 'reporters' at the party, (for example: a '*Daily Filth*' group, a '*Daily Smut*' group, etc.).

Tell the students that they work on rival newspapers, and that their job now is to see who can produce the most scandalous newspaper.

Note: If you have a lot of time for this activity, the students can actually write the articles; if time is more limited, ask them to produce headlines only. This game is best done with students who have some experience of reading British newspaper articles and are familiar with headline language. This game is longer than average and will take an hour or more.

12 Haven't I seen you somewhere before?

Type of activity

whole class or group
information search

Function practised

talking about past experiences

Exponent

past and present perfect tenses (especially *Have you ever...? When did you...?*)

Lexical areas

life experiences

Problem vocabulary

made up your mind, polytechnic, take a year off, volunteer, evacuated, blitz, honeymoon, go in for, crazy, itchy feet, homesick, captured, cruise, bankrupt, free lance, documentary, assignment, liner, reunion

How to use the game

The game may be played with between 4 and 10 layers.

If you have more than ten students in the class, divide your class into roughly evenly-sized groups. The larger the groups the better: for a class of, say, 15 people it would be better to have a group of 7 and a group of 8 rather than three groups of 5. Copy one set of role cards for each group. If there are fewer than 10 students in the group(s), leave out some of the role cards (it doesn't matter which ones – though see the note below).

Give out one set of cards per group and then distribute the cards among the students in each group.

Give the students some time to read and absorb the information and to ask you questions. Tell them that the dates will be important in the next phase of the activity, so they may like to make a brief summary of the information on a piece of paper to help them in the next phase.

Now tell the students that they are at a party (a separate party for each group!) where every face looks familiar. In fact, they have met everyone at the party before at some time in their lives, though they cannot remember where or when.

The object of the game is for everyone to find out exactly where and when they met everyone else. To do this, they should start up conversations with each member of the group in turn, as if at a party, beginning *Excuse me, but haven't I seen you somewhere before?* and then asking questions about each other's past lives until they find out where they met each other.

Emphasise that they should find out when they met as well as where: it is not enough for two players to assume that because they have both been at the same primary school that that is where they met – one may have been there ten years before the other.

Note: Three of the role cards (Anne Howard, Pauline Edwards, Felicity Taylor) are female roles, three (James Holt, Tom White, George Parker) are male roles, the remainder have 'neutral' names and can be given to male or female students. These factors may affect teachers' choice in selection and distribution of role cards.

This game is longer than average and will take an hour or more.

13 Sweet talk

Type of activity

whole class
combining

Function practised

persuasion and suggestion

Exponent

Would you like to...?

Let's...?

What about...?

... instead.

I've got a better idea.

It would be better/more fun to...

I'd rather...

I'd prefer to...

Why don't we...?

Lexical areas

entertainment and social occasions

Problem vocabulary

skating, bowling

How to use the game

Photocopy as many slips of paper as there are students and give out one slip to each student.

The object of the game is to persuade as many people as possible to come out for the evening with you. To do this, students must move around the class, trying to persuade others to accompany them for the evening.

The rules are: 1 When two students try to persuade each other to come out for the evening, one *must* give in and agree to go with the other. 2 The two students should then go round together and try to persuade others to join them. 3 Whenever a student is persuaded to join them, he/she should go round with them. 4 After a certain time (determined by the teacher) the largest group is the winner.

14 Define it!

Type of activity

small group
card game

Function practised

defining

Exponent

X is a... used for... -ing.

or *X is a... used to...*

Lexical areas

everyday and scientific objects

Problem vocabulary

tool, instrument, container, thermometer, barometer, spanner, corkscrew, screwdriver, tin-opener, bottle-opener, pram, paperclip, magnifying glass, measure, bang, pressure, contain, hold together, experiments, conveying, supporting, magnifying

How to use the game

Divide the class into groups of three or four. Copy one set of cards for each group. The cards should be shuffled and dealt out equally to each player in the group. The first player chooses a card and defines it (without saying the name of the object). The other players must guess what the object is. The first player to say the name of the object correctly, may collect the slip of paper as a 'trick', and the turn passes to him/her. If no one can guess, the first player must try to define the object again. **The object of the game is to collect the most 'tricks'.** A rules sheet for this game is to be found at the back of the book.

15 Find your former self

Type of activity

whole class
matching

Function practised

describing past and present habits

Exponent

present simple for present habits
past simple and *used to* for past habits

Lexical areas

jobs, entertainment, social life, lifestyles

Problem vocabulary

bitterly, regret, peaceful, stressful, competitive, stand (= tolerate), pressure, crisis, high-pressure, deadline, constantly, unjust, pace, commune, self-sufficient, pursuit, ambitious, rat race, expense account, socialising, confident, come up, star in, tedious, catch someone's eye, lead role, fit in with, drift, fed up with, provinces, commute, fool, tie down

How to use the game

Photocopy the cards so that there is one for each player. Make sure that each 'present self' (Now) card has a corresponding 'former self' (1970) card. The game may be played as a whole-class activity, or if you have a class of 16 or more students, in two or more groups, though it is not really advisable to have fewer than 8 students in a group. Distribute one card to each student in the class, and give them time to read it and absorb the information (including the name) and to ask you

for help if necessary.

The object of the game is for the 'present selves' to find their 'former self'.

To do this, they should move around the class, describing their own lifestyles to the students they meet, and asking questions about their lifestyles, to help them identify the person they once were. When talking to others, they should not disclose their names, but when they find someone they think might be their previous self, they may compare names to check that they are right. If the names are the same, they should go and sit down together, and discuss the changes in their lifestyle and how they feel about them.

16 The excuses game

Type of activity

whole class
matching

Function practised

inviting, accepting and refusing, stating obligations and making excuses

Exponent

*Would you like to . . . ?
How about . . . ?
What about . . . ?
I'm terribly sorry but I'm . . . -ing/I've got to . . .
I'd love to but I'm . . . -ing/I've got to . . .
I'm afraid I'm . . . -ing/I've got to . . .
I'd love to.
How nice!
Great!
That would be great/nice/lovely.*

Lexical areas

entertainment and social activities

Problem vocabulary

skating, bowling

How to use the game

Copy the I cards (invitation cards) and E cards (excuses cards) so that there are 5 for each student in the class.

Shuffle them and distribute them so that everyone gets a random mixture of I and E cards.

Players with I cards may move around the class, inviting others to join them in the activities featured on the cards. They should state an appropriate time, for example *Would you like to come for a meal tonight, Carlos?*

If the player addressed has an appropriate and convincing excuse card, (for example, for an evening invitation *I'd love to, but I'm afraid I'm working late tonight* is appropriate, but *I'm afraid I'm going to the dentist's* is not) he/she should hand it to the first player, making the excuse.

If he/she has no appropriate excuse card, he/she should accept the invitation (gracefully!) and the

rst player should hand over the invitation card.
he object of the game is to get rid of all your cards.

7 Hard bargaining

Type of activity

whole class
exchanging and collecting

Function practised

making offers and setting conditions

Exponent

Would you . . . ?
Will you . . . ?
If I give you . . . , will you give me . . . ?
How about . . . ?
I'll . . . if . . .

Lexical areas

animals, DIY (do it yourself), cookery, household tasks

Problem vocabulary

camel, stepladder, wallpaper, paste, hardboard, tape, yeast, screwdriver, hoe, spade, trowel, shovel, sponge, hosepipe

How to use the game

Two versions of what is basically the same game are offered: *Bazaar* and *Jobs around the house*.

Bazaar:

This may be played with 8 or more students. Copy one card for each student in the class and distribute them randomly. The object of the game is for each student to obtain the animals he/she needs, by exchanging them directly or indirectly for the animals he/she has but doesn't need. To do this, students should move around the class, offering animals in exchange for theirs.

They will find that, in most cases, it is not possible to make a direct exchange, and that they may need to make a number of intermediate transactions in order to get what they want in the end, for example, a student with three horses on offer may not be able to exchange them directly for the camel he/she needs, but may have to acquire five pigs in exchange for the horses, in order to barter the pigs for the camel.

Students do not need to exchange all their animals at any one time, for example, if a student has eight pigs to exchange, it is possible to offer three pigs to one student, two to another and so on. Students may find it helpful to carry a pencil round with them to record transactions.

Depending on numbers of students involved and how the transactions are made, some students may not be able to get what they want, and will come home from market disappointed. The game is probably best played within a time-limit set by the teacher.

Jobs around the house:

The game may be played with any number of students, but 6 is a minimum to ensure sufficient interaction.

Copy one task card and a set of corresponding picture cards for each student in the class.

Give each student a task card.

Shuffle the picture cards and distribute them randomly, five to each student, so that no student gets the picture cards which correspond to his/her task card.

The object of the game is to collect the items necessary for the task allotted.

To do this, students should move around the class, offering items in exchange for others.

Students may only *exchange* items – they may not *give* them away. As in *Bazaar* therefore they may have to make 'intermediate transactions' in order to get the item they really want.

18 Would you mind if . . . ?

Type of activity

small group
card game

Function practised

making requests, agreeing and refusing

Exponent

May I . . . ?
Can I/you . . . ?
Could I/you (possibly) . . . ?
Would you mind if . . . ?
Would it be possible to . . . ?
I wonder if I/you could . . . ?
I'm sorry but . . .
I'm afraid . . .
I'd rather you didn't if you don't mind.
Yes, of course.
That's fine by me.
OK.

Lexical areas

everyday requests in home, street, hotel, restaurant, train and at work

Problem vocabulary

day off, pay rise, blanket, passer-by, stuffy

How to use the game

The game may be played in groups of three or four students.

Copy a set of cards for each group.

The cards are divided into R cards (request cards), O cards (objection cards) and A cards (agreement cards). The A and O cards should be dealt out equally to each player in the group, and the R cards laid face downwards in the centre of the table.

Player 1 takes the first R card and makes a request based on and appropriate to the situation outlined on the card. As he/she makes the request, he/she

should lay the card face up on the table. Players with a matching A or O card may then agree or object to the request, laying the matching card down on top of the R card. The first player to do so *appropriately* may collect all three cards as a 'trick'. The turn then passes to the next player. **The object of the game is to collect the most 'tricks'.** A rules sheet for this game is to be found at the back of the book.

19 Hide and seek

Type of activity

whole class
combining

Function practised

describing position and location, size and shape

Exponent

There is/are . . . (+ place prepositions)
size and shape adjectives

Lexical areas

rooms and furniture

Problem vocabulary

fireplace, mantelpiece

How to use the game

Copy as many pictures as there are students in the class.

Shuffle them, and distribute one to each student.

Tell the students that they are in five different rooms, and that they must find who is in the same room as they are, by describing the picture on their card.

They should not show their picture to anyone, but when they find someone who they think is in the same room, they may compare pictures. If the two pictures are the same, the two students should go round together and try to find the other people who are in the same room.

The object of the game is to find all the other people in the same room.

Warn them that the rooms are very similar, so it will be necessary to describe them in some detail.

20 If only . . .

Type of activity

whole class
matching

Function practised

expressing past regrets

Exponent

I wish I hadn't . . .

I shouldn't have . . .

If I had done X, I wouldn't be doing Y now.

If only I hadn't . . .

Lexical areas

life decisions

Problem vocabulary

fulfilling, benefits, colleagues, engaged, promotion, put off, qualifications, apprenticed, carpenter, heartbroken, jealous, routine, frustrating, retrain, put up with, make a break, stressful, bustle, dead-end

How to use the game

Copy one card for each person in the class, making sure that as far as possible each role card has a 'mate'.

Give out one role card to each student in the class.

Tell them that they all regret some decision they made at sometime in the past, but that somewhere in the class is someone who took the path that they failed to take.

The object of the game is to find the person who did what you didn't.

To do this, they must move around the class, talking to other students, and describing their past lives and in particular their past regrets.

When they find the person who *did* do what they regret not having done, they should go and sit down together and discuss the situation further: maybe they can offer each other some advice!

21 The Cinderella game or Find your fairy godmother

Type of activity

whole class
matching

Function practised

expressing wishes and hopes, needs and wants

Exponent

I wish I could . . .

I hope I'll be able to . . .

I need to . . .

I want to . . .

Lexical areas

everyday problems and difficulties

Problem vocabulary

au pair, divorced, split up with, miscalculated, discontinued, stuck, in stock

How to use the game

Copy one card for each student in the class. Distribute the cards randomly, and give the students time to read them.

Tell them that they all have problems, as described on the cards, but that somewhere in the class is someone with the solution to their problem: one person's problem is someone else's solution.

The object of the game is to find the person with the solution to your problem.

To do this, students should move around the class, telling each other about their problems and commiserating with each other, until they find the person with the solution.

22 Elementary, my dear Watson

Type of activity

small group
card game

Function practised

making deductions and giving reasons
expressing degrees of certainty

Exponent

It must/might/could/can't be/have been . . .

He/she must/might/could/can't have . . .

connectives: *because, as, so, in order to*

adverbs expressing certainty: *probably, possibly, definitely, perhaps, maybe, etc.*

Lexical areas

actions, relationships, emotions

Problem vocabulary

footsteps, dented, debts, will

How to use the game

Divide the class into groups of three or four. Give each group a copy of the case-study, and a set of clue cards.

The clue cards should be placed face downwards in a pile on the table in order, with number 1 on the top and number 20 at the bottom.

The students should read the case-study, and then turn up the first clue card.

They should make deductions about the identity of the murderer, or his/her probable actions, based on the evidence given on the clue card, for example, for clue number 1, *The murderer could have stolen the vase or The vase was probably the murder weapon.*

Then they should turn up the next clue card and make further deductions based on the fresh evidence offered by that card, and so on.

The object of the game is to find out who the murderer was.

The group who finds the correct solution first is the winner.

A rules sheet for this game is to be found at the back of the book.

Solution: Mrs Crabtree was the murderer. She went into the study at just after 11 p.m., when the

maid heard her footsteps in the hall. She left by the window, and threw the murder weapon, the vase, into the flowerbed. Then she came back into the house through the front door, made some cocoa in the kitchen and took it into the study. Her motive was jealousy: she had found a letter from her husband to Alice and when she went to talk to him about it, she found him writing a letter telling her that he was leaving her.

23 Eyewitnesses

Type of activity

whole class
information search

Function practised

talking about and sequencing past events

Exponent

past and past perfect tenses

. . . was going to . . .

. . . was about to . . .

sequence connectives: *after, then, before, etc.*

Lexical areas

everyday activities

Problem vocabulary

set (of tennis), florist's, pop into, bump into, overdue, -ish (elevenish = about eleven o'clock)

How to use the game

The game may be played with 8–15 students. If you have more than 15, form two groups

Copy a role card and a map for every student in the class.

If you have fewer than 15 students in the class, make sure you include the first eight cards.

Give out the role cards and the maps and allow the students time to read and absorb the information and ask you questions if necessary.

Tell them that a young woman called Jennifer who lives in their town was kidnapped yesterday. They all saw Jennifer at some time yesterday, and by talking to each other about when they saw her and where, they can find out her movements during the day which will help them to find out where she is being held.

The object of the game is to find out where Jennifer is being held by the kidnappers. To do this, students should move about the room, talking to each other about when and where they saw Jennifer. They should try to reconstruct her movements during the day, by drawing her route in on the map. The building that is left unaccounted for at the end is the place where she is being held.

24 Moaning Minnies

Type of activity

whole class
matching

Function practised

complaining and being optimistic

Exponent

adjectives expressing positive and negative emotions

Lexical areas

everyday events

Problem vocabulary

no wonder, put this down to, getting you down, fed up, cheerful, depressed

How to use the game

Copy one role card for every student in the class, ensuring as far as possible that every role card has a 'mate'.

Distribute the role cards to every student in the class.

Tell the class that their role cards give details of events that are due to happen shortly in their lives together with some indication of how they feel (positive or negative) about these events. Ask them to 'think themselves' further into their roles, imagining the background to and reasons for these feelings (*Why* don't they like their mother-in-law? *Why* are they so glad that the neighbour is moving?)

Give them some time to do this and to ask you for help if necessary, then ask them to imagine they are walking down a busy street, where they keep bumping into people they know, but haven't seen for some time. They should stop and greet each other and ask for news, listening sympathetically to each others' stories.

The object of the game is to find the person who is optimistic about all the things you feel pessimistic about (and vice versa).

When students have done this, they should go and sit down together: one can have a good old moan and the other should try to cheer him/her up!

25 Silly superstitions

Type of activity

whole class
information search

Function practised

predictions and speculation

Exponent

will/going to for future prediction and speculation

Lexical areas

superstition

Problem vocabulary

initial, itches, inside out, peel, odd (= different), anticlockwise

How to use the game

There are two versions of this game.

Version 1:

Give everyone in the class a questionnaire (1) and a superstition (A).

The object of the game is to complete the questionnaire. To do this, students must move around the class, asking each other *What will happen if . . . ?* until they have obtained enough information to complete the questionnaire.

This game may be used as a warm-up for version 2.

Version 2:

Give everyone in the class a *silly* superstition (B). If you prefer, you can get students to write their own, collect them up and redistribute them, so that no one gets their own superstition.

Students should then get up and carry out whatever actions are necessary to bring them good luck/money, etc.

When they have finished, give out copies of the questionnaire (2).

The object of the game is to complete the questionnaire. To do this, students should move around the class asking questions until they have enough information to complete the questionnaire.

26 A better world/Planetswap

Type of activity

1 small group: guessing
2 whole class: matching

Function practised

permission and prohibition

Exponent

can, may, must, have to, be allowed to

Lexical areas

laws and world problems

Problem vocabulary

population, depopulation, food supply, ecology, fossil fuels, disposal, litter, atmosphere, ozone, radioactive, vandalism, law and order, discipline, decline, alcoholism, breakdown, desperation, racial tension, discrimination, representation, Home Rule, measures, issued, radius, restrictions, penalties, automatic, heroine, banned, stimulating, fanatic, compulsory, emigrate, degenerate, ruins, intolerable, victimised, a better deal

How to use the game

There are two versions of the game, both of which practise the same language: *A better world* and

Planetswap. A better world could lead to more serious discussion; *Planetswap* is more frivolous.

A better world:

Divide the class into four groups and give each a different problem sheet. Each group should discuss their planet's problems and come up with a set of laws designed to ameliorate the situation. Each group should then send out an ambassador to one of the other planets. The ambassador is not allowed to ask what problems the other planet has, nor are the planet group allowed to tell him/her directly, but he/she may ask questions about what is and what isn't allowed on the planet. After two minutes the ambassadors must return to their own planets with the information they have collected. The group should then try to guess what the other planet's problems are, and write their guess on a sheet of paper. Then the ambassadors are sent to a different planet and the process is repeated. At the end the different groups may compare answers. **The object of the game is for each 'planet' to guess correctly what the other planets' problems are.** **Note:** This game is longer than average and may take over half an hour.

Planetswap:

Copy one card for each student in the class, ensuring as far as possible that each card has a 'mate'. Give out the cards and tell the students that they all come from different planets. Their cards describe the situation on their planet. None of them are happy on their planets, and they are all trying to emigrate. **The object of the game is to find a better planet to live on.** To do this, students must move around the class, describing their planets (and what they are and are not allowed to do on them) to the other members of the group until they meet someone whose planet sounds ideal to them. If that extraterrestrial will agree to swap, they may exchange worlds. Only swapping is allowed, not emigration: no one may leave a planet unless someone else agrees to take their place!

27 Market forces

Type of activity
whole class
exchanging and collecting

Function practised
persuasion

Exponent

Why don't you . . .
I'll . . . if you . . .
How about . . .

Lexical areas

buying and selling goods

Problem vocabulary

none

How to use the game

The game may be played with 8 or more players. Copy one card for each member of the class. Distribute the cards and tell the students that they want to buy and sell the objects mentioned on the card. In addition, they each have £100 cash. Everyone is thus simultaneously a salesman and consumer. **The object of the game is a) to get rid of the goods you have to sell at the most advantageous prices (players may set their own prices) and b) to obtain the goods you need without overspending your budget.** To do this, players must move around the class offering goods for sale, and buying others. At the end of the game the player with most money in addition to the goods he/she needs is the winner.

28 Fishy stories

Type of activity

small group
card game

Function practised

asking for and giving explanations

Exponent

past continuous
because, in order to, so that

Lexical areas

everyday (and not so everyday) activities

Problem vocabulary

parachuting, hitching, hang-gliding, tightrope

How to use the game

Divide the class into groups of three or four. Copy a set of time cards and a set of picture cards for each group. The picture cards should be dealt out equally to all members of the group; the time cards should be shuffled and placed face down in a pile in the middle. The first player should pick up the top time card from the pile, and ask any one of the other players what they were doing at that time yesterday. The player addressed must produce one of the picture cards together with an appropriate answer,

for example, *I was eating an icecream.*

If the answer is convincing, for example, *What were you doing at 7 a.m.? – I was eating my breakfast*, then the player may discard his/her picture card. If the answer is suspicious, for example, *What were you doing at 11 p.m.? – I was parachuting over London*, then the other players may challenge that player to provide a convincing explanation as to why he/she was engaged in that activity. If he/she can provide a reasonable explanation, then he/she may discard the picture card; if not he/she must retain the card. The turn then passes to the next player.

The object of the game is to get rid of all your picture cards.

A rules sheet for this game is to be found at the back of the book.

29 Bucket shops

Type of activity
whole class
information search

Function practised
asking for and giving factual information

Exponent
Can you tell me . . . ?
I'd like to know . . .
I'm looking for . . .
Could you help me . . . ?
Have you got . . . ?
Is there . . . ?
present simple + *wh*-questions
How much/how often . . . ?

Lexical areas
travel and transport

Problem vocabulary
destination, frequency, inclusive, package tour, round trip, best deal, fulfil, stop-over, excursion, break a journey, some place names may be unfamiliar to the students

How to use the game

Divide the class into two halves.
Half the class are travel agents, belonging to four rival firms; the other half are prospective travellers looking for information.

If you can move furniture around in your classroom, set up a 'High Street' with four 'travel agents' shops' at adjacent desks in one area of the room. You might like to make signs with names on them that the 'travel agents' can place on the desks to identify the shops.

Divide up your 'travel agents' among the four firms: two or three or so to each shop and give each of them the information sheet relevant to their firm. Divide your 'travellers' into two or three teams depending on how many students you have, allocate each team a 'home base' preferably in a

different area of the classroom from the travel agents' 'High Street', and give each team a list of questions to answer.

The object of the game is to answer all the questions on the sheet; the team which does so correctly in the shortest time is the winner.
For each team, one member should remain at 'home base' with the list of questions, allocating questions to the other members of the team, sending them out on fact-finding missions, and collecting the information as it arrives. Apart from that, it is up to the students how they organise their information collection: some teams will inevitably devise better systems than others!

30 Family budget

Type of activity
small group
role play

Function practised
argument: stating and justifying opinion, stating needs and wants, agreeing and disagreeing

Exponent
I/We need/want . . .
I think that/In my opinion/To my mind . . ., etc.
It would be better/more useful, etc. to spend the money on . . .
connectives for reason-giving: *because, so that*, etc.

Lexical areas
household objects, household activities

Problem vocabulary
lawnmower, rocking horse, greenhouse, drill, video recorder

How to use the game

Divide the class into groups of three or four.
Copy one set of role cards and one set of picture cards for each group. For groups of three, leave out Tim or Samantha.

Give out a role card to each member of the groups. The picture cards should be placed face down in a pile in the middle.

Tell the students that they belong to a family of four (or three) and that they have a total of £500 to spend. They may spend this money as they like, but they must come to an agreement as to how it is to be spent. Each member of the family has a role card showing how he/she would like to spend all or part of the money: they should think of good reasons for buying these things and argue the case with the rest of the family.

They should begin the game by turning up the first picture card and arguing the case for buying or not buying it.

If the family *do* agree to buy it, the member of the family who wanted it should keep the card. If they decide not to buy it, the card should be discarded.

The object of the game is to acquire as many cards as possible. The family member with the most cards at the end of the game is the winner.

31 Go-betweens

Type of activity

small group
exchanging and collecting

Function practised

argument: suggestion and persuasion
reported speech

Exponent

How about . . . ?
What about . . . ?
Shall we . . . ?
Why not . . . ?
If you . . . , we'll . . .
They said that . . .

Lexical areas

commodities and products

Problem vocabulary

tin, wheat, rubber

Exponent

What would X do if . . . ?
He/She'd . . .

Lexical areas

as determined by the students

Problem vocabulary

as determined by the students

How to use the game

There are no materials necessary for this game.

Choose two people in the class who know each other fairly well.

Send one (X) out of the room and bring the other (Y) to the front of the room.

The class should then question Y about what he/she thinks X's behaviour would be in certain situations, for example, *If X saw a mouse in the kitchen what would he/she do?* or *If X was invited to go parachuting would he/she go?*

Y should base his/her replies on what he/she knows of X's character and likely reactions to such situations.

When a number of questions have been asked, invite X back in.

The class should then ask X the same questions about his/her own behaviour to see if Y guessed correctly.

Note: It may be advisable to get students to prepare some questions in advance, depending on the fluency/spontaneity/imagination of your group.

33 Terribly sorry

Type of activity

small group
card game

Function practised

complaining and apologising

Exponent

adjectives showing disapproval: *awful, disgusting, not good enough*, etc.
requests for action: *Could you . . . , Would you mind . . . -ing*, etc.
I'm terribly/awfully sorry.
Sorry about that.
I didn't realise . . . /It was an accident, etc.
promises and offers: *I'll . . .*

Lexical areas

domestic accidents, hotels, restaurants, shops

Problem vocabulary

shrink, interference (on TV), adjust, handprints

How to use the game

Divide the class into groups of three or four and copy two sets of cards for each group.

How to use the game

Divide the class into four groups and copy an information sheet for each group.

Tell the students that each group represents a country and that the information sheet gives details of the import requirements of their country together with a list of products produced by their country and amounts of each product it may export.

The object of the game is for each country to obtain the imports it needs by exchanging products with other countries.

To do this, each group may send out one person to negotiate an exchange of products with another country. Only one person may be sent out from each group at any one time.

When a successful bargain has been made, the ambassador should return to his/her country and report back. The group should then discuss their next strategy before sending the ambassador out again.

Countries will need to import goods they do not require themselves and re-export them to other countries, in order ultimately to get the goods they do need.

32 What if . . . ?

Type of activity

whole class
guessing

Function practised

hypothesis

The cards should be shuffled well and dealt out equally to each member of the group.

Player 1 begins by choosing one of the cards in his/her hand and making a complaint suggested by the picture, for example, *Look here, your son's just kicked a football through my living room window*, and laying the card down on the table.

The player with the matching card should apologise (*I'm terribly sorry, I'll make him pay for it out of his pocket money.*) and discard the matching card.

The object of the game is to be the first to get rid of all your cards.

A rules sheet for this game is to be found at the back of the book.

34 Christmas shopping

Type of activity

whole class
search/matching

Function practised

talking about likes, dislikes and preferences

Exponent

Do you like/enjoy . . . ?

Are you interested in . . . ?

Which do you prefer . . . ?

I like/enjoy/hate/prefer/am interested in . . .

Lexical areas

interests and hobbies

Problem vocabulary

kitten, puppy, cartoon, skating, rucksack, hiking

How to use the game

Copy one card for every student in the class. Give out the cards and tell the students that the five pictures on the card represent five presents that they want to give to people.

The object of the game is to find suitable people for the presents.

To do this, students should move around the class, asking others what hobbies, activities or interests they have and what their likes or dislikes are. They may not mention what present they have in mind but should try to find out indirectly what other people's tastes are and thus whether any of the presents on their card would be suitable.

At the end of the game, students may discuss what they decided to give each other.

35 What do I need?

Type of activity

small group
guessing

Function practised
expressing necessity

Exponent

Do you need . . . ?

Do you have to use a . . . ?

Is it essential/necessary to . . . ?

It's essential/useful/optional/necessary/advisable, etc.

You need/don't need a . . .

You have to/don't have to . . .

Lexical areas

household tasks, sports

Problem vocabulary

none

How to use the game

Divide the class into groups of three or four and copy one set of cards for each group.

The cards should be placed face down in a pile in the centre of the table.

Each group should send one person out of the room and then take the top card off the pile and look at it.

The student who was sent out should then return, and try to guess what activity the group are engaged in by asking what materials, equipment, or tools they need for that activity.

The other players may not show him/her the card and may not give additional information beyond answering the questions.

The object of the game is to guess correctly what the activity is.

When the first player has guessed correctly, a second player may be sent out of the room and the next card turned up.

This game may be played in a more competitive version in the following way:

Divide the class into four groups (or two or three if you have a small class) and copy one set of cards for each group.

This time, however, do not give out the cards to the groups, but keep them yourself at the front of the class.

Assign a definite 'home base' to each group and ask one person from each group to come up to the front.

Give each of them a card and tell them to go back to their group. This time it is the rest of the group who must guess the activity by asking what materials, etc. are necessary for that activity. The member of the group who has the card must not show the rest the card, and is not allowed to give any extra information.

When the group has guessed correctly, they may send another student up to the front to collect another card from their pile and so on. The teacher remains at the front in charge of cards.

The object of the game is to be the first group to get through all the cards in the pile.

A rules sheet for this game is to be found at the back of the book.

36 Canvassing

Type of activity

whole class
combining

Function practised

argument and persuasion
proposals and plans

Exponent

I think/believe that . . .
In my opinion . . .
It's obvious that . . .
You must agree that . . .
We would like to . . .
X should be/would be/will be . . .

Lexical areas

health, arts, technology

Problem vocabulary

ban, manufacture, compulsory, diet, overweight, reveille, additive, closure, outlet, rationing, abolished, appreciation, aesthetic, standards, monitor, demolition, salaries, issue, piped music, subsidised, struggling, requirement, sophisticated, automation, robot, links, facilities, domestic

How to use the game

Make one copy of each of the manifestos.

Choose three articulate students and give each of them one manifesto.

The object of the game is for each of these students to win as many people as possible over to his/her cause. To do this, they should move around the class, explaining their party's policy to other students and trying to get them to join the party. The rules are: a) everyone must join a party b) no one can join more than one party c) as soon as a student has joined a party, he/she must then canvas for the party, trying to get more members. At the end of the game, the largest party wins.

Note: This game is longer than average and may take over half an hour.

37 Sound advice

Type of activity

small group
card game

Function practised

asking for and giving advice

Exponent

What should I do?
You should . . .
You ought to . . .
If I were you, I'd . . .

You'd better . . .

Lexical areas

everyday practical and emotional problems

Problem vocabulary

colleagues, fed up with, quarrel, shoplifting, mentioned, dropping in, mean, sulky, mixing with, truant

How to use the game

Divide the class into groups of three or four and copy one set of cards for each group.

The cards should be placed face down in a pile on the table in the centre of each group.

The first player should take the card from the top of the pile and describe the situation outlined on the card to the other players, asking for advice.

The other players should offer advice.

The first player should award the card to the player whose advice he/she likes best.

Then the second player may take a card from the top of the pile and so on.

The object of the game is to collect as many cards as possible; the player with the most at the end of the game is the winner.

A rules sheet for this game is to be found at the back of the book.

38 Job market or On yer bike!

Type of activity

whole class
matching

Function practised

asking about and describing abilities and qualities

Exponent

Can you . . . ?
Are you able to . . . ?
Have you got . . . ?
Are you . . . (+ adjective describing character)?
I can/have/am . . .

Lexical areas

personal abilities, talents and characteristics

Problem vocabulary

liontamer, astronaut, burglar, tightrope walker, surgeon, spy
A selection of adjectives describing character should be pre-taught.

How to use the game

Copy one set of employer cards (marked E) and one set of job hunter cards (marked JH).

Give out one card to every student in the class, making sure that as far as possible for every employer card you distribute, you also give out the matching job hunter card.

The object of the game is for the employers to find someone suitable for the job, and for the job

hunters to find an appropriate employer.

To do this, they will have to move around the class interviewing and being interviewed.

Employers may ask questions about the abilities and qualities they consider necessary for the job they are advertising, and job hunters are allowed to invent any talents they think would be necessary for the job they are looking for, but neither side is allowed to mention what job they are advertising/looking for.

When the employer thinks that the person he/she is interviewing is suitable for the job, he/she may show them the card. If employer and job hunter have matching cards, they should go and sit down together; if not they should continue looking.

39 The proverb game

Type of activity

small group
card game

Function practised

making comparisons and contrasting

Exponent

... is like ...
... is similar to ...
... resembles ...
... both ...
... neither ...
... as ... as ...

Lexical areas

large abstractions

Problem vocabulary

arrow, peacock, balloon, barbed wire, butterfly, dragon, desert, sorrow, poverty, wealth, indifference, despair, hatred, jealousy, envy, desire, ambition, greed, ideals, shyness, courage, modesty, deceit, power, anxiety

How to use the game

Divide the class into groups of three or four and copy one set of picture cards and one set of concept cards for each group.

The picture cards should be dealt out equally to each member of the group and the concept cards should be placed face down on a table in the middle.

Players take it in turns to draw cards from the concept pack and lay them face up on the table.

If they can find a point of comparison between the card they have drawn and one of the cards in their hand, (for example, *Sorrow is like a lemon – they both taste sour*) then they may discard the card they hold. If not, the turn passes to the next player.

The object of the game is to get rid of the cards you hold: the first to do so is the winner.

A rules sheet for this game is to be found at the back of the book.

40 Dream sequences

Type of activity

pairwork/small group
information gap

Function practised

combining narrative and description

Exponent

past tenses

sequence connectives: *after, then, as soon as, when, etc.*

Lexical areas

landscapes, appearance of people and objects

Problem vocabulary

locked, wings, waves, chased, fountain, cellar, rainbow, galloping, wolf, burden, shadow, snake, ladder, owl, bat

How to use the game

Copy one set of cards for each person in the class.

Divide the students into pairs and give each student a set of cards.

They should place a book or file between them, so that neither can see what the other is doing.

Ask them to look at the pictures, which represent images from a dream.

They should choose a number of images which appeal to them and arrange them in order to form a dream sequence.

When they have finished, they should tell the dream to their partner, who should select the images described and arrange them in order.

The object of the game is for each student to select the images described by his/her partner and arrange them in the order narrated.

The game may be played another way, if preferred: Divide the class into groups of three or four and copy one set of cards for each group.

The cards should be dealt out equally to all members of the group.

The first player begins by choosing a card from his/her hand and laying it down on the table as the first event of the dream, describing as he/she does so what happened in the dream.

The next player should then choose a suitable card to follow on as the next stage in the dream and lay it down next to the first, narrating the next stage in the dream.

When all groups have finished their dreams, they can visit each others' tables and explain the dreams to each other.

The object of the game is to build up a co-operative dream.

A rules sheet for this game is to be found at the back of the book.

PROVE IT! (Statement sheet)

Prove or disprove these theories:

Most people in the class have more than one forename.

The average age of the class is 24.

Most people play a sport: the most popular sport is football.

Most people do not have a bicycle or a car.

People prefer cats to dogs.

Most people watch television every night.

Most people come from cities; most people would prefer to live in the country.

Most people have more than one brother or sister.

Most people like strawberry-flavoured ice-cream.

Most people play a musical instrument.

Most people have visited at least one other foreign country.

There is no one in the class who has been to more than ten countries.

Everyone has read *War and Peace*.

At least half the class has seen *The Sound of Music*.

Most people enjoy going to school or work.

1 PROVE IT! (Sample statement sheets)

Only one person has been to France.
No one in the class has ever broken their leg.
Most people have been in hospital.
More than three people have eaten snails.
Someone in the class has kissed an Englishman.
There is someone in the class who has never smoked.
No one here has ever written a letter to a newspaper.
There is someone in the class who has driven a lorry.
There is someone who has never swum in the sea.
Most people have ridden a horse at sometime in their lives.

Most people in the class used to bite their nails, but don't any more.
There are at least three people who used to smoke, but who have now given up.
Most people have more money now than they used to.
There is someone in the class who used to get up very late.
Several people in the class used to eat too many sweets.

Everybody used to have a teddy bear.

No one likes horror films.
Everyone enjoys dancing.
Most women hate ironing.
Most men like beer.
There is someone in the class who doesn't mind doing the washing-up.
Most people prefer tea to coffee.

There is someone in the class who always gets up early.

There is someone in the class who always does exercises before breakfast.

No one walks to school or work.

Most people smoke more than ten cigarettes a day.

Most people go dancing quite often.

More than three people play a musical instrument.

More men than women read a newspaper every day.

Most people watch TV more than three times a week.

Most people think that:

Modern art is rubbish.

Men and women should have an equal part in child care.

Tobacco should be banned.

Women should be paid for housework.

Space research is a waste of money.

There is too much violence on television.

People should be limited to two children per family.

People should pay less attention to technological progress and more attention to ecological problems.

2 WHO KILLED ROBIN KOCH? (Introduction sheet A) (Answer sheet B)

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A

Robin Koch, the internationally famous restaurateur and ornithologist, was found dead yesterday in the kitchen of his Torquay mansion. He had been stabbed with a 12-inch carving knife and the door of the £200,000 aviary in the garden was open. The birds had flown.

You will be given a role card to read. Memorise the important facts and then join the rest of the group. *Keep your role card to yourself*, or give it back to your teacher. Talk to the other people and try to find out all the clues you can. They will help you solve the puzzle.

B Who killed Robin Koch?

Fill in the answers to the questions. The first letter of each answer will give you an important clue.

What was Robin's mother called?

What was Robin's mistress called?

Where was Veronica born?

What was Robin's favourite colour?

What is the name of Robin's new restaurant in Exeter?

Where did Robin go to school?

C Where is Robin's will hidden?

Fill in the answers to these questions. The first letter of each answer will tell you where his will is hidden.

What is the colour of Robin's Porsche?

What is the name of his famous London restaurant?

Who did Robin's secretary have dinner with on the night of the murder?

Where did the Kochs go to a dinner dance?

Which university did Leopold Koch teach in?

What is Ingrid's job?

1 You are Pat Martin

You hated Robin Koch . . . a passionate hatred – he was always so *good* at everything. You killed him! No one will believe you of course, but it *was* an accident! Don't tell *anyone* what happened whatever they ask you. You can make up any story you like, but don't tell them you killed him. The story is this: when you were at college together, both very ambitious, you and Robin made a bet on who would become a millionaire first. Whoever made their first million would have to put the other in their will! Robin was a millionaire within 3 years – but you didn't believe he had put you in his will – you argued with him in the kitchen, after a few bottles of wine. He wouldn't tell you where the will was hidden. As a joke, you threatened him with the knife, it slipped and went through his neck!

Don't tell *anyone*! But you can tell them: he had a yellow Porsche, his wife's name was Veronica (but he also had a Swedish mistress called Ingrid!). Try to find out where Robin *had* hidden the will!

2 You are Fred/Freda Coot.

You are the manager of Robin's big restaurant in London, *The Restaurant at the End of the Universe*, and went to visit him in Torquay to discuss the new colour scheme for the new dining room. Robin wanted to celebrate his birthday by painting the whole restaurant red – his favourite colour. But as manager you think this may put a lot of customers off their food!

You are, despite these problems, very pleased to work for Robin, as you were his parents' servant when they lived in Vienna (Robin was born there) and before they moved to England in 1936. His mother, Natasha, was a splendid cook – she used to cook wonderful borsch (bright red beetroot soup). His father, Leopold, was a famous zoologist at Vienna University. Robin's twin loves of cooking and ornithology are obviously the result of a happy continental childhood. You are shattered by his death. Who would have wanted to kill him?

3 You are Glen or Glenda Eagle, the well-known film star. You have a delightful villa overlooking the River Dart and are down in Devon on holiday after making a new film called *The Feather Bed*. You met Robin last week at the Imperial Hotel in Torquay! The occasion was a celebrity dinner-dance, you were amazed to see him as you last saw him when you were at school together in Manchester! Robin was a famous restaurateur, bird-watcher, and is perhaps best known as the husband of ravishing blonde film star Veronica Koch – you co-starred with her in the film *Wings of Doom*. You are convinced that her good looks won the film its Oscar – the film itself was rather weak.

But who on earth could have wanted to kill Robin? Could it have been his money? Or jealousy? You have *heard* that he was having an affair with another film actress, Ingrid somebody? Maybe someone here can tell you more!

4 You are Simon/Susan Swift.

You know Robin quite well – at least, you know his wife Veronica. You were at the Royal Academy of Dramatic Art with her all those years ago, and actually introduced Robin and Veronica at a party in London. You were best man/bridesmaid at the wedding. You haven't seen them since 1981 but you were meaning to go down and see them in Torquay. You *have* heard, though it may only be a rumour, that Robin was having an affair with another actress whose name is Ingrid, or Inga, or something like that. You know Robin has always had an eye for the birds, but you didn't know he would actually deceive Veronica! Poor Veronica – she was such a good actress. She will miss Robin so much. Whoever could have wanted to kill him, and why?!

5 You are Bernard/Bernadette Quail.

You last saw Robin by accident on the seafront in Paignton. You were on holiday in Torbay with your family and were walking along when, lo and behold, who should you see but your old classmate Robin Koch, stepping out of a very flashy yellow Porsche with a smart-looking brunette. You ran up to them and said hello! It must be 20 years since you were at school together in Manchester! Robin was in a bit of a hurry, and seemed nervous; his wife, Ingrid, was foreign and spoke in a husky foreign accent. Well, well, well, . . . you are a bank clerk, Robin is a very wealthy, famous man. And yet you both started off in the same school in Manchester.

6 You are John/Joan Smew, Robin's personal secretary. Robin was a very busy man and you had worked closely with him for over 3 years. The evening of his murder you had dinner with an architect, Alex Finch, discussing plans for the *Assisi* restaurant, which Robin was due to open near Exeter in September. You are very worried about the future! Robin and you had founded a chain of high-class continental restaurants and without his reputation and backing, business may suffer. Robin had written a famous book on wild geese – you wish he'd concentrated on breeding them and cooking them! The *Golden Egg* project (a new restaurant in Plymouth) will now have to be scrapped.

7 You are Simon/Simone Raven.

You didn't know the Kochs very well – they moved into the neighbouring house two years ago, but being such famous people they weren't there all the time. You love Robin's restaurants – *The Restaurant at the End of the Universe*, despite its ridiculous name, is quite simply the best in London, and you hear he is going to open a new one called the *Assisi*, in Exeter. As for Veronica – well *Wings of Doom* is the best film you've seen for 10 years. Funnily enough, you have a connection with Robin; his mother, Natasha, taught in your school for 2 terms. And your mother lives next door to Veronica's parents in Tuppingham! You didn't hear anything on the night of the murder. A bit of noise from the aviary – nothing unusual! You were woken up by a police sergeant knocking on your door in the morning.

8 You are George/Georgina Dunlin.

You live opposite the Koch's house. You didn't know much about them – they're not there much, but when they are, they hold long noisy parties, especially in summer with all the windows open. Nouveaux riches! Not respectable well-established Torquay people like yourself! Well, the only *really* strange thing was the aviary. You can understand people having hobbies – but to spend all that money on *birds* of all things! Parrots, mynah birds, budgerigars, the lot, all in a specially heat-controlled cage. There must have been 1,500 at least! The noise wasn't too bad – the odd squawk from over the hedge. But the night he died it was all hell let loose! They all flew out at once, circled three times over your house, and though most of them flew off, a flock of parrots landed on the roof and chattered all night long. You had to ring the fire brigade to get them down!

9 You are Leslie/Lesley Sanderling.

You are horrified, shocked, upset, oh . . . it is too much to talk about. *You* discovered the body! Robin, lying in a pool of blood in the kitchen! All the lights on, the door open, and when you rushed out into the garden, all you could hear and see was the huge flock of birds escaping from the aviary! Feathers and birds everywhere. At least 1,500 birds! You ran back in, rushed up to Veronica's room, woke her, and then phoned the police. And all this on your first night in Torquay as their guest! Robin had picked you up off the London train at 7.25, you had got into his bright yellow Porsche, called in at the tennis club, and then zoomed back up the hill for a superb cordon bleu meal created by Robin in your honour! (He once worked as a chef at the *Tour d'Argent* in Paris – which is where you met.) You went up to bed early, and then at about 1 a.m. wandered down for a glass of water . . .

10 You are Reverend Norman Spoonbill.

You married Robin and Veronica in 1965 in the little parish church of St. James at Tuppington, in Berkshire, where Veronica's parents lived. Veronica was a brilliant actress (she used to perform in village plays and you can even remember her as an angel in the Infants' nativity play all those years ago!) and she made the Tuppington villagers so proud when the film *Wings of Doom* won an Oscar last year. You haven't seen Veronica or Robin for a long time, but you keep in touch with her parents who are obviously astonished and upset by Robin's death. Torquay sounds a very dangerous place – all those foreigners! – and you expect Veronica will want to come back to the peace of Tuppington.

11 You are Hilary Shelduck, the film critic. You are shocked to hear of Robin Koch's death as you were about to visit Veronica Koch at her home in Torquay, to do an interview for *Screen* magazine. You only learned of the tragedy on arrival from LA at Heathrow airport, and obviously cannot do the interview in such circumstances. You met Robin once at a celebrity dinner held at his huge London restaurant – he was a very handsome man, with a lot of drive and business sense. You are sure he must have had rivals in the restaurant world – he is reputed to have made his first million in only 3 years – but the only person who could possibly have had anything personal against him was Ludwig Ganser, the German ornithologist: Robin once published a study of geese which offended him as it sold too well!

12 You are Ingrid Plover, from Sweden. You are an actress, a very beautiful woman, and you know it. You are also extremely upset at Robin's death. You loved him passionately! For the last 18 months you had been having a secret affair with Robin – no one knew (not even his closest friends – let alone his wife Veronica). You last saw Robin at the *Restaurant at the End of the Universe* – in the private suite over a candlelit dinner *à deux*. He was going to meet you again in Amsterdam (telling Veronica he was 'on business') and you had planned a long weekend together. Oh God! What are you going to do? At all costs, avoid talking to Veronica!!!

13 You are Veronica Koch, the film-actress wife of Robin Koch. (You won an Oscar for *Wings of Doom*.) You smell a rat! OK, so Robin is dead. You never really loved him anyway! However, you strongly suspect that a certain Ingrid Plover, a Swedish actress, knew your husband rather better than you did! You would like to talk to her, but you must not make it obvious that you suspect her. Try to find out as much as possible about Ingrid from *other* people – you think that Robin may have altered his will in her favour: but Ingrid is a very clever person, and is probably looking for you! Robin was the most brilliant ornithologist of his generation – the restaurants, the fast cars, the big house in Torquay, they were all a facade. Only you, his wife, knew that his *passion* was birds! That's why he spent £200,000 on the aviary, and filled it with 1,500 birds – exotic parrots, mynah birds, peacocks, etc. – despite the neighbours' protests!

14 You are Maurice/Mavis Peacock.

You are the cleaner at the Koch mansion on Ilsham Marine Drive, Torquay. What a life! Mr Koch is never there – and there are 19 separate rooms to clean, private bathrooms, the sauna, the indoor tennis court. What luxury! But despite his millions, he still only paid you a pittance – £1.25 an hour! And his wife 'Mrs Veronica' – what an old bag! She tells you to do this, then to do that, never satisfied; and she *never* smiles! Miserable old bag – and really she can't act. Her film *Wings of Doom* – nice music and everything, it was beautifully filmed – but she can't act. Well, you *have* heard, that Robin Koch had a mistress – another actress called Ingrid (isn't she foreign or something?) and you'd love to meet *her*. She sounds the kind of woman who could teach him a lesson or two!

15 You are Jack/Jacqueline Daw, a C.I.D. officer.

You were nodding gently over your desk in Torquay police station when the phone rang and you realised you had a murder case on your hands! You jumped into a police car and drove as fast as you could to the Koch Mansion on Ilsham Marine Drive. The body of Robin Koch, the famous restaurateur and bird lover was lying in a pool of blood on the kitchen floor, a 12-inch carving knife thrust through his neck. The aviary in the garden was open and all the birds had vanished. Without hesitation, you phoned the editor of the *Herald Express* and asked him what he thought might have happened. You then proceeded to interview the people in the house. The big problem is this – how many birds, and what species, did Robin Koch have in his aviary? If Torquay is invaded by exotic birds, it may discourage tourists from spending their holidays in the resort – pigeons are bad enough!

16 You are Alex Finch.

You worked closely with Mr Koch on the plans for his restaurants, and on the evening of his death you were having dinner in Torquay with his secretary, Smew, discussing plans for the new *Assisi* restaurant in Exeter. The news of his death has shocked you – though not a great friend of yours (he had a fascination with birds) he was a very wealthy man, and you hoped to make a lot of money from the *Assisi* deal! Oh well, you could always talk to his wife Veronica. She is a wonderful actress, a beautiful woman; and you *know* Robin was having an affair with Ingrid Plover. Perhaps you could blackmail Ingrid *and* Veronica and recoup your losses! They are both here – you only have to meet them and suggest a little arrangement...

ALICE JONES

You are expecting your friends Anthea and Richard Thompson to dinner this evening. They have no car and will be coming by train. Your husband, Bob, will meet them at the station. Anthea will ring to let you know when they will be arriving. Arrange when to pick them up at the station.

ANTHEA THOMPSON

You have been invited out by your friends Alice and Bob Jones tonight. You have no car, so will be going by train. Ring Alice to tell her what time you and your husband Richard will be arriving. You will arrive at the station at 7.35. There are trains back at 11.30 and 12.00.

RICHARD THOMPSON

Ring your old friend Tom Parsons and invite him and his wife Anna round for a drink at your house tonight. About eight-ish.

TOM PARSONS

Your old friend Richard Thompson has promised to ring you sometime this week to invite you and your wife Anna round for a drink. You're free anytime this week, so agree to go whenever suits him.

ANNA PARSONS

You and your husband Tom are giving a dinner party for a few friends tonight and you are expecting a call from your friend Jean to confirm that she and her husband can come. Dinner will be around eight.

JEAN PETERS

You and your husband Jeff have been invited to dinner tonight by Anna and Tom Parsons. Ring to confirm arrangements – your daughter Tessa has agreed to babysit, so you'd love to come. Ask what time to arrive and offer to bring some wine.

JEFF PETERS

You always play darts with your old friend Bob Jones on a Tuesday night. Tonight is Tuesday, so you are expecting a phone call to confirm tonight's arrangements. Ask if he can pick you up in his car from your house – you'll be ready about seven-ish.

BOB JONES

Tonight is Tuesday – the day you always play darts with your old friend Jeff at the Red Lion pub. Give him a ring just to confirm the arrangements. Offer to pick him up, and arrange a time.

ANDREW JONES

Ring your girlfriend Tessa and ask her out for a drink tonight. You can use your parents' car and pick her up any time after six. Find out where and when you should meet.

TESSA PETERS

You're expecting a call from your boyfriend Andrew. You really feel in need of an evening out, as things are getting on top of you at work. You'd like to go out to a country pub somewhere if Andrew can get the car. You finish work about six – he could pick you up at home at seven.

TINA JONES

There's a new film on at the Odeon – a thriller, you think. Ring your friend Janet and ask if she'd like to see it with you tonight. You think you can use your parents' car. The film starts at 7.15. Arrange a time and place to pick her up.

JANET PARSONS

There's a new film on at the Odeon in town, starring Omar Sharif. You'd really like to go. You are thinking about ringing your friend Tina and seeing if she'd like to go tonight, when suddenly the phone rings...

TIM PARSONS

You have decided to give an impromptu party tonight in your parents' house (you're pretty sure they're going out to dinner). Ring your friend Sue and invite her. There will be about 15–20 people. Ask her to come around eight-ish with a bottle of wine.

SUE THOMPSON

Your life has been a bit flat and boring recently. You are sitting in the office, wishing the telephone would ring...

ALEX PETERS

You met a girl called Maggie at a party last weekend. Ring her up and ask if she'd like to come out for a drink tonight. You could borrow your parents' car and pick her up at her house around seven.

MAGGIE JONES

You met a boy called Alex at a party last weekend. He asked for your telephone number, and you've been hoping he'd call and ask you out. You're free tonight...

TONY PETERS

Ring your friend John and see if he'd like to go for a drink tonight. You could borrow your parents' car and pick him up at about seven at his house.

JOHN THOMPSON

It's a long time since you last heard from your friend Tony. You have nothing to do tonight, for a change, so you are thinking of ringing him and asking him over. Suddenly the phone rings . . .

SARAH PARSONS

Ring your friend Linda and see if she can come over tonight. You could cook some spaghetti, and you could open a bottle of wine and have a good chat.

LINDA THOMPSON

You haven't seen your friend Sarah for a long time. You're at a loose end tonight, and are thinking of ringing her and suggesting getting together, when suddenly the telephone rings . . .

SALLY

You share a flat on the top floor of No. 1 with three other girls: Sue (a hotel receptionist), Alex (a secretary) and Jane (a librarian). You are a student nurse – on night-duty at the moment. You leave home at 8 o'clock every night and return about seven in the morning before the buses start running, though luckily one of the doctors or one of the porters gives you a lift back in his car. It's very tiring and you spend most of the day asleep, though you like to get up at about four, go shopping and have a meal ready for the others when they get back home – you really enjoy cooking. You don't go out much at the moment – night-duty really interferes with your social life. You don't know much about the neighbours. Three young men share the flat downstairs – they're out most of the time. They tend to have rather wild parties – the last one was still going on when you got back from night-duty in the morning! You know the old lady next door: she's a widow and lives on her own. She doesn't go out much as she's got rather bad arthritis. You pop in to see her when you've got time and sometimes do her shopping for her. No one else seems to call on her except Mr Biggs the rent collector: he comes round every Friday for the rent. You also know the girl at No.3, Alice Simmons: you were at school together in fact. She's just moved in and is very busy redecorating the house. Her father is helping her – he's an interior decorator. Some music students live at No.5 – you're glad you don't live next door to them: when they're practising you can hear it from the other end of the street! You don't know who lives at No.6 but there's a very rich couple at No.7: he always seems to have a brand new car and she always wears very smart clothes. She's very glamorous, but you're sure her hair is dyed. Where do they get all their money? At No.8 there's a woman on her own with a little girl. You wonder if she's divorced or a single parent. She seems very nice. No.4 is empty – or so you think, though yesterday you thought you saw the figure of a man in one of the front rooms. It could have been imagination though.

MRS HIGGINS

You live at No.2. You haven't been here very long. You used to live up north, but after your husband died you moved down here to be near your daughter. Unfortunately, she got a new job, and moved out of the area a couple of months ago. When she gets settled in her new house, you'll move nearer: until then you're here. It's difficult for you to get about – you have arthritis – so you don't know many people. There's a very nice nurse living next door at No.1; she pops in most days and does little errands for you. She shares with three other girls, all very nice, and then there are three men in the downstairs flat – they have very noisy parties: the last one kept you awake all night. Some of these young people are so inconsiderate! The only other person you see round here is Mr Biggs the landlord: he comes to collect the rent every Friday. The girl next door at No.3 moved in a few weeks ago. She lives on her own, but has a boyfriend. Boyfriend! He's old enough to be her father! Disgusting! You'd like to see her with someone her own age. You know that some music students live at No.5, but you don't know the people at No.6 or No.8 at all. The couple in No.7 are very rich: he has a very flashy car and she wears very expensive clothes. You think the house at No.4 is empty, though from your kitchen window you once saw someone come out of the back door.

ALICE

You live at No.3. You've only just moved in and haven't met any of the neighbours yet – though you do know Sally, the nurse from No.1 – you were at school together. She shares a flat with some other girls, and there are some men there too. You've been very busy since you moved in: you've just started a new job, and the house was in a terrible mess when you arrived, so you've spent most of your free time painting the walls. Luckily, your father is a decorator, so he's been a great help. It gives him something to do too, he's been rather lonely in the evenings since your mother died. So you haven't had much time for socialising or meeting the neighbours. Maybe when you've finished painting, you'll have a house-warming. There are some students at No.5 – they must be music students: you've heard them practising. An old lady lives next door at No.2, and you've seen a man going in and out too – her husband? You know nothing about the rest of the street. No.4 interests you: the house seems to be empty, but the other day you heard two voices through the walls late at night. But in the morning the house was empty again.

008

You don't live in the street, but you are a secret agent and have been using No.4 as a rendezvous with one of your contacts. *Don't give anything away!* Pretend you know nothing about No.4. Say you live in one of the other houses in the street. As you know nothing about any of the other inhabitants, this will be difficult, so act with caution. Try and find out who you are talking to and something about them before you tell them your story. Lie as much as you like! It doesn't matter if you tell different stories to different people as long as you keep the real truth secret. The important thing is to avoid being found out. However, if someone does challenge your story, you must tell them the truth.

TERRY

You are a music student and you share the house at No.5 with three other students – all girls! Your friends tease you and say how lucky you are, but in fact you're all just good friends. You play the tuba, Emma plays the trumpet, Lucy plays the trombone and Kate plays the saxophone. You all practise together sometimes – it's great fun! You don't know the neighbours very well, though there are some young people at No.1: girls in the upstairs flat and three men downstairs: you've been to a couple of parties there. A young couple live next door at No.6. They're real hypocrites – always complaining about the noise you make practising, but they make enough noise of their own! They're always quarrelling and shouting at each other. Last night they were even throwing crockery – a real fight! And yet when you see them in public they always seem so loving, always hand-in-hand. What hypocrites! The couple at No.7 are obviously very rich, and quite snobby: you've seen him with four or five different cars in the last month or so, and she wears really elegant clothes. You wonder what they're doing in an area like this! The house next door at No.4 is empty, and has been for a long time, though you could have sworn you heard voices there late at night a couple of days ago.

KEN

You and your wife live at No.6 – the worst house in the street! It was all right before those wretched music students moved in next door, but since then your life has been a misery! Always practising, and at all hours of the night as well. You've complained, but it hasn't made any difference. A real pain in the neck! Things have been a bit better since you and Joan joined the amateur dramatic society – at least you've been out most evenings so haven't had to sit and listen to the row. You and Joan have lead parts in the play *Who's Afraid of Virginia Woolf?* You play a married couple who have dreadful quarrels. This is difficult for you, as you and Joan never quarrel, so you've had to work really hard going over your lines together and practising shouting at each other. You don't know many other people in the street – and you wouldn't really want to! There are a lot of very disreputable characters. Take the people next door at No.7. He's always changing his car – a new one every few weeks, and she wears very expensive-looking clothes. There's a lot of money around there – and you're sure they didn't come by it honestly! They don't *look* like the kind of people who have that sort of money. The police are after them; they're always knocking on their door. Very strange. He'll never look you straight in the face either – a sure sign of guilt. Then there's a young woman on her own with a small child at the end of the street in No.8 – you wonder where her husband is. And there are a lot of young people living together at No.1: some sort of hippy commune – disgusting the way these young people live! One of them stays out all night every night – you've often seen a man bringing her back in a car early in the morning. Your wife wants to move: she says *she* doesn't want to live in a red-light district!

TED

You and your wife Paula live at No.7. You work for a garage that specialises in doing up old cars. Quite a good job, and the cars look as good as new when you've finished with them – you usually drive one around yourself, and most people think it's new. Your wife works as a model for a fashion company: she doesn't get paid all that well but she can keep the clothes that she models, so that suits her. She used to work down at the police station, but she enjoys modelling more. You used to be a trainee policeman – in fact that's how you met – but you gave that up: the job was too stressful and involved a lot of night work. You don't know the people in the street very well; you still socialise a lot with your old pals from the police training school. There's a very snobbish couple next door at No.6; you always have the feeling they're avoiding you. Actually, you feel embarrassed to look them in the face: they have dreadful quarrels almost every evening, and you can hear every word through the walls! They always quarrel about the same things – in almost exactly the same words! They're violent too – often throw plates at each other. If it goes on like this much longer, you'll slip a word to your friends down at the police station and ask them to keep an eye on the place. There's a woman next door in the end house, with a small child. You never see the husband. There's a young girl at No.3 with a much older boyfriend: he's round there most of the time. The people at No.1 seem to have a really wild social life: one girl in particular often seems to be out all night – you've seen her coming home early in the morning, just as you're getting ready to go to work. It isn't always the same man who brings her back either! Everyone knows who lives at No.5 – those damn music students! The noise they make! You're just glad you don't live next door to them. The middle house in the row – No.4 – is empty, though a couple of nights ago you thought you saw someone through the upstairs front window. You meant to tell your pals at the station but it slipped your mind.

GERALDINE

You live in the end house: No.8. Your husband is a sailor, and is away at sea for long periods, so you and your small daughter Anna spend most of the time on your own. You don't know many people in the street: there aren't any couples with young children around here. The couple next door seem quite nice, but you wonder where they get their money from! He always has a flashy new car and she has very expensive clothes! They seem to be in some sort of trouble with the police – you've seen police officers knocking at the door a few times. He could be a crook. You don't know who lives at No.6, No.3, or No.2. Music students live at No.5 – you've heard them practising, and a lot of young people live at No.1 – you think it's some kind of commune. As far as you know, the house at No.4 is empty.

KEVIN

You live in the downstairs flat at No.1. You share with two other men: Tim (a bank clerk) and Steve (a computer operator). You are a car mechanic. The three of you get on really well and have some good fun – you're quite famous for the parties you have! There were some complaints from the neighbours about the last one which went on until early in the morning. You don't know much about the people in the street – you tend to be out quite a lot. Four girls live upstairs – all rather boring, you think, and there's an old lady next door at No.2. A girl has just moved in at No.3: she's quite attractive but she seems to have a boyfriend – a much older man. No.4 is empty, and has been for a long time and there are some musicians in No.5: you can often hear them practising. You don't know anything about the other end of the street at all.

JANE

You share a flat on the top floor of No.1 with three other girls: Sue (a hotel receptionist), Alex (a secretary), and Sally (a student nurse, on night-duty at the moment). You are a librarian and work in the central library. Three men live in the downstairs flat. You don't see much of them as they're out rather a lot, but you have been to one or two of their parties. You know the old lady next door: she's a widow and lives on her own. She's probably rather lonely – doesn't seem to know many people and doesn't get out much. Sally knows her better than you do – she goes round to see her sometimes, does shopping for her and other little errands. Some music students live at No.5: you can often hear them practising. There are two couples at No.6 and No.7. The couple in No.7 seem to be rather rich. There's a woman with a young child at the end house, No.8, and an old schoolfriend of Sally's has recently moved into No.3; she's been very busy and you haven't really spoken to her yet. No.4 is empty.

TIM

You live in the downstairs flat at No.1. You share with two other men: Kevin (a car mechanic) and Steve (a computer operator). You are a bank clerk. The three of you get on really well and have some good fun – you're quite famous for the parties you have! There were some complaints from the neighbours about the last one which went on until early in the morning. You don't know much about the people in the street – you tend to be out quite a lot. Four girls live upstairs – all rather boring, you think, and there's an old lady next door at No.2. A girl has just moved in at No.3: she's quite attractive but she seems to have a boyfriend – a much older man. No.4 is empty, and has been for a long time and there are some musicians in No.5: you can often hear them practising. You don't know anything about the other end of the street at all.

EMMA

You are a music student and you live at No.5. You play the trumpet, and you share with three other brass players: Kate who plays the saxophone, Lucy who plays the trombone and Terry, the only man. He plays the tuba. You practise together sometimes – it's great fun! You don't know the neighbours very well, though there are some young people at No.1: girls in the upstairs flat and three men downstairs: you've been to a couple of parties there. A young couple live next door at No.6. They're always complaining about the noise you make practising, but they make enough noise of their own! They're always quarrelling and shouting at each other. Last night they were even throwing crockery! And yet when you see them together in public they always seem so loving, always hand-in-hand. What hypocrites! The couple at No.7 are obviously very rich and quite snobby: you've seen him with four or five different new cars in the last month, and she wears really elegant clothes. You wonder what they're doing in an area like this! The house next door at No.4 is empty, and has been for a long time, though you thought you heard voices there late at night a couple of days ago.

SUE

You share a flat on the top floor of No.1 with three other girls: Jane (a librarian), Alex (a secretary), and Sally (a student nurse, on night-duty at the moment). You are a receptionist at the Imperial Hotel in the centre of town. Three men live in the downstairs flat. You don't see much of them as they're out rather a lot, but you have been to one or two of their parties. You know the old lady next door; she's a widow, and lives on her own. She's probably rather lonely – doesn't seem to know many people and doesn't get out much. Sally knows her better than you do – she goes round to see her sometimes, does shopping for her and other little errands. Some music students live at No.5, you can often hear them practising. There are two couples at No.6 and No.7. The couple in No.7 seem to be rather rich. There's a woman with a young child at the end house, No.8, and an old schoolfriend of Sally's has recently moved into No.3; she's been very busy and you haven't really spoken to her yet. No.4 is empty.

KATE

You are a music student and you live at No.5. You play the saxophone, and you share with three other brass players: Emma plays the trumpet, Lucy plays the trombone and Terry, the only man. He plays the tuba. You practise together sometimes – it's great fun! You don't know the neighbours very well, though there are some young people at No.1: girls in the upstairs flat and three men downstairs: you've been to a couple of parties there. A couple live next door at No.6. They're always complaining about the noise you make practising, but they make enough noise of their own! They're always quarrelling and shouting at each other. Last night they were even throwing crockery! And yet when you see them together in public they always seem so loving, always hand-in-hand. What hypocrites! The couple at No.7 are obviously very rich and quite snobby: you've seen him with four or five different cars in the last month, and she wears really elegant clothes. You wonder what they're doing in an area like this! The house next door at No.4 is empty, and has been for a long time, though you could have sworn you heard voices there late at night a couple of days ago.

ALEX

You share a flat on the top floor of No.1 with three other girls: Jane (a librarian), Sue (a hotel receptionist), and Sally (a student nurse, on night-duty at the moment). You are a secretary. Three men live in the downstairs flat. You don't see much of them as they're out rather a lot, but you have been to one or two of their parties. You know the old lady next door; she's a widow, and lives on her own. She's probably rather lonely – doesn't seem to know many people and doesn't get out much. Sally knows her better than you do – she goes round to see her sometimes, does shopping for her and other little errands. Some music students live at No.5: you can often hear them practising. There are two couples at No.6 and No.7. The couple in No.7 seem to be rather rich. There's a woman with a young child at the end house, No.8, and an old schoolfriend of Sally's has recently moved into No.3; she's been very busy and you haven't really spoken to her yet. No.4 is empty.

STEVE

You live in the downstairs flat at No.1. You share with two other men: Tim (a bank clerk) and Kevin (a car mechanic). You are a computer operator. The three of you get on really well and have some good fun – you're quite famous for the parties you have! There were some complaints from the neighbours about the last one which went on until early in the morning. You don't know much about the people in the street – you tend to be out quite a lot. Four girls live upstairs – all rather boring, you think, and there's an old lady next door at No.2. A girl has just moved in at No.3: she's quite attractive but she seems to have a boyfriend – a much older man. No.4 is empty, and has been for a long time and there are some musicians in No.5: you can often hear them practising. You don't know anything about the other end of the street at all.

4 THE GOSSIP GAME (Role cards)

Advanced Communication Games, Nelson, © J Hadfield 1

LUCY

You are a music student and you live at No.5. You play the trombone, and you share with three other brass players: Emma who plays the trumpet, Kate who plays the saxophone and Terry, the only man. He plays the tuba. You practise together sometimes – it's great fun! You don't know the neighbours very well, though there are some young people at No.1: girls in the upstairs flat and three men downstairs: you've been to a couple of parties there. A young couple live next door at No.6. They're always complaining about the noise you make practising, but they make enough noise of their own! They're always quarrelling and shouting at each other. Last night they were even throwing crockery! And yet when you see them in public they always seem so loving, always hand-in-hand. What hypocrites! The couple at No.7 are obviously very rich and quite snobby: you've seen him with four or five different new cars in the last month, and she wears really elegant clothes. You wonder what they're doing in an area like this! The house next door at No.4 is empty, and has been for a long time, though you thought you heard voices there late at night a couple of days ago.

MR SIMMONS

You don't live in the street, but your daughter Alice moved into No.3 a couple of weeks ago, and since then you've spent more time there than in your own house! The place was in a complete mess and needed redecorating from top to bottom. She's lucky she's got you for a father – you're a painter by trade, or used to be before you retired. You've got time on your hands and you're only too glad to lend a hand. Alice has got a lot to do at the moment: she started a new job at about the same time as she moved house, so she's worn out in the evenings. You're glad to see her doing so well, but you'd really like to see her settled down and married. She's 28 now and she hasn't even a steady boyfriend at the moment. You and the wife had a couple of kids by the time you were her age. Oh well, times change, and young people have different ideas these days. As long as she's happy, that's the main thing. It seems a nice neighbourhood – there's even an old friend of Alice's living up the street: a girl called Sally. They knew each other at school, though they haven't seen each other much since leaving school. Nice girl, she's a nurse now. There are some young people at No.5 too – some kind of brass band – you've seen them going in and out with their instruments. The one thing that worries you is that the house next door is empty. It could easily become derelict, or get taken over by squatters.

JOAN

You and your husband Ken live at No.6 – the worst house in the street! It was all right before those wretched music students moved in next door, but since then your life has been a misery! They're always practising, and at all hours of the night as well. You've complained, but it hasn't made the slightest difference. Things have been a bit better since you and Ken joined the amateur dramatic society – at least you've been out most evenings, so haven't had to sit and listen to that awful row. You and Ken have lead parts in the play *Who's Afraid of Virginia Woolf?* You play a married couple who have dreadful quarrels. This is difficult for you, as you're very happily married and never fight, so you've had to work really hard practising your lines together. You're getting quite good at shouting! You don't know many other people in the street and you wouldn't really want to! There are a lot of rather disreputable characters. Take the people next door at No.7. He always has a brand-new car – a new one every few weeks, and she wears very expensive clothes. There's a lot of money around there somewhere, and you're sure they didn't come by it honestly! The police are after them – you've seen police officers knocking on their door. You're sure he's a crook. Then there's a young woman on her own with a small child at the end of the street at No.8. Where's her husband, you'd like to know. And there are a lot of young people living together at No.1 – some kind of hippy commune – disgusting the way these young people live nowadays! One girl from that house stays out all night every night and a different man brings her back every morning. This used to be a respectable neighbourhood; now it's turning into a red-light district!

PAULA

You and your husband Ted live at No.7. You met when he was a trainee police officer and you were working in the canteen in the police station, but since then you've both changed your jobs – police work was too stressful for Ted, and you found a much better job modelling clothes for a fashion company – you enjoy the work, and the best thing about it is that you can keep the clothes you model. Ted's new job has some fringe benefits too: he works for a garage, so always gets a car on loan. You don't know much about the people in the street: most of your social life is with friends you made when you were working at the police station. There's a very snobbish couple next door at No.6: you always have the feeling they're avoiding you. Actually, you feel embarrassed to look them in the face: they have dreadful quarrels every night, and you can hear every word through the walls! Funny thing is, they always quarrel about the same things, and very often in almost exactly the same words! They're violent too – they often throw plates at each other. There's a young woman with a small child in No.8, on the other side. You've never seen the husband. There's a young woman at No.3 with a much older boyfriend – he's round there most of the time. The people at No.1 seem to have a really wild social life: one girl in particular often seems to be out all night – you've seen her coming home early in the morning just as you're getting ready to go to work. It isn't always the same man who brings her home either! Everyone knows who lives at No.5 – those music students! The noise they make! You're just glad you don't live next door to them. The middle house in the row – No.4 – is empty, though a couple of nights ago you and Ted thought you saw someone at the upstairs front window. Ted is going to tell his friends at the police station to keep an eye on the place.

A: Notes

Spring Street



B: Questionnaire

Why does Sally in No.1 stay out all night?

Who is the gentleman who visits Mrs Higgins in No.2?

What is the relationship between Alice in No.3 and the older man who visits her?

Who lives in No.5? Why don't the neighbours like them?

Why do the couple in No.6 quarrel so violently?

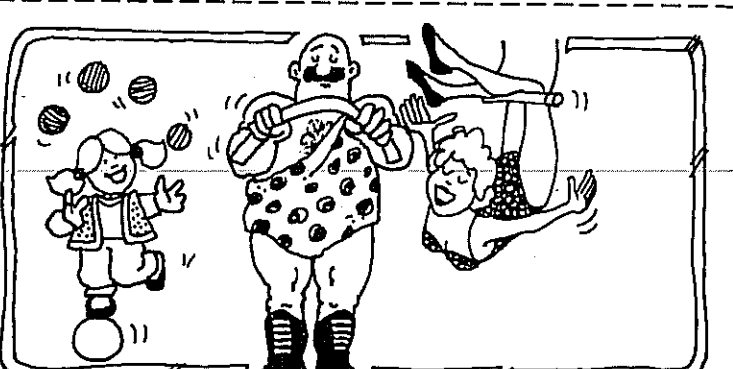
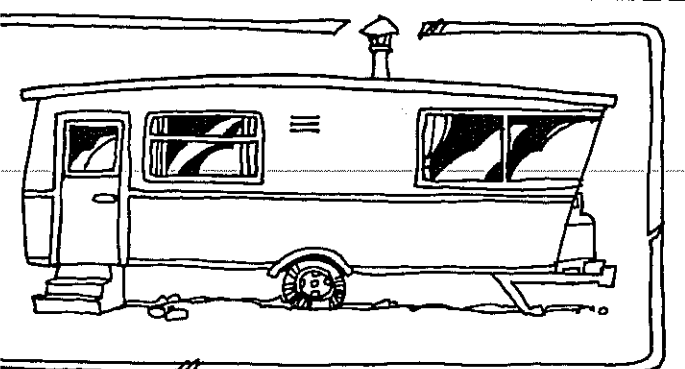
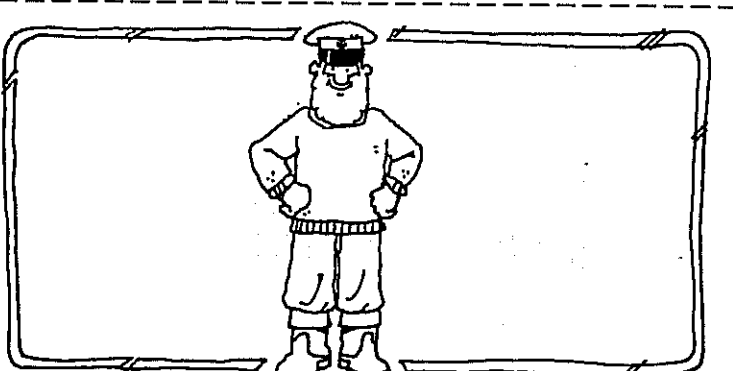
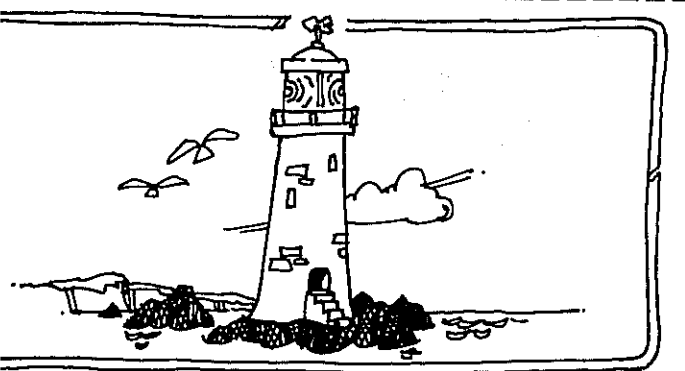
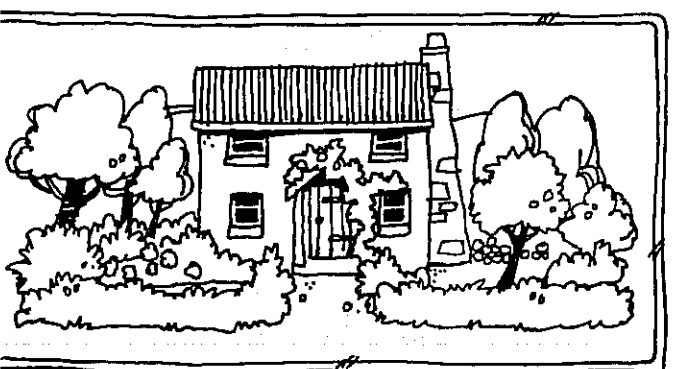
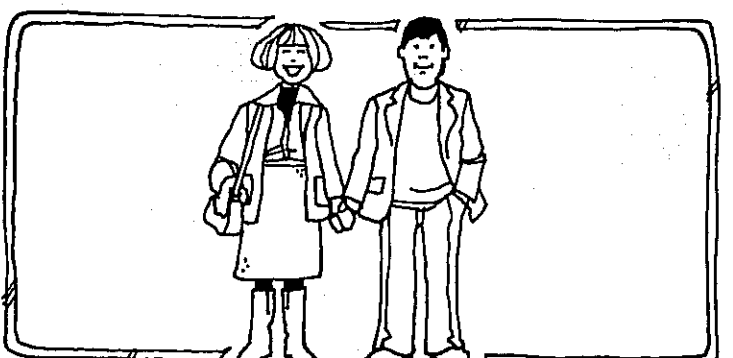
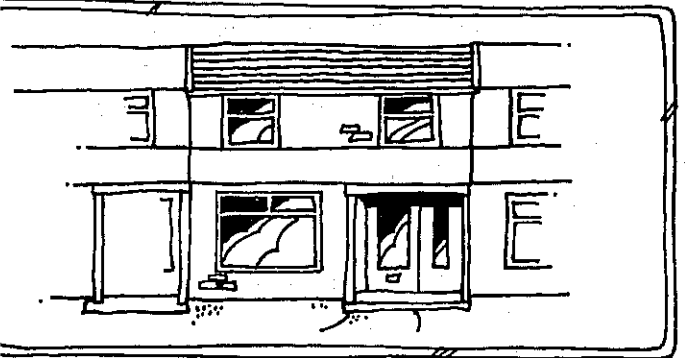
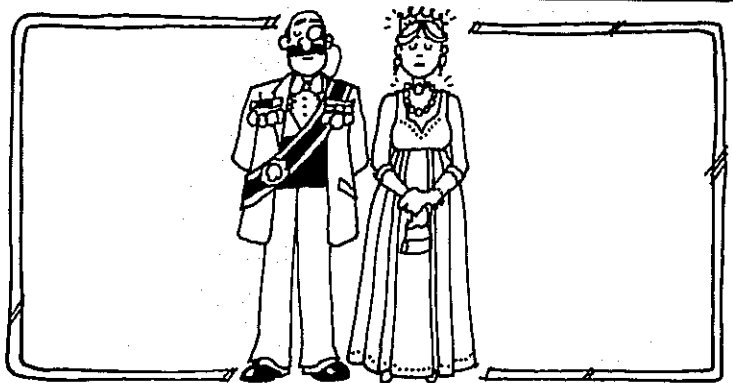
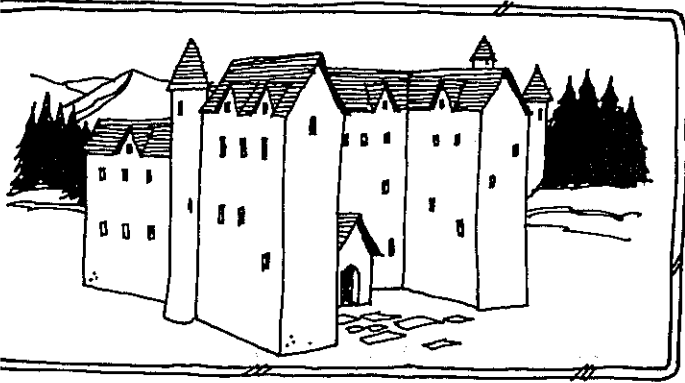
Where do the couple in No.7 get all their money? Why do the police want to see them?

Where is Geraldine's husband?

What happens in house No.4?

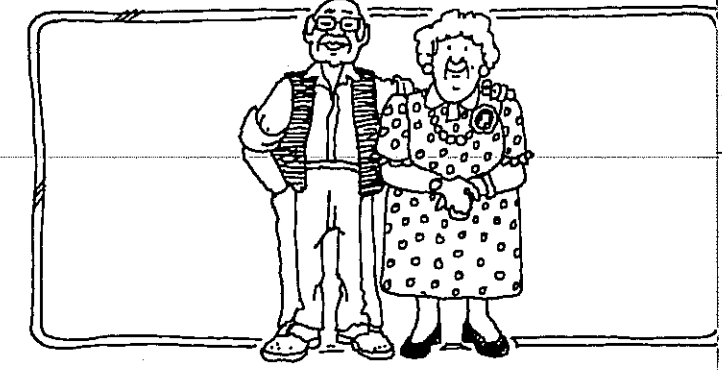
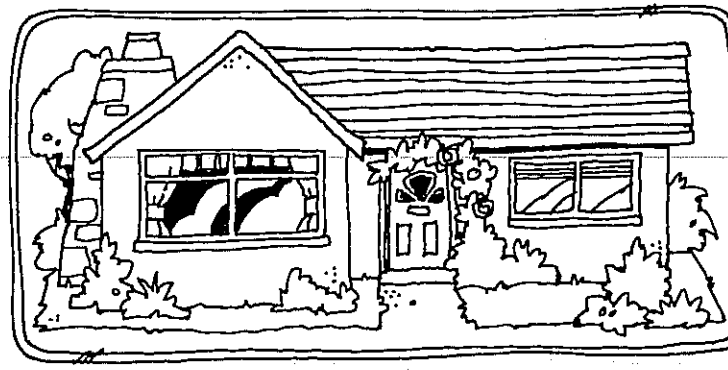
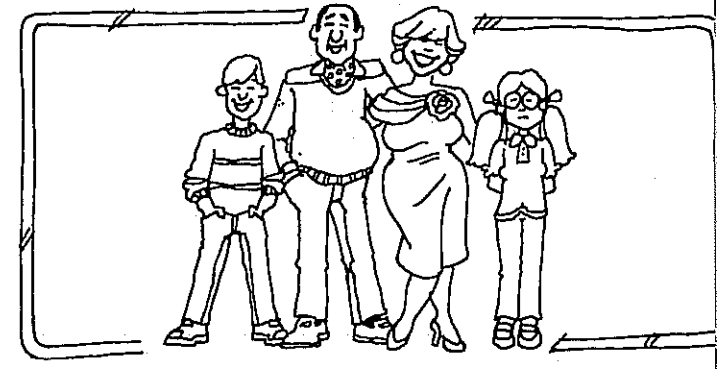
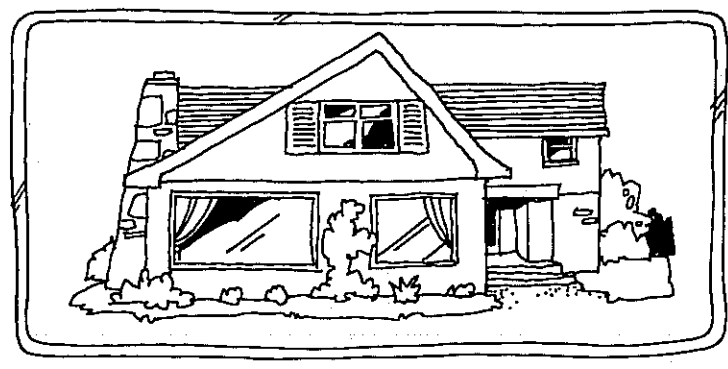
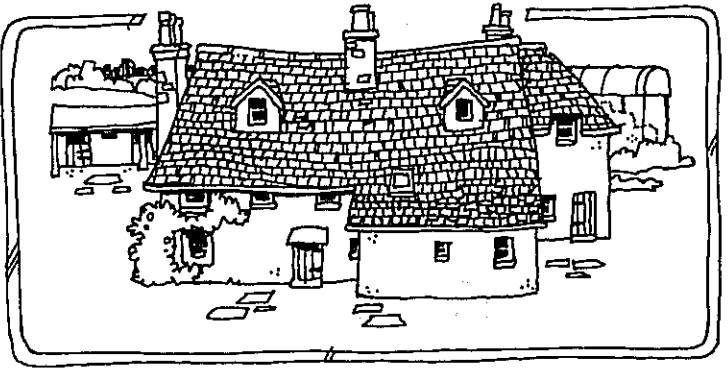
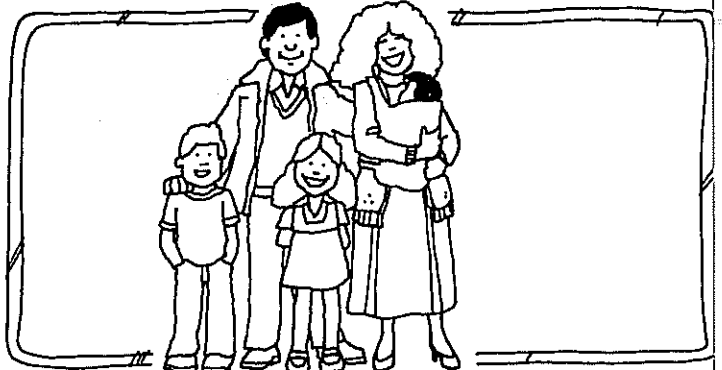
5 FIND THE OCCUPANTS

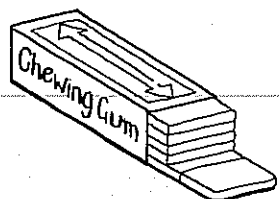
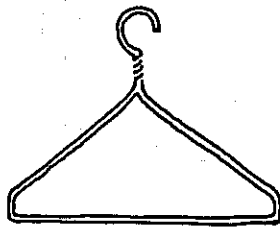
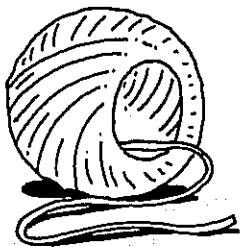
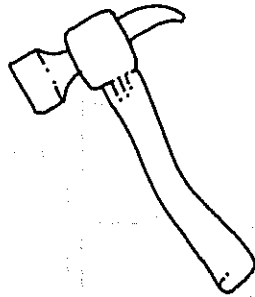
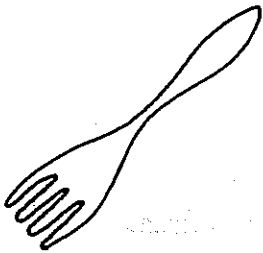
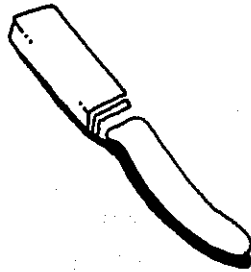
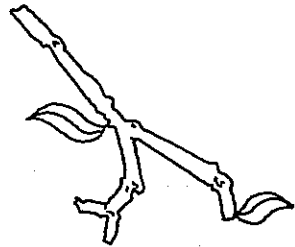
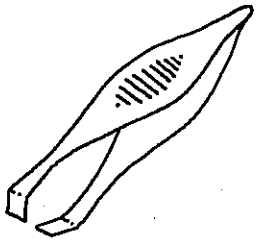
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5 FIND THE OCCUPANTS

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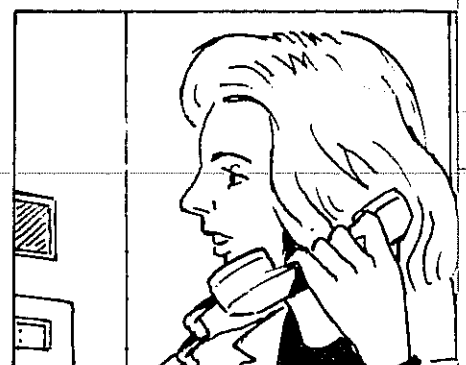
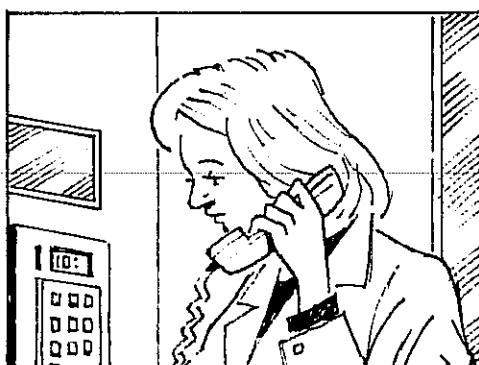
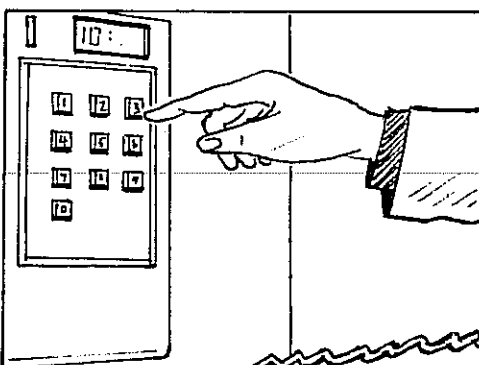
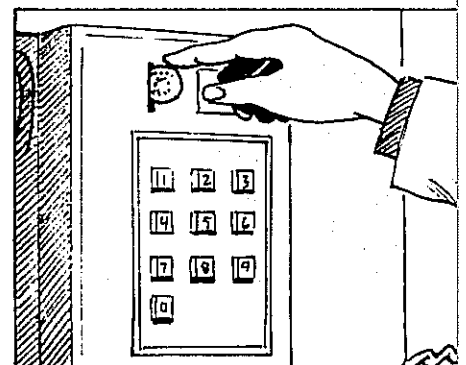
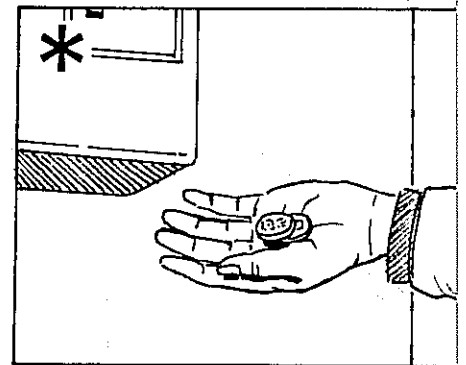
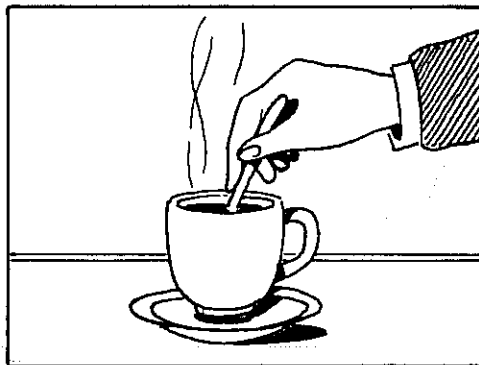
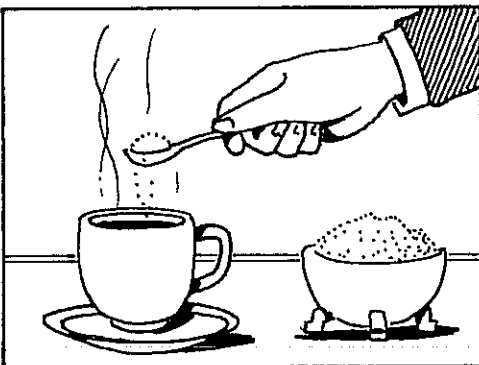
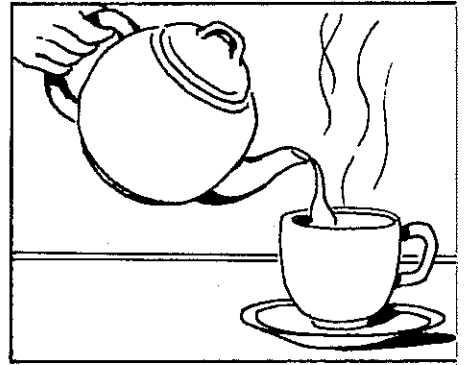
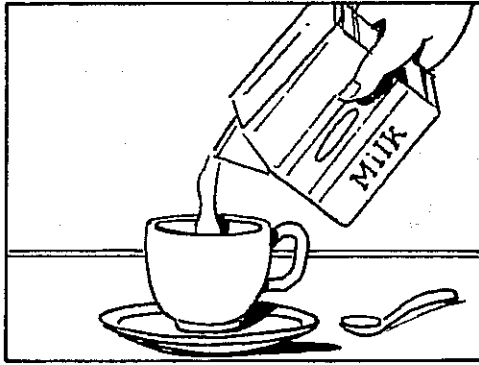
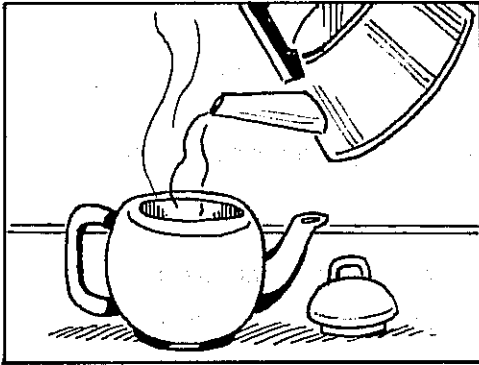
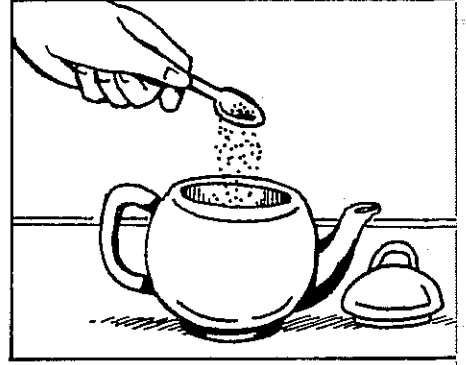
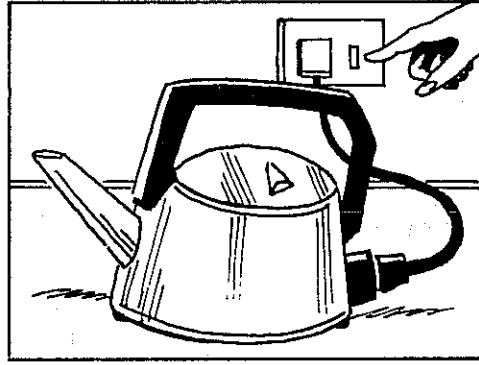




Task List

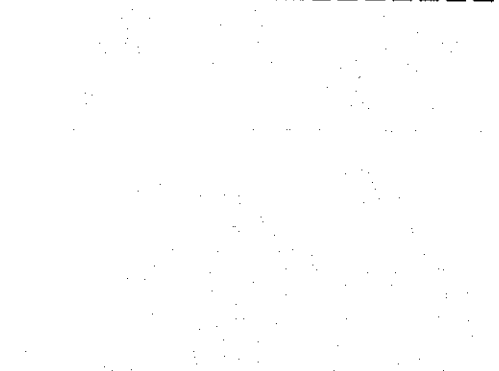
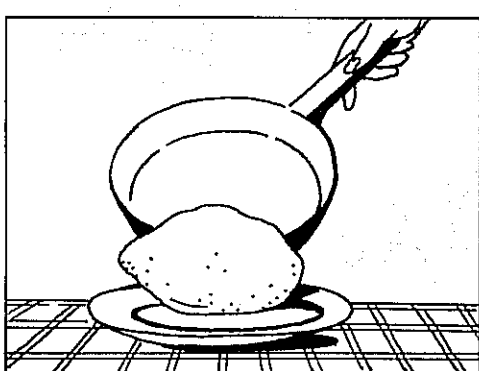
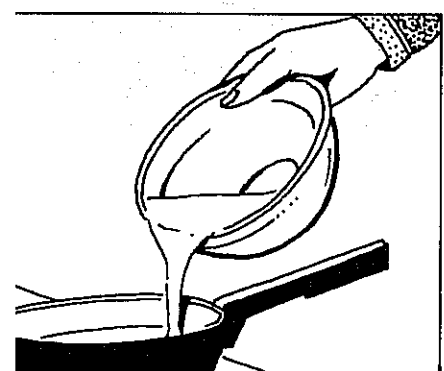
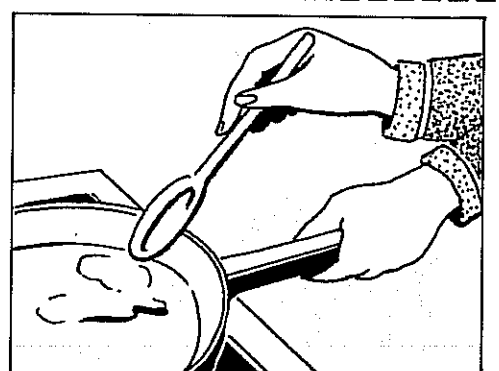
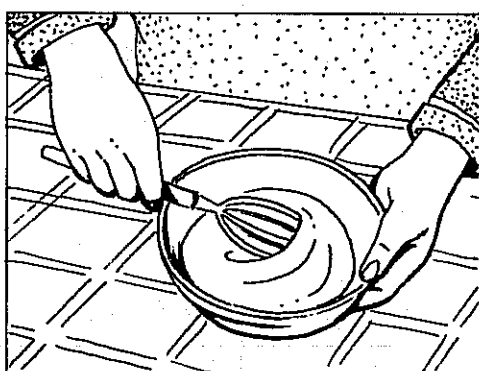
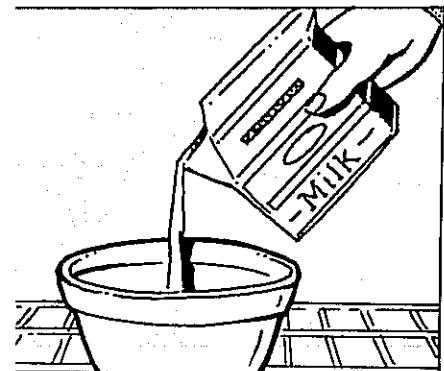
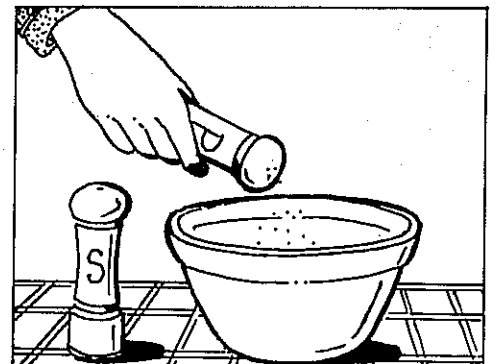
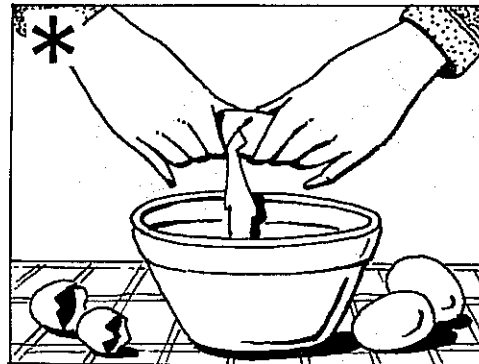
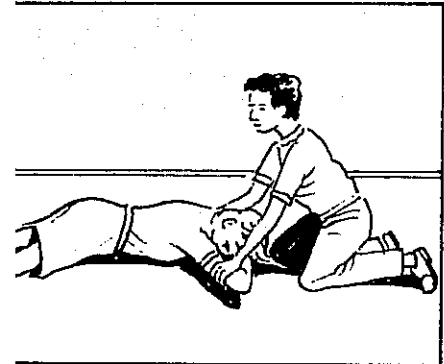
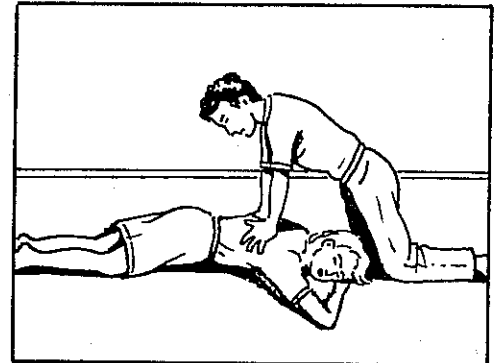
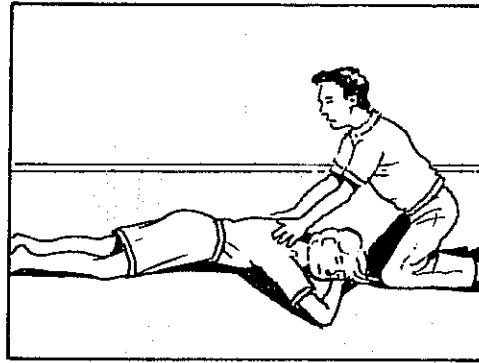
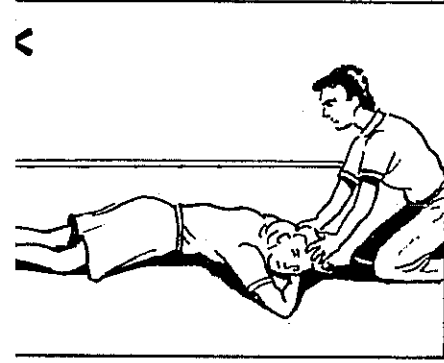
- 1 You have a bottle of wine but no corkscrew.
- 2 The cupboard door keeps swinging open.
- 3 The sink is blocked.
- 4 The neighbour's dog keeps squeezing through a hole in the fence.
- 5 Your ring has dropped into a saucepan of boiling water.
- 6 You have dropped some money through a crack in the floorboards.
- 7 You have accidentally just thrown an important letter onto the fire. (Quick!)
- 8 You can't get the lid off the jam pot.
- 9 Your house is locked and you can't get in.
- 10 A water pipe is leaking and water is dripping onto the floor.

7 DOMINO INSTRUCTIONS



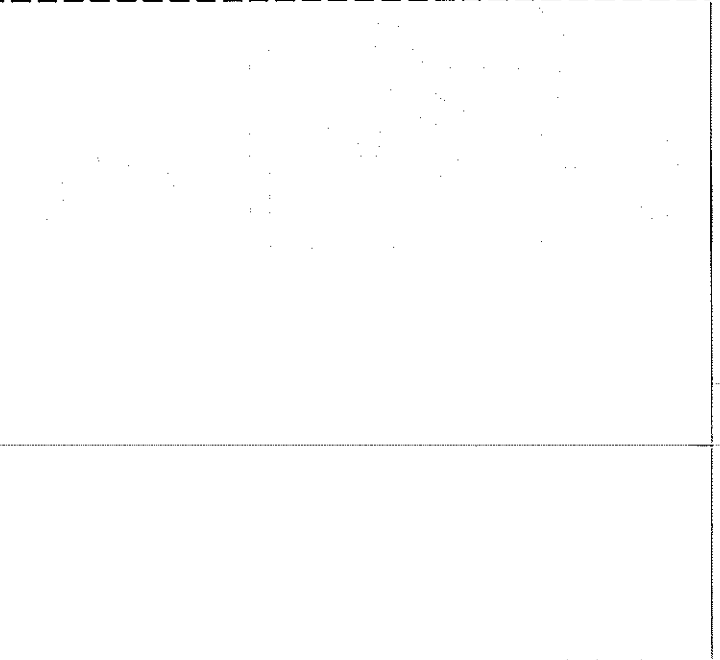
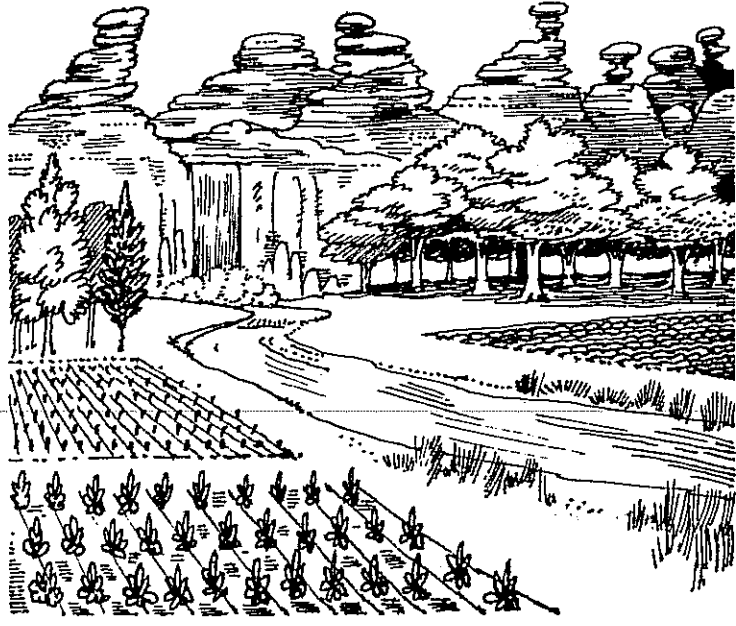
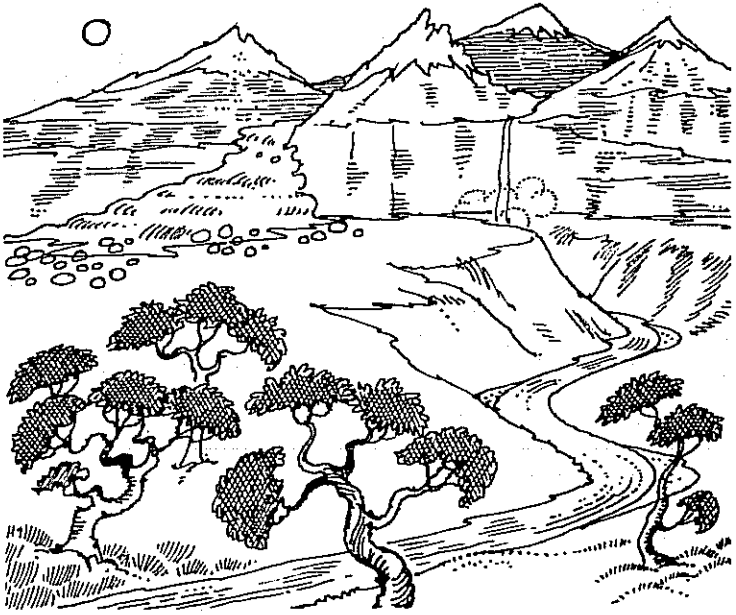
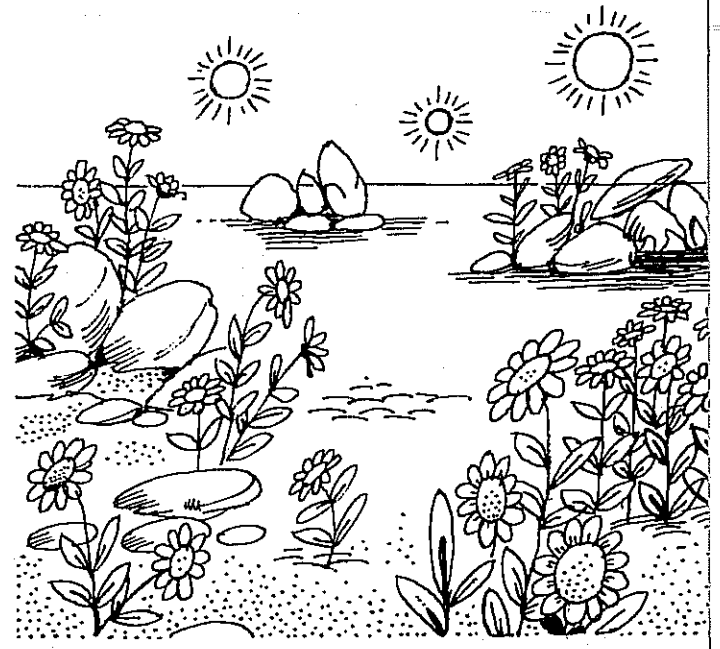
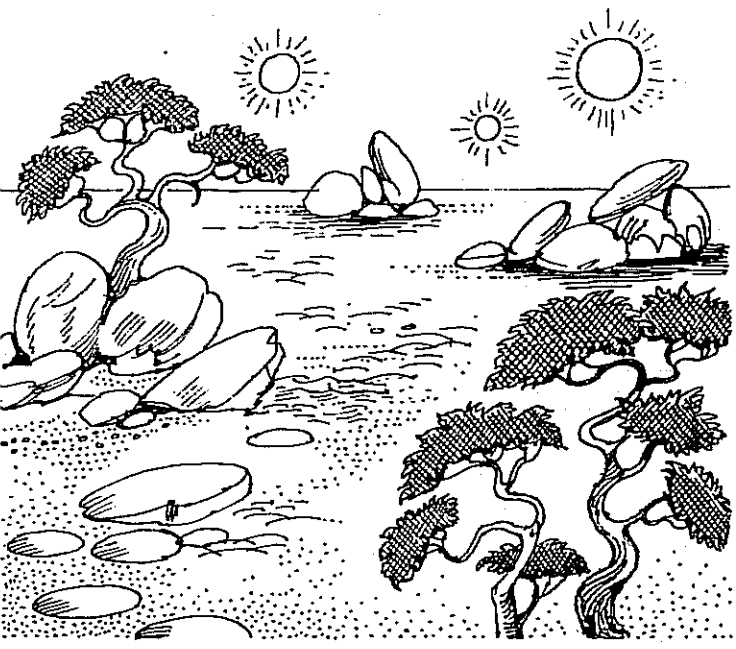
7 DOMINO INSTRUCTIONS

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8 FIND THE OTHER PEOPLE ON YOUR PLANET

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<p>I stayed at home</p>	<p>C</p>	<p>... it was raining.</p>	<p>R</p>
<p>I had to pay by cheque</p>	<p>C</p>	<p>... I forgot my purse.</p>	<p>R</p>
<p>I had to walk home</p>	<p>C</p>	<p>... I missed the bus.</p>	<p>R</p>
<p>I couldn't get to work</p>	<p>C</p>	<p>... it was snowing.</p>	<p>R</p>
<p>I didn't go to the dance</p>	<p>C</p>	<p>... I wanted to watch a film on TV.</p>	<p>R</p>
<p>I lit the fire</p>	<p>C</p>	<p>... it was cold.</p>	<p>R</p>
<p>The car wouldn't start</p>	<p>C</p>	<p>... it had run out of petrol.</p>	<p>R</p>
<p>I drank four glasses of beer</p>	<p>C</p>	<p>... I was thirsty.</p>	<p>R</p>
<p>Leaves are green</p>	<p>C</p>	<p>... they contain chlorophyll.</p>	<p>R</p>

9 SWEET REASON

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He is very fat	C	... he eats too much.	R
An object falls when you drop it	C	... gravity.	R
I was late for the appointment	C	... the fog.	R
I didn't do the shopping	C	... I didn't have time.	R
I didn't post the letters	C	... I forgot.	R
A match ignites when you strike it	C	... friction produces heat.	R
She decided not to buy the coat	C	... she couldn't afford it.	R
People get diseases	C	... bacteria.	R
She overslept	C	... the alarm clock wasn't working.	R

10 CONSEQUENCE CARDS

Advanced Communication Games, Nelson, © J Hadfield 1987

It was so dark	R	... we couldn't see the path.	C
There was so much to eat	R	... we couldn't finish it all.	C
I felt sleepy	R	... I had a nap.	C
The road was icy	R	... we skidded.	C
The lecture was so boring	R	... I fell asleep.	C
The film was so sad	R	... I cried all the way through.	C
I loved her	R	... I asked her to marry me.	C
I had an argument with my boss	R	... I decided to resign.	C
It was my friend's birthday	R	... I bought her some flowers.	C

10 CONSEQUENCE CARDS

Advanced Communication Games, Nelson, © J Hadfield 1987

Wood is less dense than water	R	... it will float.	C
I like helping people	R	... I became a nurse.	C
The water was cold	R	... I decided not to swim.	C
A diamond is harder than glass	R	... it can be used to write on glass.	C
It was so cold last week	R	... the sea froze.	C
This number follows an odd number	R	... it must be an even number.	C
Tim is taller than Anna, but not as tall as Sue	R	... Sue is the tallest.	C
I like sunshine	R	... I don't like living in England.	C
I was worried about my health	R	... I gave up smoking.	C

PHILIP COOK

You are a successful businessman for a London fashion company called Mitchell and Co., and you are convinced the firm is about to crash. The director, Alec Mitchell has been involved in a lot of shady deals recently: you've heard rumours of drug deals too. You've also heard he's planning to get out to South America before the police catch up with him, and you wouldn't be surprised if he took a lot of the firm's money with him. You'd like to spread this story – you're not very fond of Alec, especially as you suspect that he's been having an affair with your wife Patricia. You'd like to find out more about this – tactfully. It could help your case against Pat: you're planning to ask her for a divorce, though she doesn't know this yet. For some time you've been in love with the film star Annette Astro and at last she's agreed to marry you. Don't let *anyone* know this though: the papers would love to get hold of the scandal, and Annette is very nervous about her public image.

PATRICIA COOK

You are married to Philip Cook, a businessman who works for a large London fashion firm. You live in the London suburbs and work in London. You are secretary to the director of another large clothes manufacturing company. Your boss, Michael Rowham, is very influential, and has been chosen to stand as an MP in the next election. You don't trust him an inch though: for some time you've been convinced that he's been embezzling money from the firm – and now you're sure of it! You've been going through some of the old accounts and think you have evidence to prove that he's embezzled thousands of pounds of the firm's money. He's been spreading malicious rumours about you and Alec Mitchell, your husband's boss, so you'd like to pay him back by exposing his fraudulent activities. Tell as many people as possible about your suspicions – including the newspapers! The rumours about you and Alec are true actually – you've been having an affair for some time – but you don't want anyone, especially not your husband, to know. But you *are* curious about what your husband's been up to! You've heard rumours that he's been seeing an actress, and you'd like to find out more about it. He denies it of course, but . . . Try and find out what's going on – tactfully!

ALEC MITCHELL

You are director of a large clothes manufacturing company in London called Mitchell and Co. – but not for much longer! The company is about to crash, so you're getting out as fast as you can, with your money intact! Money is no problem for you actually, since a large part of your income comes from a little sideline you have – dealing in cocaine! That's where the money really is! You're worried that the police are on your trail though, so you're planning a get-out to South America. You already have a ticket booked on a flight to Rio. No one knows about this, of course – and no one must know. So act as naturally as possible.

Another small secret: you've been having an affair with Patricia Cook, the wife of one of your managers. No one knows about this, though now you don't care whether they do or not, as you're leaving anyway. Of course you're leaving Pat behind – she knows nothing about your plans. All very sad, but then, that's life! (You're leaving your wife Barbara, too.) One thing *you'd* like to know: a few days ago you tried to get one of your connections in the fashion world, an Italian called Angelo Astro, to do some smuggling for your drugs operation. He travels a lot, so he'd be ideal. You know he has heavy debts (his wife is a film star and has very expensive tastes!), so you were sure that he could be persuaded, but he refused. Now you are frightened he'll tell the police about your activities, and that they'll arrest you before you have time to leave. Perhaps you could find something to blackmail *him* with!

MICHAEL ROWNHAM

Success is your middle name! You've been a successful businessman for years – you run a clothes manufacturing company in London – and now you're on the way to becoming a successful politician: you've been selected to stand as an MP in the next election – you're pretty sure of winning too. However, you have a guilty secret: for some time your expenses have overrun your income, so you have been supplementing your income with money taken directly from the firm. No one has ever noticed – but now you're worried that your secretary has put her finger on it! You are afraid she will expose you. She's no angel herself: you know that she's been having an affair behind her husband's back with Alec Mitchell, the head of a rival firm. Let her know that you know and that you are thinking of telling her husband – that may keep her quiet. Spread rumours about her to frighten her but don't actually tell her husband.

There's something you would like to find out: you've heard rumours that Mitchell and Co., your big rivals, are about to crash. See if you can find out more about this.

ANNETTE ASTRO

You are a famous film star. You have been married three times. Your present husband is Angelo Astro, a highly successful fashion designer. However husband number 3 is on the way to becoming ex-husband 3! You have been in love with another man for some time: a London businessman called Philip Cook, and you are planning to marry him. Angelo has been very difficult about the divorce. He feels very bitter, and is threatening to write an article for one of the Sunday papers, called 'My Wife Deceived Me!'. This would be very bad for your image! There was enough scandal when you divorced number 2 to marry Angelo, and the papers carried headlines like 'Heartbreaker Annette Does It Again'. The only thing to do, as far as you can see, is to tell everyone about Angelo, before he tells them about you! You are the only person who knows that Angelo has Mafia connections and has been involved in a gold-smuggling racket. *You* could sell *your* story to the press. You can see the headlines now: 'My Husband Turned To Crime: a wife's struggle between love and conscience'...

ANGELO ASTRO

You are a successful young fashion designer – and the third husband of the film star Annette Astro. A few days ago Annette told you that she wanted to divorce you. You are very upset and very angry. Everything you've done has been for Annette. It was only for her – to satisfy her expensive tastes – that you got involved in a Mafia gold-smuggling ring. You really regret this now, and would do anything to get out, but you have heavy debts and need the money. Annette is very sensitive to bad publicity, and you've threatened to write an article for the papers called 'My Wife Deceived Me!', but she's made up her mind to marry this man Philip. You love Annette and can't let her go like this. One faint hope: you know the man that Philip works for, the head of the clothes company Mitchell and Co. Everyone thinks that Alec Mitchell is a respectable member of society, but you know better. Only you know that the whole business is crooked – just a cover-up for a drug-dealing operation. You know this because Alec approached you and suggested that you do some work for him. You didn't want to get involved: gold is one thing, drugs are quite another. If you disclosed the facts about Alec, the whole firm would collapse, and Philip would go with it. Very bad publicity for Annette to be connected with a drugs case; she'd have to drop him. Well, you're desperate, so it's worth trying: spread the story about Alec to as many people as possible.

GUY MACLEAN

You are a civil servant in the Ministry of Defence. You have quite an important job, and access to a lot of classified material. For some time now, you have been selling state secrets to another country. A terrible thing happened last night. You had arranged to meet your 'contact' in a pub to hand over some papers. You talked for a while, and then he left, with your briefcase. You finished your Scotch and got up to go. As you left, you saw someone from the Ministry at a nearby table – Barbara Mitchell, an official from your department. You don't know when she came in, whether she saw you with your 'contact', or even whether she saw you at all – she gave no sign that she'd seen you. Was it your imagination, or did she look at you suspiciously this morning? And had someone been looking through the papers in your office, or was that your imagination too? Luckily, you know something about *her*. Her husband, Alec Mitchell, is involved with the drug traffic. You don't know if she knows this or not, but if it came out, it would ruin her career. Perhaps you'd better spread the story around – it might stop her poking her nose into your affairs.

BARBARA MITCHELL

You are a government official at the Ministry of Defence. You live in London with your husband, Alec, who is head of a big clothes manufacturing company. You don't see much of each other, as your jobs keep you very busy. Perhaps that's just as well, as you haven't been getting on too well recently.

Something rather odd happened to you yesterday. You met a friend for an evening drink in a quiet little pub. The pub is nowhere near the Ministry, so you hadn't expected to see anyone you know. But you overheard a familiar voice, and at a nearby table you saw Guy Maclean, a civil servant in your department. He was talking to a man with a foreign accent. When the man left, he took Guy's briefcase with him – you're sure it was Guy's briefcase: you've often seen him with it at work. Guy left a little later: you don't think he saw you. Could he be working as a secret agent for another country? You got to work early this morning and had a look through the papers that Guy is dealing with: there are some important ones missing. There could be a perfectly innocent explanation, but you feel sure you're right and that Guy is passing over secret information. You've got a grudge against Guy anyway, ever since he was promoted – it should have been *you* that got that promotion. You'd like to see him go – and here is your chance. Spread the story around, tell the papers – no one will ever know that it was you who leaked the information.

DAILY SMUT REPORTER

You are interested in getting a couple of good stories for your paper this weekend. You have a few leads: Annette Astro the famous film star is planning to divorce her third husband. Find out if this is true, how he feels about it, and whether she has a fourth husband in mind. You have also heard that Alec Mitchell, the fashion tycoon, is involved in some way with drugs. Investigate this lead. Follow up any other stories you hear about too – your paper is short of news this week.

DAILY FILTH REPORTER

You are interested in getting a couple of good stories for your paper this weekend. You have two leads: Angelo Astro, the third husband of the famous film star, Annette Astro, is involved in some way with the Mafia. Find out more about this. You have also heard that Michael Rownham, who is standing as an MP in the next election, has been embezzling large sums of money from his firm. Investigate this lead. Follow up any other stories you hear too – your paper is short of news this week.

MAXWELL STAR

This is your party. You have thrown this impressive party in London in honour of the launch of your new newspaper, *Scoop*.

You have invited many colourful famous people, as well as reporters from many other rival newspapers. You want to impress the other newspapers with how much power and prestige you have.

You want this party to be a party to remember, with favourable reports in the rival press.

So it's your job to make sure everyone has a good time. You are the host, so you get to know everyone's names very quickly, introduce everyone to everyone, and make sure no one sits alone in a corner or is bored.

You are especially welcoming to reporters, promise them there will be lots of good stories for them here as long as they give you a favourable mention.

DAILY SMUT REPORTER

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GRIME REPORTER

You work for a Sunday newspaper, and are interested in getting a couple of good stories for your paper this weekend. You have two leads: Annette Astro, the famous film star, is planning to divorce her third husband. Find out if this is true, whether she has a fourth husband in mind, and how Angelo, her present husband feels about it. You have also heard a rumour that Alec Mitchell, the fashion millionaire, is in some way involved with drugs. Investigate this further. Follow up any other leads you get too – your paper is short of news this weekend.

MUCKRAKER REPORTER

You are interested in getting a couple of good stories for your paper this weekend. You have a couple of leads: you have heard that Angelo Astro, the third husband of Annette Astro, the famous film star, is involved in some way with the Mafia. Investigate this. You have also heard that Michael Rownham, who is standing as MP in the next election, has been embezzling large amounts of money from the firm he works for. Follow this up. Follow up any other stories you hear too – your paper is short of news this weekend.

ANNE HOWARD

You were born in 1963 and lived in Liverpool until you were 5. You went to Springfield Nursery School between the ages of 3 and 5.

When you were 5, your parents moved to Bristol and you went to Gateway Primary School there until you were 11. When you were 11, you went to the Manor Secondary School.

When you were 16, your parents moved again, this time to York, and you did your final exams at a college there.

After leaving school at the age of 18, you trained as a nurse in London at King's College Hospital. You lived in the nurses' home near the hospital. You finished your training when you were 21 and worked on at the hospital for a year after that.

Then you decided to volunteer to work in a hospital in Calcutta for a year.

You enjoyed it, but it was very hard work. A year was enough, and you came back to Britain in 1986 and got a job at Brighton Hospital.

LESLIE COOPER

You were born in 1950 and lived in Manchester until you were 18. You went to two schools there: Sunnyside Junior School (until you were 11) and Manchester Grammar School.

When you left school, you did a year's voluntary work—you were sent to work as a teacher in Mirapore, a small town near Calcutta.

On your return, you did a teacher-training course at Brighton Polytechnic. This took three years.

Your first job after you qualified was at Gateway Primary School in Bristol. You taught there from 1972–1978.

Your second job was in Liverpool: you were head of Newlands Primary School there.

But after five years there, you began to get itchy feet and decided you wanted to travel again. You decided to work in Australia for a while. You went out by ship, the *Canberra*, in August 1983 and started work in September of that year at Beacon Hill School, Sydney. You worked there for three years, but then got homesick.

You travelled home by plane in June 1986, stopping to spend some time with old friends in Calcutta, and to revisit the school where you had taught nearly 20 years ago.

You arrived back in England in July and have been with your parents in Manchester since then. You are presently unemployed, and are trying to find a new job.

ALEX LEWIS

You were born in Bristol in 1953 and lived there until you were 11. You went to Gateway Primary School there.

Then your family moved to York and you went to Warren Secondary School there.

You left school in 1971 and decided to be a librarian. You did a course in Library Studies at Brighton Polytechnic. The course lasted 2 years and you got your first job in Liverpool, where you worked at the main library for 10 years.

In early 1983 you moved to London and became chief librarian at the University Library.

You have worked there continuously ever since, apart from a break in 1984 after you had a bad car accident and spent nearly four months in King's College Hospital.

JO ALEXANDER

You were born in Bristol in 1962 and went to two schools there: Sunnybank Junior School (until 1973) and Manor Secondary School, where you stayed until you were 18. When you were 18, you did a course in economics at London University.

You finished your course in July 1983 and decided to travel for a bit until you had made up your mind what to do. You sailed to Australia on the *Canberra* in August of that year, and worked at various odd jobs in Sydney.

You left Australia at the end of 1984, and travelled home via Indonesia, Malaysia, Thailand and India, arriving home in mid-1985.

You decided to do a teachers' course, and were lucky to get on a course at Brighton Polytechnic, beginning in September. The course lasted a year, and since autumn 1986 you have been working at Warren Secondary School, York.

FELICITY TAYLOR

You were born in 1953 in Bristol and went to Gateway Primary School there.

In 1964 you moved to Liverpool, and went to Liverpool High School.

You left at the age of 18, having decided to become a doctor. You had a place to study medicine at King's College Hospital in London.

But first, you decided to have a year off, and see the world. You spent the year working as a volunteer teacher in a school in Mirapore, a small town near Calcutta.

You returned to England, and took up your place at King's College Hospital in 1972.

Your studies were completed in 1979, but you stayed on at the hospital as a junior doctor until 1982.

In 1982, you decided you needed a change. You wanted to travel again and see the world, so you got a job as a ship's doctor on the *Canberra*.

You married in 1985, a man you met on the *Canberra*.

You didn't like to be away from home so much, so you got a job at Manchester Hospital. You've been there since June 1985.

JAMES HOLT

You were born in 1935 and lived in London until you were 22, although you were evacuated to the countryside during the blitz. You spent the four years from 1941–1945 with a farmer and his wife in a little village called Ash, in Devon. The farm was called Home Farm. You remember it well, though you've never been back. You went to the little village primary school there—just 30 pupils and two teachers. When you were 18 you went to London University to study economics, and after that, you did a teaching course, also at London University.

Your first job was in Manchester, at Sunnyside Junior School. You taught there until 1960.

Then you got a new job at Gateway Primary School, Bristol. You were there for 5 years altogether, until 1965.

In 1965 you applied for and got a job in Sydney, Australia. You spent 5 years as headmaster of Beacon School, Sydney. In 1970 you got married to an English girl you met in Sydney. She didn't like Australia, and although you enjoyed the life out there, you agreed to come home. You spent your honeymoon on board ship—the *Canberra*—back to London. You returned to Bristol and got a job at the Manor Secondary School in Bristol.

You were there until 1976, when you suddenly decided to give up teaching and study medicine. A crazy idea at the age of 40, but your wife agreed to support you and you got a place at King's College Hospital. It's taken nearly 10 years, but you qualified last year, and are working there as a junior doctor.

TOM WHITE

You were born in 1924 and spent your early life in Devon, in the south-west of England, in a little village called Ash. Your father was a farmer; Home Farm was the name of the farm.

In 1942 you were 18 and volunteered to join the navy. You had many adventures, but were captured in 1943 and spent the rest of the war in a prisoner-of-war camp in Singapore. (You've recently been to a big reunion of POWs in London, where you met a lot of people who were in the camp at the same time as you.)

You remained in the navy after the war until 1948 when you took a teacher training course.

You taught in Bristol for 20 years, first at Gateway Primary School, then at Sunnybank Junior School.

In 1968, at the age of 44 you went to do voluntary work in Calcutta in India. You ran a school in a small town called Mirapore. You were quite happy there until 1985 when you became very ill and spent a long time in hospital in Calcutta. While in hospital, you realised that you wanted to return to England.

You returned to England in 1986. Both your parents became ill and died that year. You took over the farm, and live there now.

PAULINE EDWARDS

You were born in 1939, and lived all your early life in Ash, a little village in Devon, in south-west England. You went to the village primary school – a little school with 30 pupils – and then to school in the nearest large town, Plymouth. You left school at 15 and trained as a cook. You took a 1-year course at Plymouth College and then worked at the Imperial Hotel, Plymouth.

You married at the age of 18. Your husband lived in Liverpool, so you followed him there and got a job as cook at a primary school in Liverpool – Newlands was the name. You divorced in 1982 and remarried in August 1983 – you had your honeymoon on board ship! (You went on a cruise on the *Canberra* to Australia.) Your second husband was rich. You flew back from Australia, and came to live in Brighton, where your husband's company was. But in 1985 your husband's company went bankrupt and you lost all your money, so you went back to work as a cook in Brighton Hospital.

GEORGE PARKER

You were born in 1924 in Liverpool and went to Liverpool High School.

In 1942 you volunteered for the army and were sent to the Far East. You ended up in a prisoner-of-war camp in Singapore in 1944, and stayed there until the end of the war in 1945.

You returned to Britain and stayed in the army until 1951. Then you decided to get a degree.

You studied economics at London University from 1951–1954. Then you got a job at Brighton Polytechnic, teaching economics.

You married in 1956 and went down to the south-west of England for your honeymoon. You stayed at the Imperial Hotel in Plymouth.

In 1980 you got a new job, teaching economics at London University.

In 1981 you were very ill and spent six weeks in King's College Hospital – but you're quite well again now.

JERRY SAMUELS

You were born in York in 1955 and went to Foxhole Primary School there. When you were 11 you transferred to Warren Secondary School.

You left school in 1973 and did a lot of travelling: Indonesia, Thailand, Nepal, China, India.

You did some work as a free-lance journalist while you were travelling, and on your return you got a job as a trainee TV reporter, doing research for a documentary programme. Your first assignment, in 1981, was a report on how a large London hospital is run. You interviewed doctors, nurses and other staff and patients at King's College Hospital.

The assignment you've most enjoyed was a documentary on a cruise. You did a report on the passengers and crew of the liner *Canberra* on her voyage to Australia in August 1983. Your most recent assignment was on people who had been prisoners of war in the Far East during the Second World War. You attended a reunion for former prisoners from a Singapore camp in London, and interviewed most of the people who attended.

13 SWEET TALK

You want to go out for a drink tonight. Persuade as many people as possible to come with you.

There's a good film on tonight. Persuade as many people as possible to come with you.

Don Giovanni is on at the Opera House. Persuade as many people as possible to come with you.

You have just decided to have a party tonight. Persuade as many people as possible to come.

There's a good play on at the theatre in town tonight. Persuade as many people as possible to come.

You'd like to go skating tonight. Persuade as many people as possible to come with you.

You want to go to the disco tonight. Persuade as many people as possible to come with you.

You'd like to go to the ballet tonight. Persuade as many people as possible to go with you.

You want to go bowling tonight. Persuade as many people as possible to go with you.

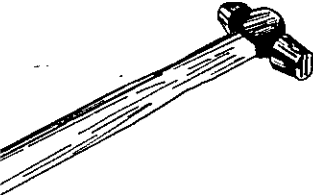


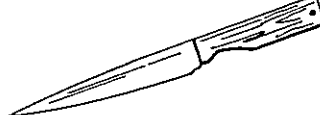
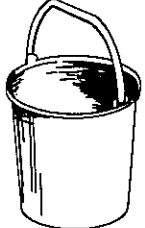
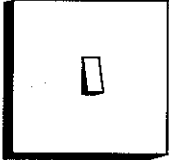

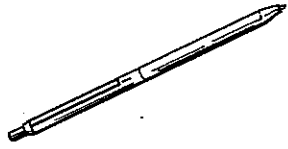


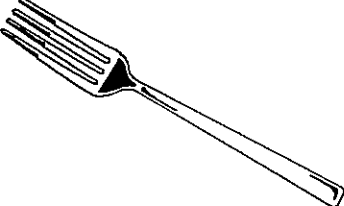
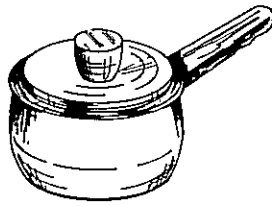
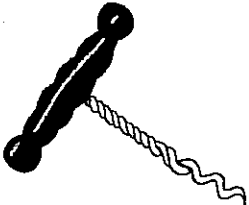
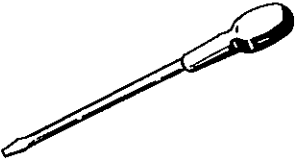
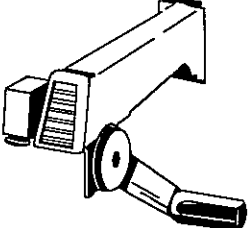
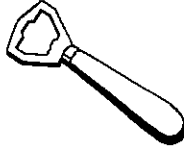




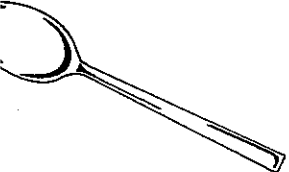

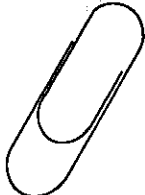
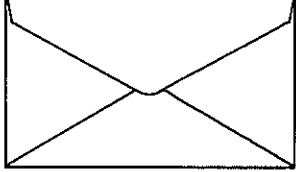
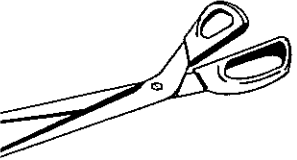
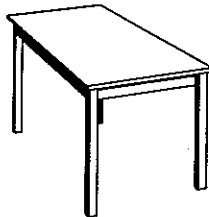
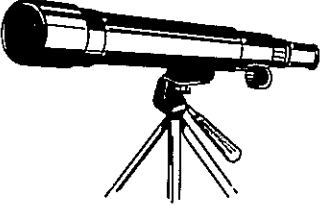
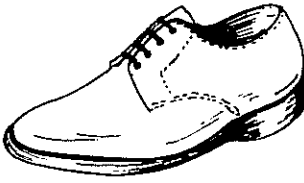

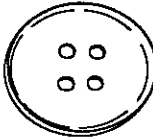


You want to go to a classical music concert tonight. Persuade as many people as possible to go with you.

You want to go to a pop concert tonight. Persuade as many people as possible to go with you.

You want to go out for an Italian meal tonight. Persuade as many people as possible to come with you.

14 DEFINE IT!

Advanced Communication Games, Nelson, © J Hadfield 1987

JO THOMPSON: NOW

You live a very quiet life, centred around your family: you don't go out much. You live in a quiet village in the country, and work in an office in a nearby small town. It's a rather boring job, and most of your spare time is spent studying: you're taking a law course at evening classes. You want to change your life and get a better, more interesting job. How you wished you'd studied harder when you were at university! You remember you used to go out nearly every night, and were often late or missed your classes in the morning. You failed your exams in the second year – a mistake you bitterly regret now. If you could have that time again, you would work so much harder: you used to waste so much time socializing and gossiping. It used to be important to you to be popular and to have a lot of friends. It's very strange, but you don't know anyone from your student days now.

JO THOMPSON: 1970

You are a student – but you don't study much! You really enjoy college life – there is such an opportunity to have a really good social life that it seems a pity to waste the best years of your life slaving over books in a dusty library. You can pass without working – you've always been good at exams – so why waste time studying – life is for living! Friends are very important to you: you share a flat with three other people, and you have a lot of fun. There are always people dropping in to see you, and you have a lot of parties. You don't like to think about the future too much – work sounds very boring.

SAM BROWN: NOW

You live in a small village in the country. You and your wife run the village shop. You have a very peaceful life – boring, some might say – but you love it! You know all the people in the village and have plenty of time to stop and chat. You have plenty of time for your hobbies too: gardening, fishing, walking in the countryside – you love the outdoor life.

It wasn't always like this though: you used to have a really stressful job, working till late at the office every evening and often bringing work home at the weekend. The advertising world is very competitive, and when you look back, you can't imagine how you stood it: you had no private life at all, no time for the really important things in life. Because of the pressure of the job you used to smoke and drink too much; you've given up tobacco and alcohol now.

The crisis came when your wife left you. She complained that she never saw you and that you had no time for family life. This made you realise what was really important to you. You talked things through with her and decided to get back together again and to start a new and better life together. You've never looked back!

SAM BROWN – 1970

You have a very high-pressure job – but you love it! You work for an advertising company and have to meet deadlines, so you are constantly under pressure. The advertising world is very competitive – you have to make sure you produce good work every time and that is a strain. There are drawbacks – you smoke and drink more than you should, and, because you often have to work late and at weekends, you don't have much time for family life. You've explained to them that you need to put everything you've got into your work if you are to get to the top, but they don't seem to understand, and complain all the time that they never see you. You find this very unfair – you're working for them: to give them a better life, and all the advantages that you never had when you were young. You suppose you ought to slow down a bit, but you enjoy your life – the pace is exciting: it's what keeps you alive. Your wife says you should do more exercise, get outdoors more often, but there just isn't time...

JAN WILSON: NOW

You live in a small commune in the heart of the countryside: four couples live together in a big old farmhouse. There are six children too and you all share in looking after them and bringing them up. You are trying to be self-sufficient and you grow all your own vegetables and keep chickens, ducks, pigs, and a cow. You have chosen this lifestyle because you feel that modern society has forgotten older values in the pursuit of technical progress.

You didn't always live like this though. You were very ambitious when you were young, and for a few years you had a manager's job in a big London company. But you became bored with office life and tired of the rat race. You met the people you live with now at a party, and talking to them you realised that you were on the wrong path, and that you should return to a simpler, healthier way of life. You are not rich now – no company car, no expense-account lunches – but you have a much healthier and saner life.

JAN WILSON: 1970

You are a student of economics and business studies. You are in your final year at college and working very hard for your diploma. You are ambitious and want to get on in life. You work hard and don't have much time for socialising – especially this term with exams coming up! You are confident of getting a good job – in fact you have already had a couple of offers: one in banking and another with a large London company. You'd like to be a company manager: you'd enjoy the responsibility of running a big firm. One thing is certain – you want to get to the top and you're going to get there!

JEAN FONDLE: NOW

You are a famous film star. You came to fame in a film called *Sugar and Spice* in which you played the heroine. Since then you have made four films, all big box-office successes. You have had no special training: you've never been to drama school or college. You used to be a clerk in an office in a small provincial town. You were so bored with life there. Your job was tedious and there was nothing to do in the town. Life seemed like a prison from which there was no escape: every day the same people, the same tasks, the same places . . . You used to escape into a fantasy world of films and romantic novels – at least they let you forget your life for a few hours. One day you read in the paper that a film was to be made in your town and that they needed 'extras'. You applied and got taken on. You caught the director's eye and he offered you a small part in his next film. The papers praised your performance and you got the lead role in his next film . . . and so on . . . There is only one thing you regret: you used to have a boyfriend in your home town. You were planning to get married. Somehow, he didn't fit in with your new life and you drifted apart. He broke off the relationship. You remember his words: 'You think I'm not good enough for you now . . .'. It wasn't true of course, but you can't forget the way he said it . . .

JEAN FONDLE: 1970

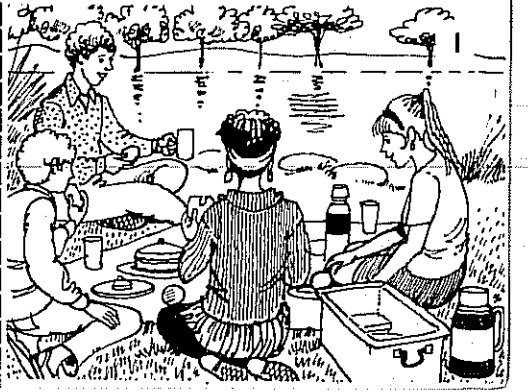
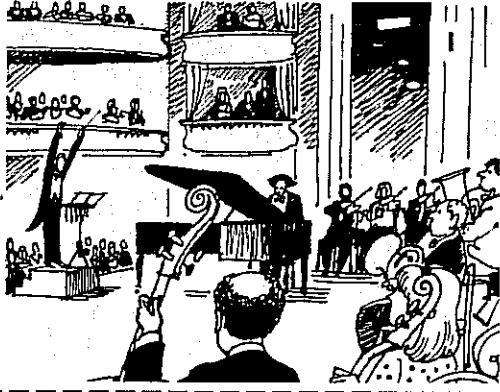
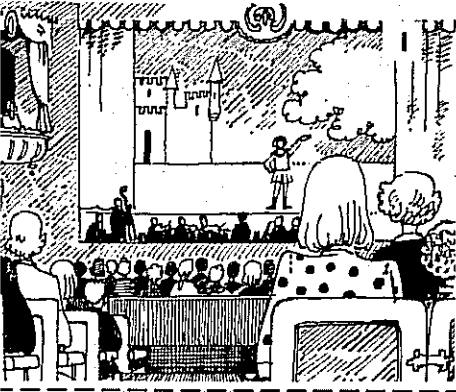
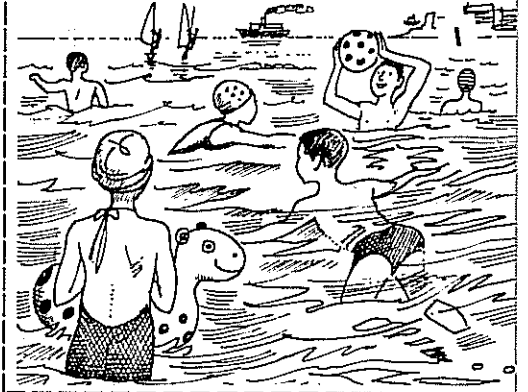
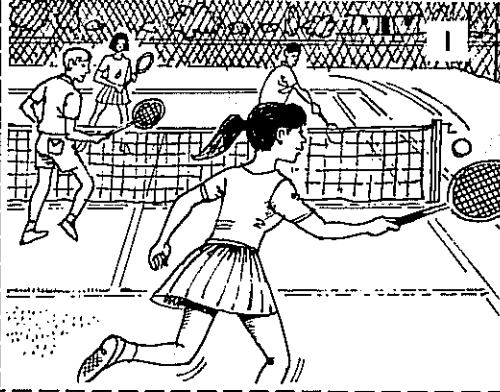
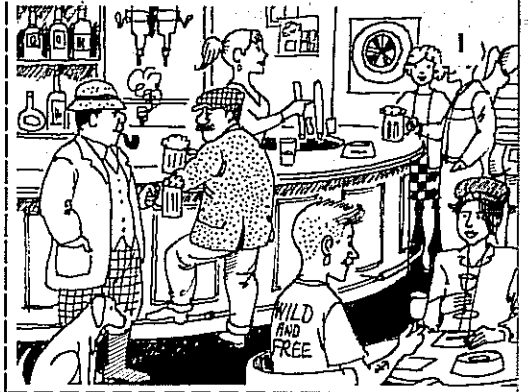
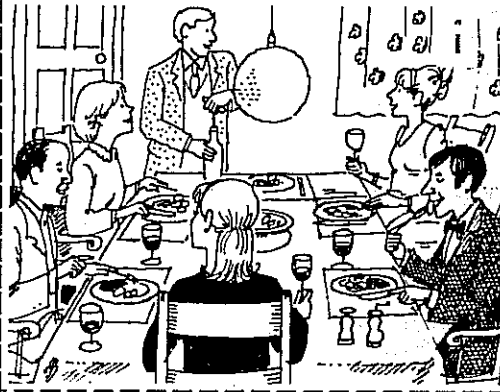
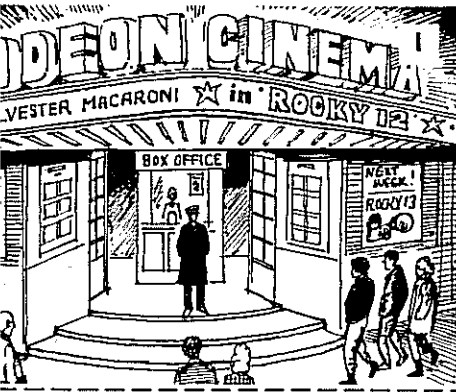
You work in an office in a small country town. You have lived there all your life: you were born there, went to school there – you've never been anywhere else. You're fed up with life in the provinces: the same faces, the same places day in day out. You escape by reading romantic novels and going to the movies, but really you'd like to move: a new job, a new town, a different life. Only one thing keeps you here: you are very much in love with your boyfriend and are engaged to be married. He works in the family firm and will take over from his father when he retires in a few years time – so it looks as if you're stuck here for life! But you love him so much you can't bear to leave him.

ANTHONY OWEN: NOW

You are a married man with three children. You are an accountant for a firm in central London. You have what you could describe as an average life – nothing out of the ordinary, but you enjoy it. You live comfortably: nice house, car, and you earn enough to have holidays abroad – though you don't get much holiday in your job. You live in a small town outside London and commute to London each day. You leave every morning on the 7.20 train and return in the evening on the 6.05. Your wife has supper waiting on the table, and the children ready for bed when you arrive home. After supper you usually watch TV and go to bed around 10 o'clock. At weekends you do some gardening, wash the car, visit your wife's parents, and, if the weather is fine, go for a drive or a picnic in the country with the kids. Saturday afternoons you watch the football – you don't play any more: no time and anyway you're not as fit as you were. You used to play a lot – in fact your life used to be quite different: football, disco, drinking with the boys, plenty of girlfriends . . . somehow all that changed when you met your wife . . .

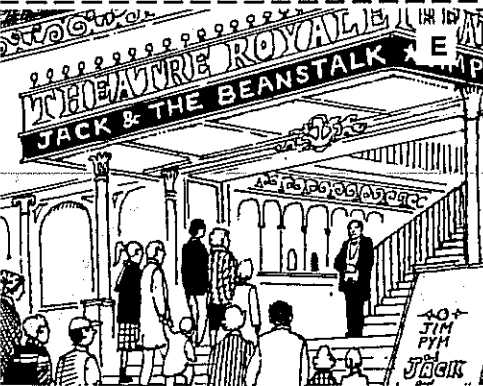
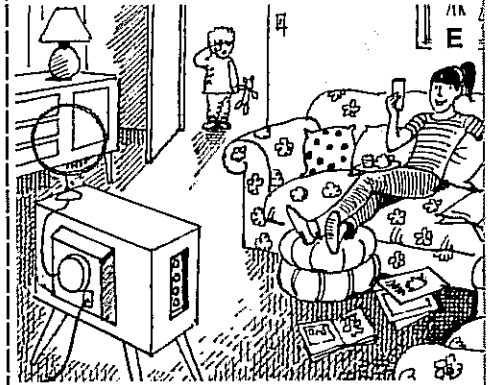
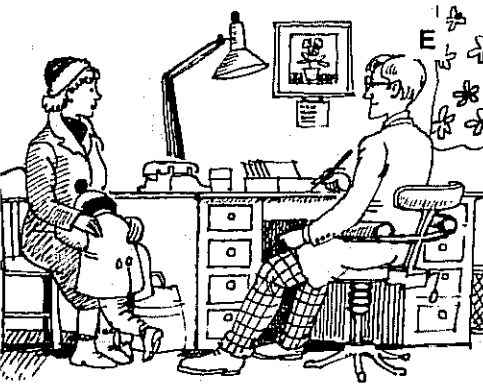
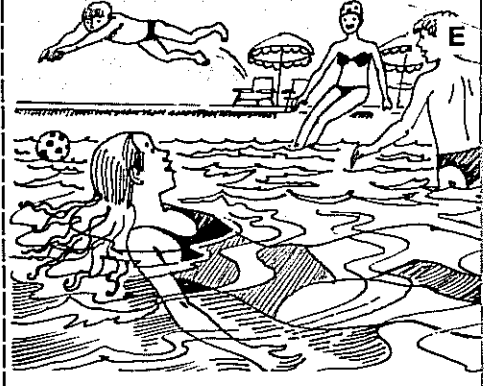
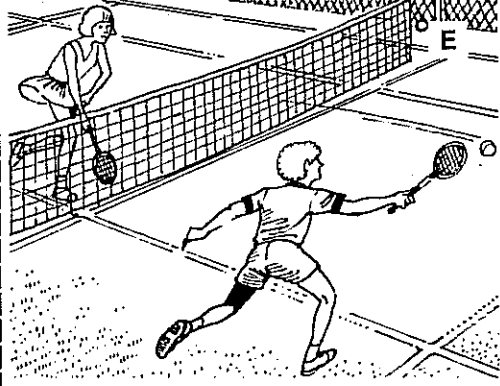
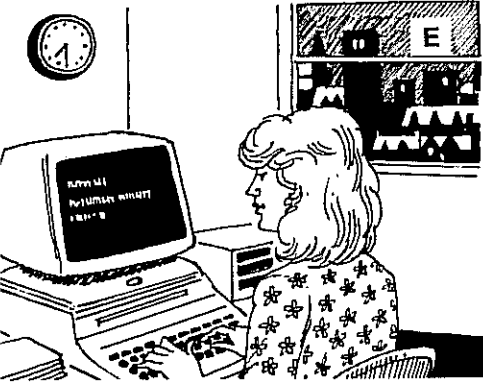
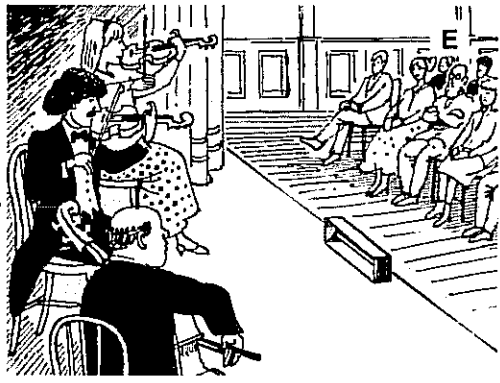
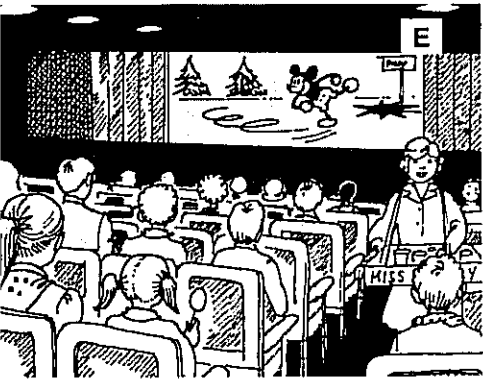
ANTHONY OWEN: 1970

You have quite a wild life: there are three things you enjoy – football, drinking, and girls – in that order! You play a lot of football as well as watching it on TV, and you've made most of your friends down at the Football Club and go out drinking with them most nights. You don't have a regular job, but pick up work when you need to – when you run out of money, that is! You can't see yourself getting tied down to a job for the rest of your life – the routine would kill you! You can't see yourself getting tied down to a girl either. You have plenty of girlfriends, so why get stuck with one! Marriage doesn't sound much fun to you: keeping a wife and kids is expensive as well as boring. Only a fool would get himself tied down like that!



16 THE EXCUSES GAME

Advanced Communication Games, Nelson, © J Hadfield 1987



17 HARD BARGAINING (Bazaar)

Advanced Communication Games, Nelson, © J Hadfield 1987

1 You need 1 camel.
You have (but don't need) 5 horses.

2 You need 2 horses.
You have (but don't need) 2 pigs.

3 You need 5 pigs.
You have (but don't need) 1 camel.

4 You need 2 horses.
You have (but don't need) 1 pig.

5 You need 1 horse.
You have (but don't need) 2 pigs.

6 You need 10 sheep.
You have (but don't need) 20 hens.

7 You need 10 hens.
You have (but don't need) 5 sheep.

8 You need 10 hens.
You have (but don't need) 5 sheep.

17 HARD BARGAINING (Jobs around the house)

Advanced Communication Games, Nelson, © J Hadfield 1987

1 You want to decorate your house. You need: a paintbrush, some paint, a stepladder, wallpaper, paste.

2 You want to frame a picture. You need: glass, nails, a hammer, some hardboard, tape.

3 You want to make bread. You need: flour, yeast, salt, water, a mixing-bowl.

4 You want to mend a chair. You need: a screwdriver, glue, nails, screws, a hammer.

5 You want to make a cake. You need: flour, eggs, butter, sugar, a mixing-bowl.

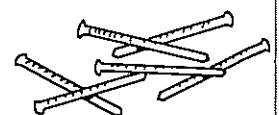
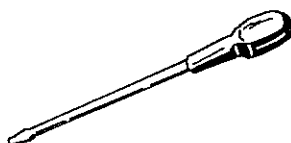
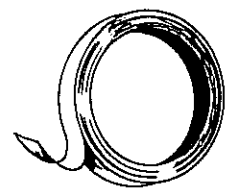
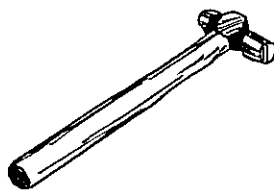
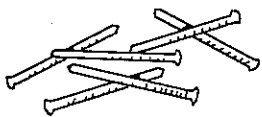
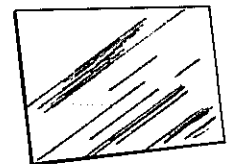
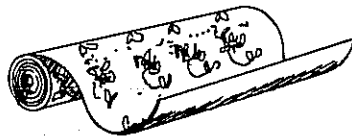
6 You want to weed the garden. You need: a hoe, a spade, a trowel, a fork, gardening gloves.

7 You want to bath the dog. You need: shampoo, an apron, rubber gloves, a towel, a bath.

8 You want to plant some seeds. You need: a trowel, a fork, a spade, gardening gloves, a packet of seeds.

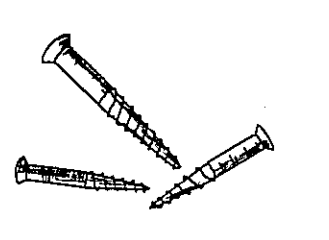
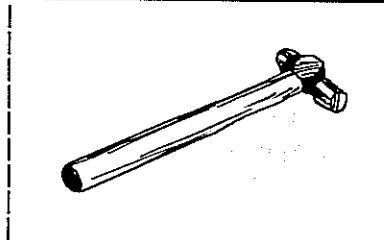
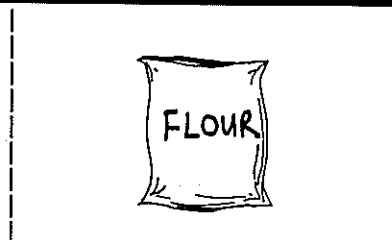
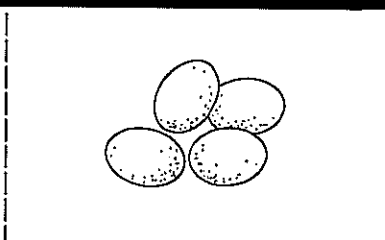
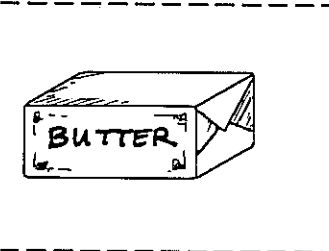
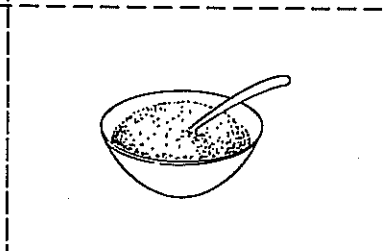
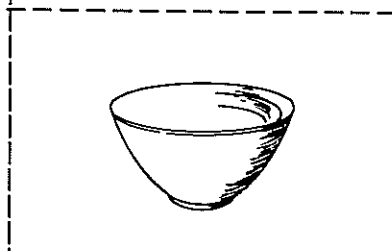
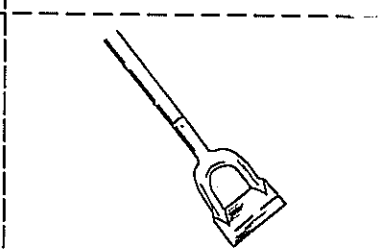
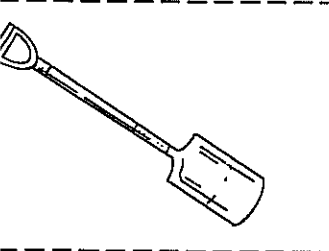
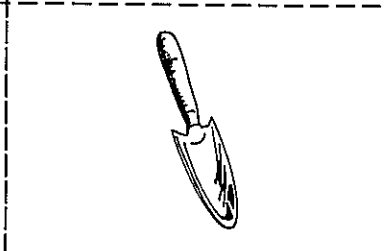
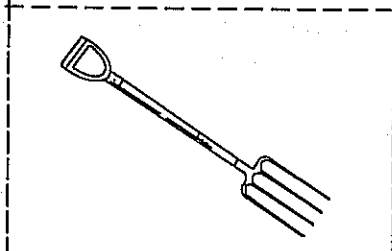
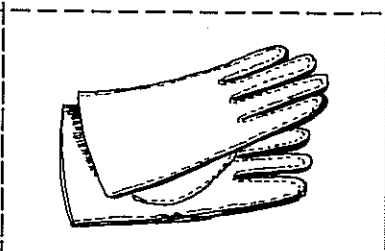
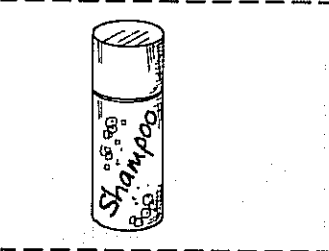

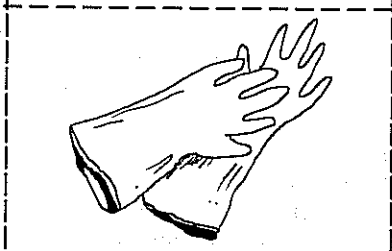
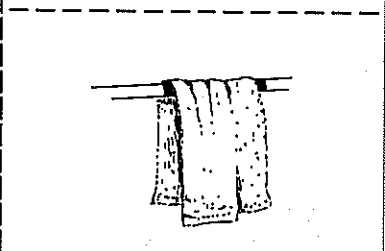
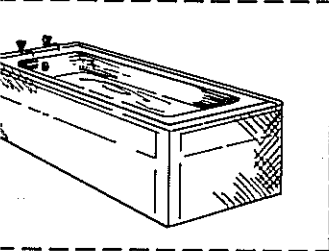
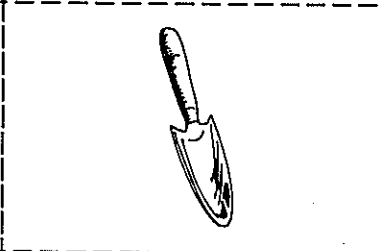
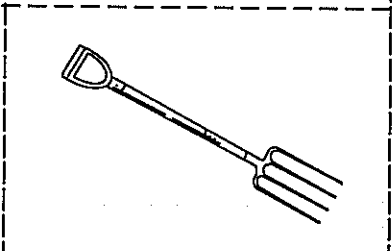
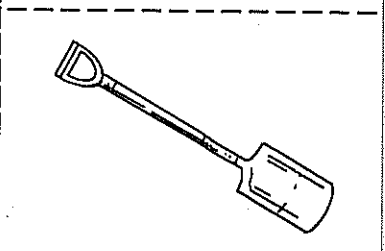
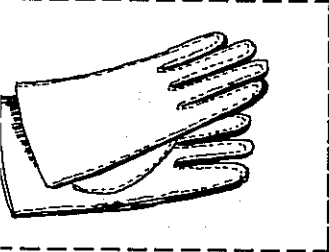
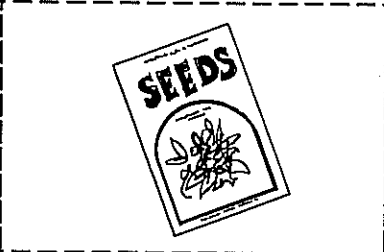
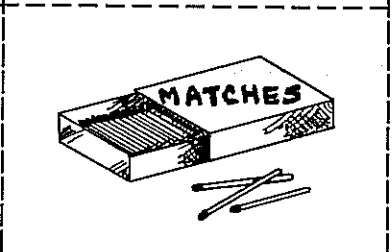
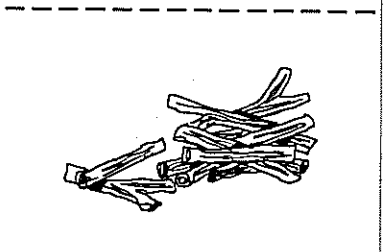

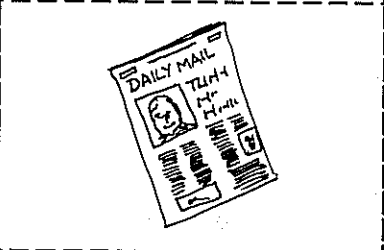
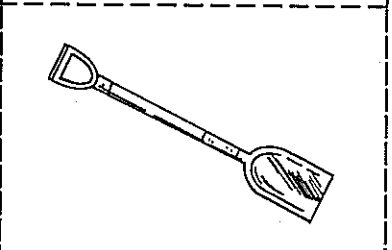
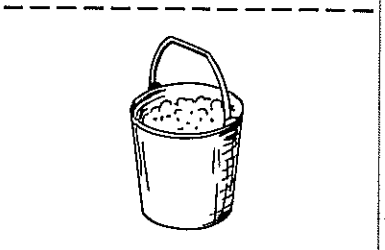
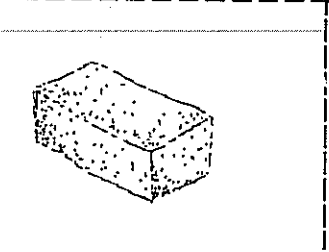

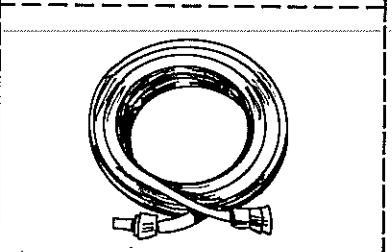
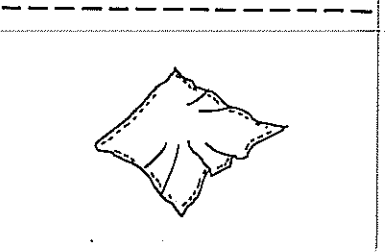
9 You want to make a fire. You need: matches, sticks, coal, newspaper, a shovel.

10 You want to wash the car. You need: a bucket of soapy water, a sponge, polish, a hosepipe, a dry cloth.



17 HARD BARGAINING (Jobs around the house)

Advanced Communication Games, Nelson, © J Hadfield 1987

18 WOULD YOU MIND IF ... ?

Advanced Communication Games, Nelson, © J Hadfield 1987

<p style="text-align: center;">R</p> <p>1 It's raining and you want to go to the shops. Ask your friend if you can borrow his/her umbrella.</p>	<p style="text-align: center;">R</p> <p>2 You've forgotten your purse. Ask your friend if he/she can lend you £5.</p>	<p style="text-align: center;">R</p> <p>3 You need change for the phone. Ask your friend if he/she can change £1 for you.</p>	<p style="text-align: center;">R</p> <p>4 You want to borrow your friend's book.</p>
<p style="text-align: center;">R</p> <p>5 You want to borrow your friend's record.</p>	<p style="text-align: center;">R</p> <p>6 You want to use your sister's car.</p>	<p style="text-align: center;">R</p> <p>7 Ask your friend if he/she can babysit for you.</p>	<p style="text-align: center;">R</p> <p>8 Ask your friend if you can use his/her phone.</p>
<p style="text-align: center;">R</p> <p>9 Ask your boss for a day off next Wednesday (think of a good reason).</p>	<p style="text-align: center;">R</p> <p>10 Ask your boss for a pay rise (think of a very good reason!).</p>	<p style="text-align: center;">R</p> <p>11 Ask your boss for a reference for another job.</p>	<p style="text-align: center;">R</p> <p>12 Ask your boss for a week's holiday (think of another good reason).</p>
<p style="text-align: center;">R</p> <p>13 You need money for the phone. Ask a stranger to change 50p.</p>	<p style="text-align: center;">R</p> <p>14 You don't know the time. Ask a stranger in the street to tell you.</p>	<p style="text-align: center;">R</p> <p>15 You're lost! Ask a passer-by the way to the post office.</p>	<p style="text-align: center;">R</p> <p>16 The train you're sitting in is very stuffy. Ask the other passengers if you can open the window.</p>
<p style="text-align: center;">R</p> <p>17 You're cold! Ask the other people in the room if you can close the window.</p>	<p style="text-align: center;">R</p> <p>18 Ask the other people near your table in the restaurant if they mind if you smoke.</p>	<p style="text-align: center;">R</p> <p>19 Ask those noisy people on the beach if they can turn their radio off!</p>	<p style="text-align: center;">R</p> <p>20 Ask the people in the flat downstairs if they can turn the music down – you want to study!</p>

18 WOULD YOU MIND IF ... ?

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R R R R

1 Ask the hotel manager if you can have another room.

22 Ask the hotel manager if you can have another pillow.

23 Ask the hotel manager if you can have another blanket.

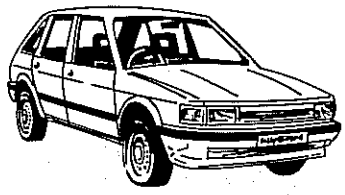
24 Ask the hotel receptionist if you can have breakfast sent up to your room.

R A A A

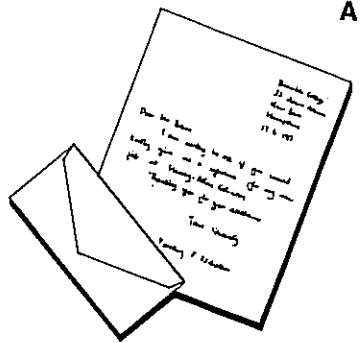
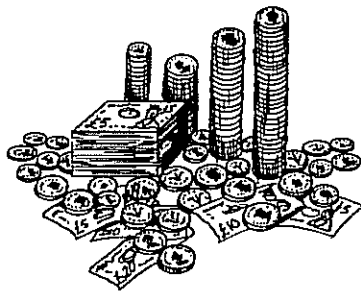
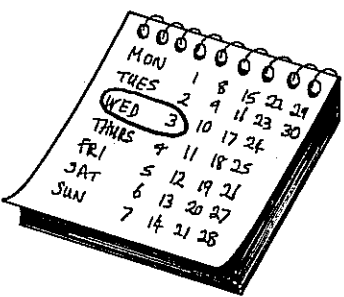
5 Ask the waiter if you can move to another table.



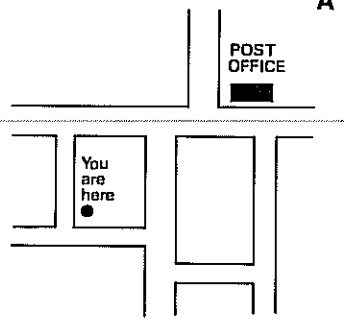
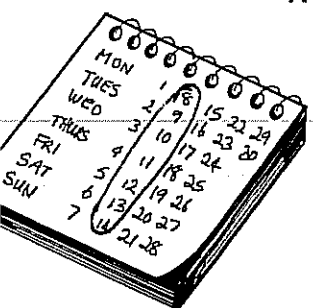
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A A A A

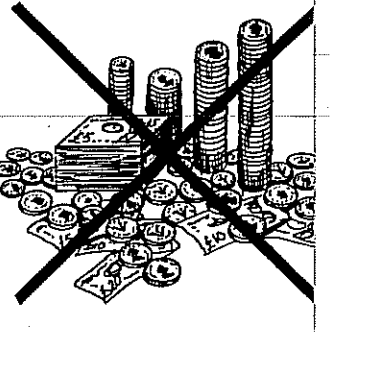
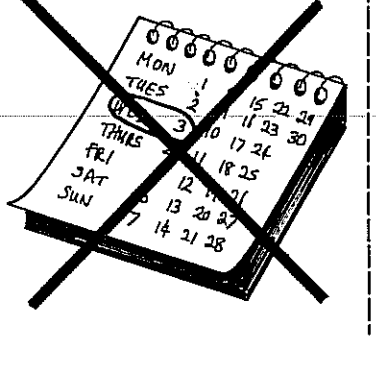
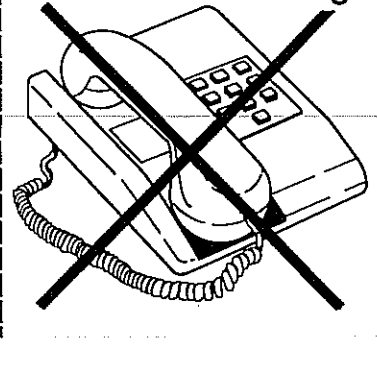
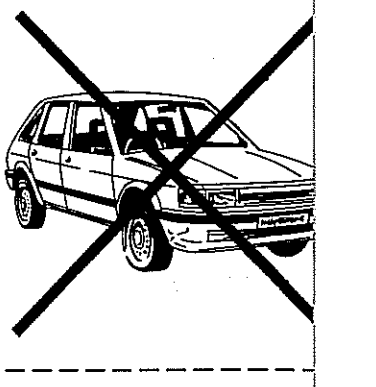
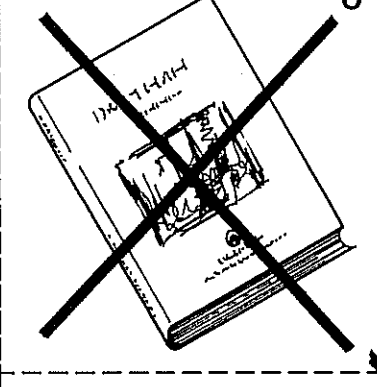
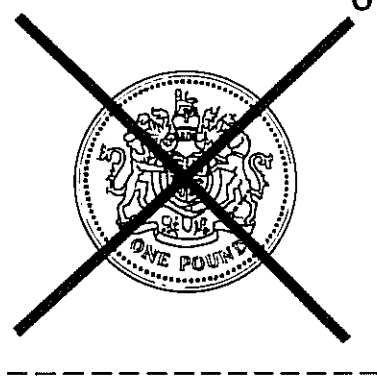
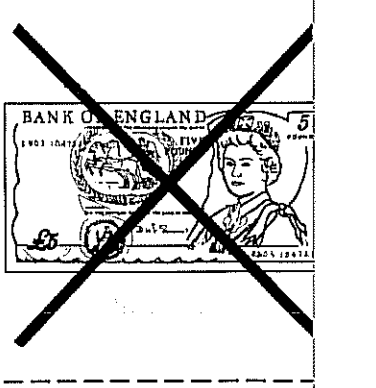
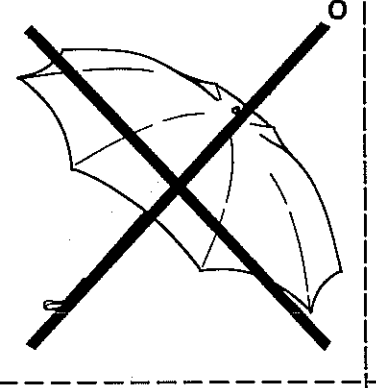
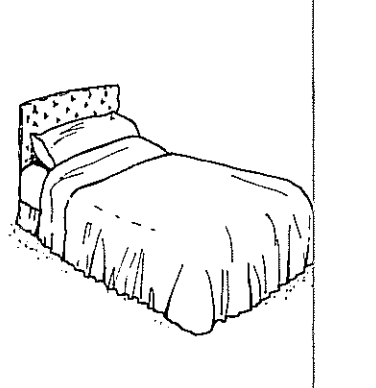
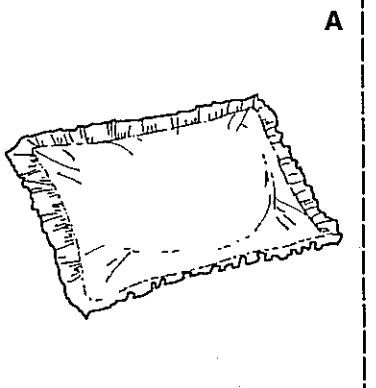
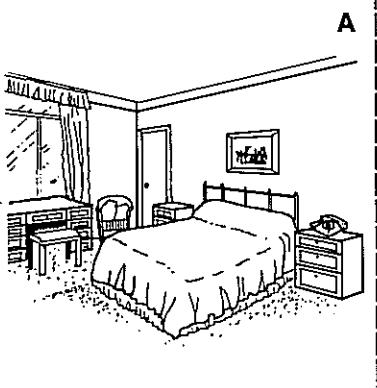
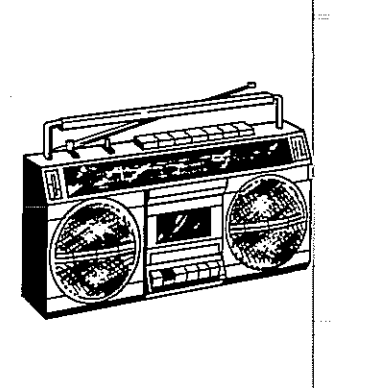
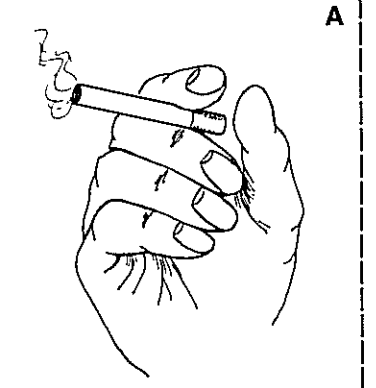
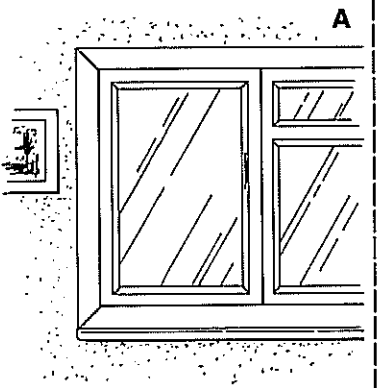
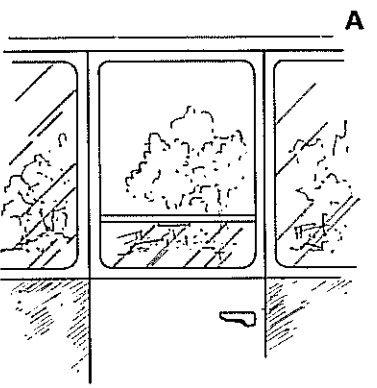


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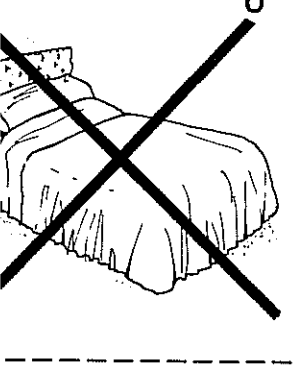
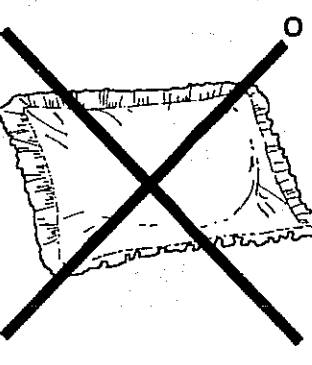
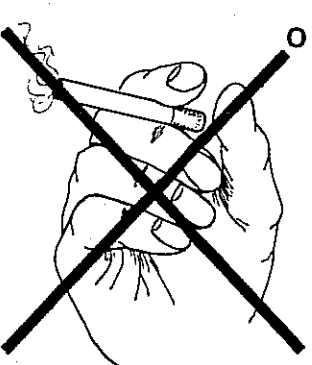
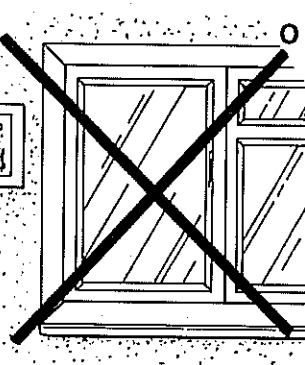
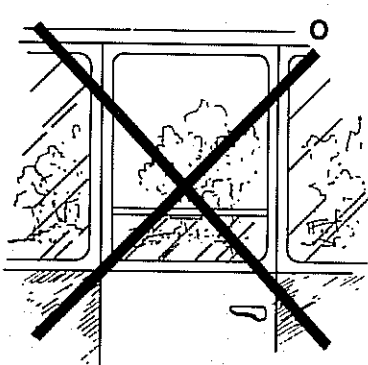
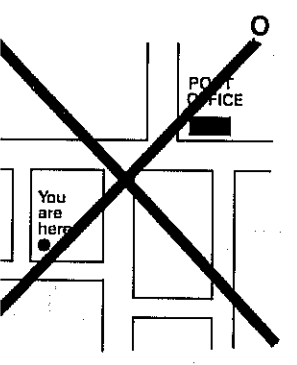
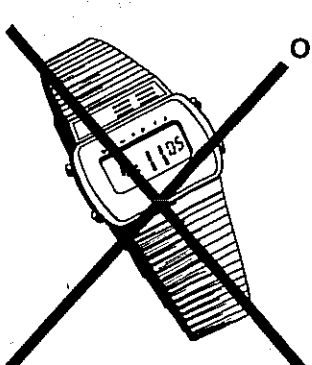
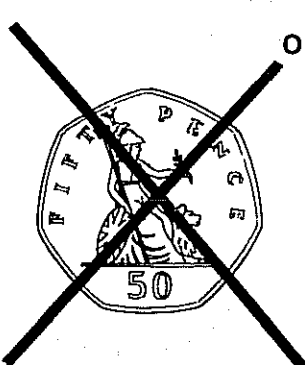
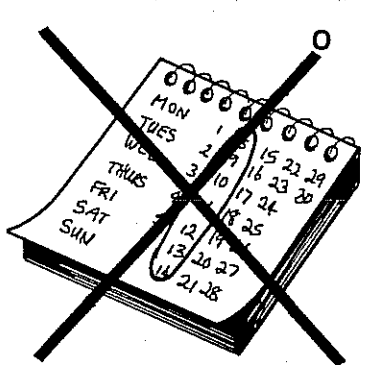
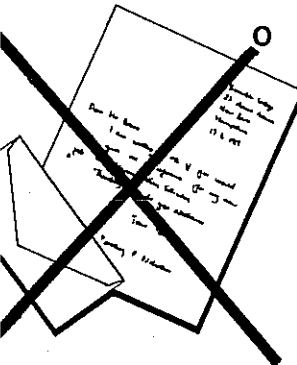
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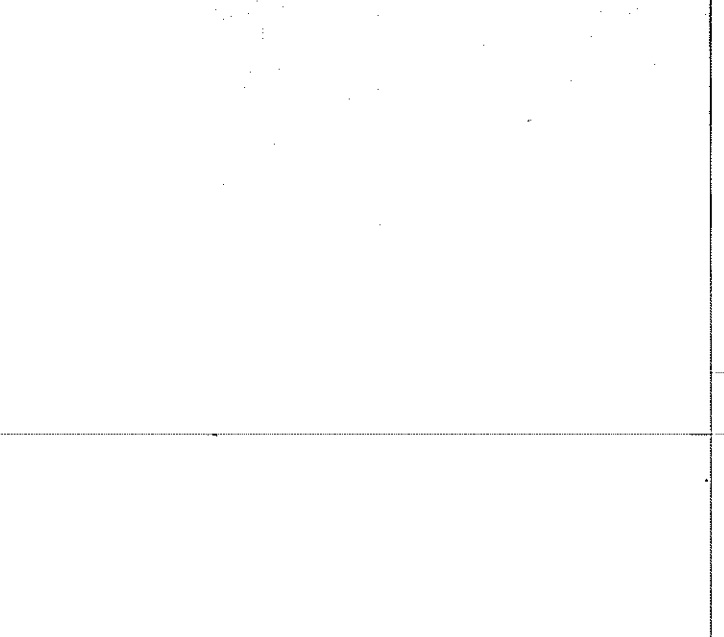
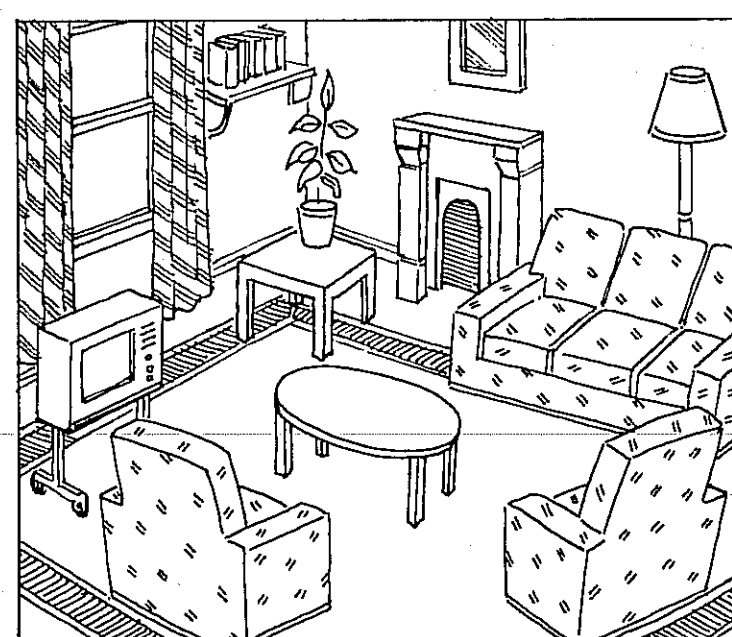
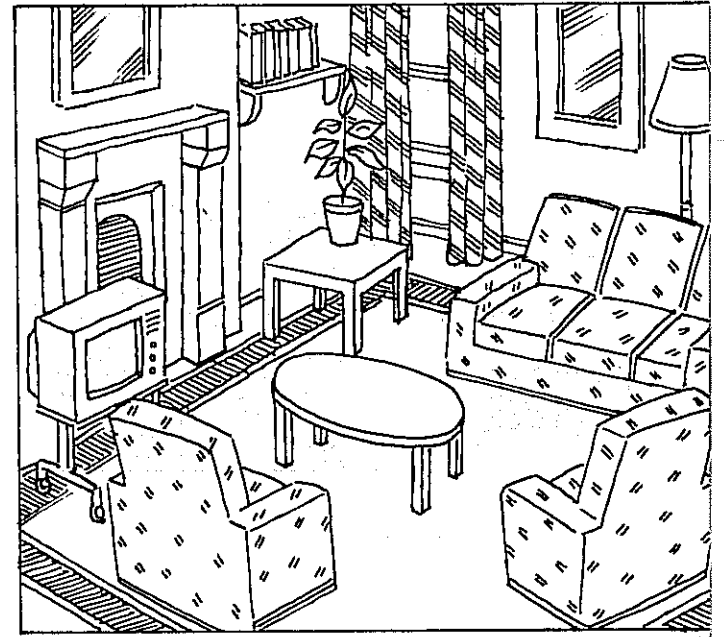
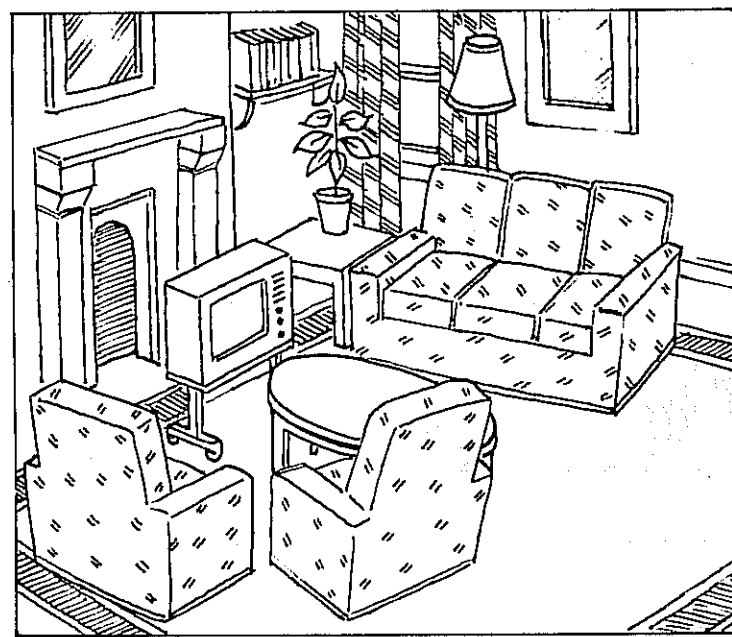
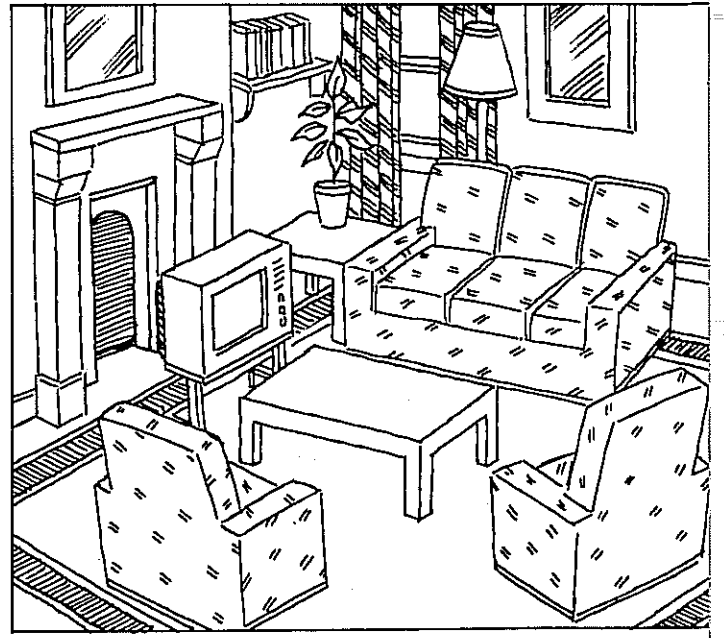
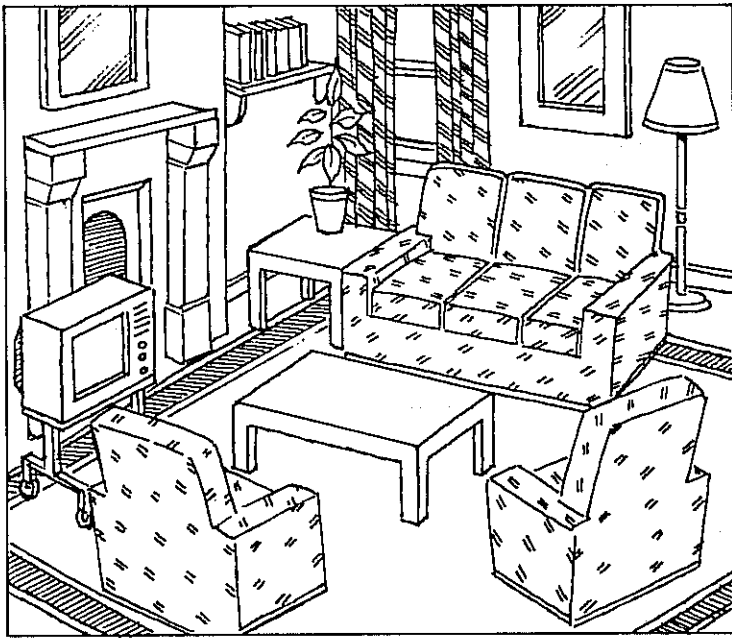
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19 HIDE AND SEEK

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You are a successful businesswoman at the top of your profession. You have everything you want: a fulfilling career, a good salary, comfortable house, car ... You enjoy your job and the benefits it brings. You have plenty of friends and get on well with your colleagues at work, so you aren't lonely. You do regret one thing, however: you were once engaged to a boy from your home town. A few years ago, you had to make a difficult decision: you were offered promotion in the company you work for, but this meant moving to another town. Your fiancé did not want to leave his job, so you had to choose between marriage and a career. You chose a career. Recently, though, you've been wondering if you made the right decision. You haven't met anyone else since leaving him, and you find yourself thinking about him more and more ...

You are married with three small children. You love your husband and children, but in many ways you wonder if you made the right decision in marrying so young. You gave up your job when you got married, and now you think that that was a big mistake. You were doing well in your career, and had just been offered promotion, but at the time, marriage and a family seemed much more important to you. Now you wish you had kept your job and put off having children until later.

You work in a factory – and you hate it! The trouble is, you left school at 16 with no qualifications because you were bored at school and were in a hurry to get a job and earn some money. How you wish you'd worked harder when you had the chance and done some kind of training course when you left school: you might have a more interesting job now if you'd been sensible then. You're trying to take some exams at night school, but studying is so much harder when you're older, and it's difficult to study as well as work full-time.

You spent the best years of your life working for examinations – school, college, university, and two years training after university. What a waste of time! Your parents wanted you to be an accountant, so to please them, you took an accountancy course and then did two years training – and more studying for more exams – with a firm of accountants in London. You hated every minute of it! But it wasn't until last year that you finally decided you had to make a change; that you wanted to leave office life and work with your hands instead of your head. You'd always been good at and enjoyed woodwork, so you became apprenticed to a carpenter and learnt how to make furniture. You're much happier now, but regret spending the ten best years of your life studying for exams that you didn't need.

You are an engineer. You don't mind your job: it's well paid and quite interesting, but it isn't what you really wanted to do. You really wanted to become a pilot. Ever since you were small, it's been your one big ambition. You were heartbroken when you failed the exams and realised that you were never going to be a pilot. It is the big disappointment of your life. Even now you can never hear a plane flying overhead without feeling jealous of the person who is flying it.

You are a pilot—and fed up with your job! You thought being a pilot would be an exciting and interesting life, and it was exciting for the first few years. But flying can become routine, like any other job, and it's very frustrating, because you never stay in places for long enough to see them properly: your life is a succession of airport lounges and hotel rooms. It's been worse since you got married—you'd like to see a lot more of your children and have a proper family life. You feel that it's too late to retrain for another job at your age, so you'll have to put up with it, but really, you regret the day you passed your flying exams!

You moved to London about six months ago—and you regret it already! You used to have a job in the small country town where you lived all your life, but you decided it was time to make a break and try something different. You'd always wanted to live in London, and so you were really happy when you were successful in getting a job there—but now you'd give anything to go back home! You find London so stressful, and you miss all your friends back home. You even tried ringing your old firm to see if they could give you your job back, but it was too late: they had someone else. If only you'd realised how lucky you were ...

You moved out of London to a small country town a few months ago—and you regret it already! You miss London so much—the life, the bustle, the activity. Nothing ever happens here and it's so hard to make friends. You moved here with your family because you thought it would be good for the children to grow up in the country, but now you think you've made a big mistake. You feel more dead than alive here. You'd give anything to have your old job and your old flat back again!

A couple of years ago, you were offered a job which you turned down. The job was with a firm called Meunier, based in Paris and you refused it. When you look back, you don't really know why you refused it; you just didn't feel ready to make a move. But you've been regretting the decision almost ever since! You're really bored with your job here now, and have been trying to leave, but you haven't been successful in getting any of the jobs you've applied for. It looks as if you're here for life. *Why* didn't you take the job when you had the chance? You'd give anything to be in Paris now!

You live in Paris and work for a firm called Meunier. You've been there for a couple of years and you're trying to get out. Just about everything is wrong with the job: the place is disorganized and badly run, your colleagues are unfriendly, and the work itself is boring—it's a real dead-end job. You're having trouble finding another job and are beginning to be afraid that you won't be able to get out. You wish you'd never taken the job in the first place.

21 THE CINDERELLA GAME

Advanced Communication Games, Nelson, © J Hadfield 1983

You like gardening and have a house with a big garden. A few weeks ago you hurt your back, and you aren't able to do any gardening. The garden looks terrible, but you can't find anyone to help you with it.

You love gardening – it's your favourite hobby. The trouble is, you've recently moved to a flat with no garden. You'd love to get your hands on a garden somewhere!

You and your husband/wife have been working very hard recently and both need a break. The trouble is, you can't really afford to go on holiday.

You are going abroad for a month, but are a bit worried about leaving your house empty – there have been a few burglaries in the area lately. You'd like to find someone reliable to look after it for you. You live in a nice area, near the sea.

You are fed up with your office job. You'd like to travel, and you'd like to work with people not paper. You like children: maybe you could find a job as an *au pair*.

You are moving to Italy soon. Your husband/wife has a new job there, and you've just been offered a job in the same town too. The trouble is, you have three children under school age – what would you do with them?

You need some money. You're thinking of selling your bike – you don't really use it any more.

You need a bike. You can't afford a new one, so you're looking for a second-hand one. The trouble is, second-hand ones are difficult to find; no one wants to sell their bikes.

Some time ago you bought two tickets for a 'Whoops!' concert in London. Now your best friend has told you that she's getting married on that day. You want to go to her wedding, of course, but you're a bit annoyed about wasting the concert tickets.

You and your friend desperately want to go to the 'Whoops!' concert in London, but all the tickets are sold out. You'd give anything to be able to go.

Your best friend rang to say that he's getting married on Saturday in Madrid. You desperately want to go to the wedding, but you can't get a flight – all the seats are booked. There isn't time to go by train.

You were supposed to be going to Madrid this weekend to see your home team play Real Madrid, but now your boss has told you that there's to be an important meeting, which you must attend. You aren't insured, so you can't get your money back on the plane ticket.

You had a party last night, but your guests didn't eat and drink as much as you thought they would. You now have a lot of food and drink left over. The trouble is you're going on holiday tomorrow. It seems a pity to waste it.

Some old friends have just rung up to say that they're passing through, and could they drop in to see you this evening. You invited them to dinner, and then realised, when you put the phone down, that you haven't any food in the house, and that the shops are shut. What are you going to do?

You have to get to London early tomorrow. Your car is in the garage for repairs, the coaches are fully booked, and there's a train strike . . .

You're driving to London early tomorrow. You hate driving on your own – you're afraid of falling asleep on the motorway.

Your friend Janet has recently got divorced. She's very lonely and doesn't go out much. You think she ought to be meeting more people – especially men!

Your friend Alan has just split up with his girlfriend. He's very lonely, and doesn't go out much – just sits around the house. You think he ought to meet more people – especially women!

You've just finished painting your house. Unfortunately you miscalculated and bought too much paint! The shop won't take it back, because the colour is discontinued. So you're stuck with 5 tins of 'mustard yellow' paint!

You want to paint your living room. Unfortunately, the colour you want, 'mustard yellow', is not in stock anywhere any more. The paint shop says the manufacturers have stopped making it. You're very disappointed, as it's the exact shade you want.

Case-study

Alec Crabtree was found dead at his desk in his study last night. He had been hit on the head with a blunt object. He had been sitting at the desk with his back to the door, and was in the middle of writing a letter. He was found by his wife, when she went in to bring him his bedtime cocoa at 11.15 p.m., but his watch, which had been smashed in the struggle, had stopped at 11.05 p.m. The suspects are the people who were in the house at the time: Mrs Crabtree (the dead man's wife), Daniel Crabtree (the dead man's brother), Mr and Mrs Fairfax (old friends of the Crabtrees), and Susie (the maid).

1 A silver vase was missing from the room.

2 The window was open.

3 A cigarette-end was found by the body.

4 Everybody smokes except Mr Crabtree and the maid.

5 A piece of red material was found on the window.

6 The silver vase (badly dented) was found in a flowerbed.

7 Mrs Crabtree, Mrs Fairfax, and Daniel were all wearing red.

8 A note was found in Mrs Crabtree's handbag. It said: Alec, meet me in the garden at 11 o'clock, Alice.

9: Everyone was playing cards until 11 p.m., except Susie, who was washing-up in the kitchen between 10.30 and 11.15.

10 At 11 o'clock Mr Crabtree got up and said he had a letter to write. He went into the study.

11 Mrs Crabtree's name is not Alice.

12 Mrs Fairfax went outside at 11 o'clock, saying she was hot and needed fresh air.

13 In the drawer of the desk was a will. The will left £10,000 to Daniel.

14 The maid heard footsteps in the hall and the study door opening at just after 11 o'clock.

15 Daniel had debts of about £9,000.

16 At about five past eleven, the maid heard the front door opening and footsteps in the hall. It was Mrs Fairfax, coming in from the garden. She went straight into the living room.

17 Daniel and Mr Fairfax started to watch a TV programme after the game of cards finished at 11 o'clock. They were still watching it at five past eleven when Alice Fairfax came in and joined them.

18 Alec Crabtree had been writing a letter. It began: Dear Anne, I don't know how to tell you this, but I am leaving you. Alice and I . . .

19 At about ten past eleven, the maid heard the front door opening again. This time it was Mrs Crabtree, who came into the kitchen and started to make cocoa for herself and her husband.

20 Mrs Crabtree's name is Anne.

23 EYEWITNESSES

Advanced Communication Games, Nelson, © J Hadfield 1987

You saw Jennifer in the High Street. It was mid-morning – between 10 and 10.30, you think. She had just come out of the butcher's, and you went into the fruit shop together. She bought some oranges and a pound of plums. She invited you to join her for a cup of coffee in the 'Teacup' cafe, but you had to get home.

You had coffee with Jennifer in the 'Teacup' cafe in the High Street at about 10.30 yesterday morning. She had just finished her shopping and was going to meet a friend to play tennis. You went straight home after coffee.

You played tennis with Jenny yesterday morning. You had a court booked at the tennis club for 11 o'clock. You played three sets: you won the first and the last. After the game you went home for lunch and Jenny went off to meet another friend somewhere.

You had lunch with Jennifer in the Bull and Bush pub. She had just finished playing tennis. After lunch, you offered her a lift home, but she said she had to pop into the library.

You bumped into Jennifer in the library shortly after lunch. You both went back to your house for a coffee – it's just round the corner from the library. She couldn't stay long as she was expecting a friend to tea.

You work in the florist's just across the road from the library. Jennifer came in in the afternoon and bought some flowers. She said they were for a friend in hospital. She was in rather a hurry.

You went to Jennifer's house in Bush Street for tea yesterday afternoon. She had invited you round at 3 o'clock, but when you got there and rang the bell, there was no one there. You were wondering if you'd made a mistake when Jenny came hurrying round the corner. She was carrying a lot of shopping and a bunch of flowers. She'd just been to the flower shop to get some flowers for a friend in hospital. You had tea and chatted, and then she left to visit her friend in the hospital down the road.

You are a friend of Jenny's and you are in hospital at the moment. Jenny said she'd come and visit you yesterday afternoon at around four, but she never turned up.

You saw Jenny walking down Bush Street yesterday afternoon. You waved, but didn't speak. She had a bunch of flowers in her hand and was going towards the hospital.

You saw Jenny in the butcher's yesterday at about 10.30-ish. She went on to the fruit shop afterwards.

You bumped into Jenny in the High Street yesterday morning. She was shopping. You chatted for a few minutes and then she went into the butcher's.

You saw Jenny at the tennis club at about 11 yesterday. You had just finished a game and she was just about to play.

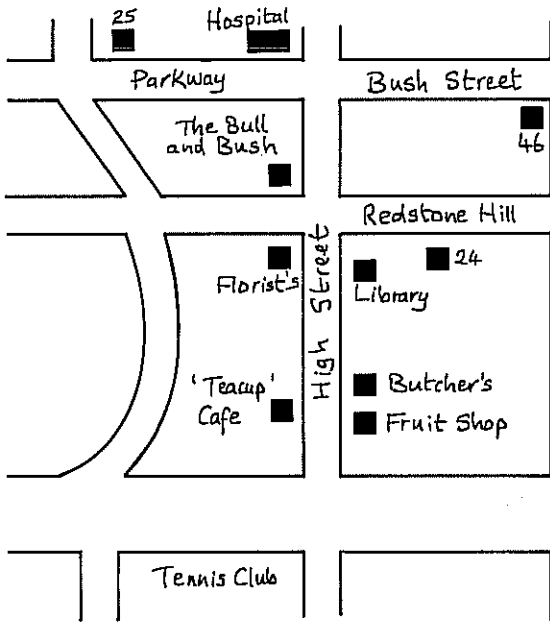
You are the town librarian. Jenny came in to the library early yesterday afternoon to bring back some books. They were rather overdue!

You saw Jennifer walking down the High Street towards Bush Street yesterday afternoon around 3 o'clock. She had two bags of shopping and a bunch of flowers. She was in rather a hurry, so she didn't see you.

I am a waitress in the 'Teacup' cafe. You know Jennifer quite well. She came in at about 10.30-ish yesterday and had coffee with a friend.

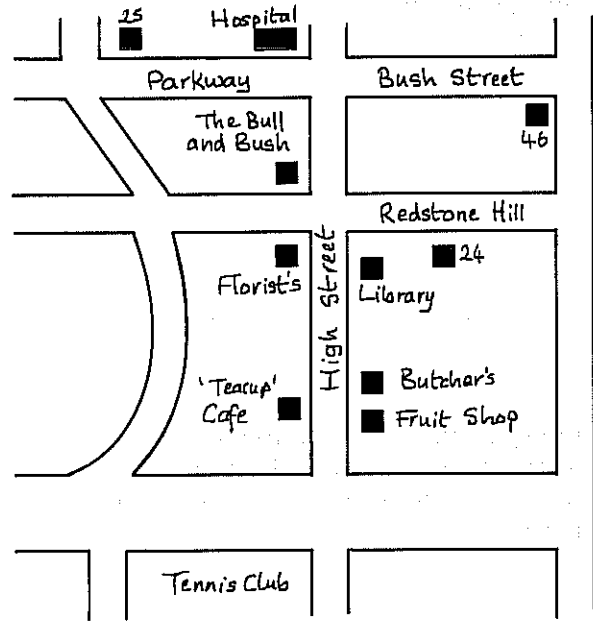
23 EYEWITNESSES

Draw in Jennifer's route.



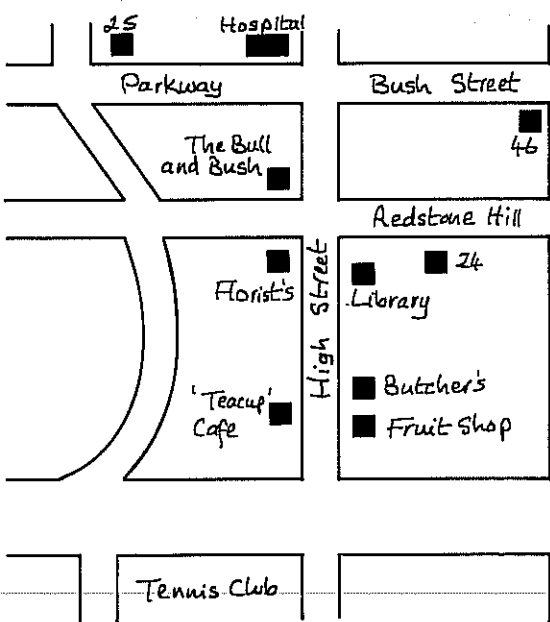
Who was the last person to see her?
Where is she now?

Draw in Jennifer's route.



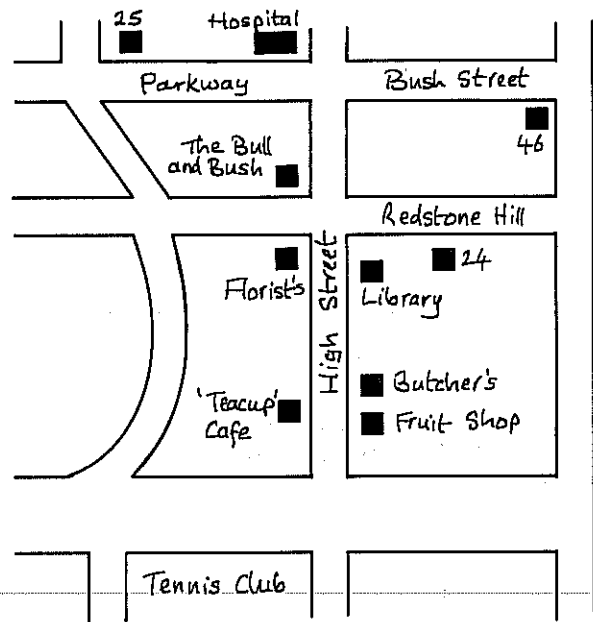
Who was the last person to see her?
Where is she now?

Draw in Jennifer's route.



Who was the last person to see her?
Where is she now?

Draw in Jennifer's route.



Who was the last person to see her?
Where is she now?

You are feeling depressed about three things:
Your mother-in-law is coming to stay.
You are moving house.
Your husband/wife has a new job.

You are feeling happy at the moment, mainly because:
Your mother-in-law is coming to stay.
You are moving house.
Your husband/wife has a new job.

You are feeling depressed. This is mainly because:
Your husband/wife has a new job.
You are moving house.
It's been raining.

You are feeling good about life in general and three things in particular:
Your husband/wife has a new job.
You are moving house.
It's raining (at last!).

You aren't feeling too happy at the moment. Three things in particular are getting you down:
Your sister and her three small boys have come to stay.
You're moving house soon.
It's raining.

You feel positive about life at the moment. Three things in particular are making you feel happy:
Your sister and her three small boys are staying with you at the moment.
You're moving house soon.
It's raining (good for the garden!).

You are not feeling very cheerful at the moment. You put this down to three things:
It's raining.
Your sister and her three small boys have come to stay.
Your next-door neighbour is moving away.

You feel good about life in general and three things in particular:
It's raining (at last!).
Your sister and her three small boys are staying with you.
Your next-door neighbour is moving away.

You don't feel happy at the moment. Three things are making you particularly fed up:
Your sister and her three small boys have come to stay.
Your next-door neighbour is moving away.
Your son is leaving home.

You are feeling cheerful at the moment. This is mainly due to three things:
Your sister and her three small boys have come to stay.
Your next-door neighbour is moving away.
Your son is leaving home.

You feel rather fed up at the moment. No wonder:
Your next-door neighbour is moving away.
Your son is leaving home.
AND your mother-in-law is coming to stay!

You're looking forward to three things:
Your next-door neighbour is moving away.
Your son is leaving home.
Your mother-in-law is coming to stay.

25 SILLY SUPERSTITIONS (A) (Questionnaire 1)

Advanced Communication Games, Nelson, © J Hadfield 1987

If you see a black cat, you'll have good luck.

If you walk under a ladder, you'll have bad luck.

If you spill salt, you'll have bad luck.

If the first person to enter your house in the New Year is a tall dark man, you'll have good luck all year.

If you break a mirror, you'll have seven years' bad luck.

If you open an umbrella in the house, you'll have bad luck.

If your hand itches, you'll get some money.

If you put your clothes on inside out by mistake, you'll have good luck.

If you sleep with a mirror under your pillow, you'll dream of your future husband.

If you peel an apple, and throw the peel over your left shoulder, it will form the initial of your future husband or wife's name.

Questionnaire 1

What will happen if:

you see a black cat?

you walk under a ladder?

you spill some salt?

you break a mirror?

your first visitor in the New Year is a tall dark man?

you open an umbrella indoors?

you sleep with a mirror under your pillow?

you see the new moon?

you peel an apple and throw the peel over your left shoulder?

your hand itches?

you put your clothes on inside out by mistake?

If you see the new moon, turn over the money in your pocket, then you'll be rich.

25 SILLY SUPERSTITIONS (B) (Questionnaire 2)

Advanced Communication Games, Nelson, © J Hadfield 1987

If you can shake hands with three people without talking to them, you'll have good luck for a week.

If you can make three people smile, you'll get some money.

If you find someone wearing odd socks, you'll have good luck.

Walk round the room with your eyes shut. If the first person you see when you open your eyes is wearing blue, you'll get married this year.

Walk round the room. If anyone touches you, you'll have bad luck.

If anyone smiles at you, give them some money – then you'll have good luck.

Don't shake hands with anyone – it will bring you bad luck.

Walk round the room anti-clockwise. The first person who speaks to you when you finish will have the same initials as your future husband/wife.

Stand in the middle of the room, close your eyes and turn round three times. If the first person you see when you open your eyes has an 'E' in his/her middle name, then you'll travel abroad next year.

Throw a coin over your left shoulder. Then you'll have good luck. (Don't pick it up though!)

Questionnaire 2

Find someone who:

- is going to have good luck for a week.
- is going to get some money.
- is going to get married next year.
- is going to get married this year.
- is going to travel abroad next year.
- is going to have good luck.
- is going to have bad luck.
- knows their future husband's/wife's initials.

If you find a coin on the ground, you'll get married next year.

1 You have a food supply and population problem on your planet. Your population is expanding very rapidly – much more rapidly than your food supply. You are barely self-sufficient in food now, and by the year 2000 your population will have almost doubled and there will no longer be enough food to go round. You also have a problem of population movement. Many of your people are moving from the countryside to the towns, with the twin results that there is urban unemployment and poverty and rural depopulation, with not enough people left to farm the land. What laws could you introduce to deal with these problems?

2 You have many ecological problems on your planet. There is too much traffic. There is a lot of litter in the streets. Your chemical factories are polluting the air and the rivers: trees are dying because of the sulphur dioxide in the atmosphere and fish are dying because of poisonous waste in the rivers. The use of fossil fuels has harmed the ozone layer in the atmosphere, affecting the climate, and disposal of radioactive waste from your nuclear power plants is a problem. What laws could you introduce to deal with these problems?

3 You have some social problems on your planet. The system of law and order has broken down and violent crime is on the increase. Young people in particular are turning to crime and the level of vandalism and street crime has gone up. There is little discipline in schools. Alcoholism is on the increase too, again particularly among young people, and drug-taking is a big problem. One reason for the increase in crime and breakdown of order could be the high level of unemployment on the planet; many young people have nothing to do, and have turned to crime out of boredom, hopelessness or desperation. What laws could you introduce to improve the situation?

4 You have some racial tension on your planet. The population of your planet is composed of a ruling majority nationality (55% of the whole population) and two minorities (25% and 20% of the population). These minorities have begun to complain that they are unfairly discriminated against in matters such as education, getting a job and representation in government. One of the two minorities (the larger) is demanding home rule for the area to the north of the planet, where most of them live. Violence is on the increase, and there have been some terrorist attacks on government offices. What measures could you introduce to improve the situation?

You're fed up with life on your planet! No one except the king is allowed to drive a car. However, bikes are issued free to all members of the population over seven years old. You're only allowed to ride within a twenty mile radius of your home though. You're tired of these restrictions, and you're tired of cycling! You want to get out and go places, preferably in a fast car.

You're tired of life on your planet: it's so stressful and overcrowded. The biggest problem is the traffic. Everyone has a car – they're issued free to everyone over seventeen – and your planet is too small to cope with that much traffic. The noise and pollution are a serious problem. You'd like to live somewhere quieter, preferably a place where cars have never been heard of.

Your planet has a population problem, so every family is restricted to one child only. You don't think one child is enough: you'd love to have a big family – five or six at least!

Your government encourages families to have large numbers of children: the more the better. There are penalties for having fewer than four children, but you get automatic salary increases for each child after that. Women who have ten or more children get a 'Heroine of the Motherland' medal. You don't want so many children; you like your job and don't want to give it up.

26 PLANETSWAP (Cards)

Advanced Communication Games, Nelson, © J Hadfield 198

Alcohol is banned on your planet and so are cigarettes. The only drinks available are carrot juice and herb tea. You can't get tea or coffee because they are considered too stimulating. The king of your planet is a health fanatic, and thinks that everyone should live as he does. So you are awakened at six every morning by exercise music, and have to join in the compulsory morning exercises, before the two-mile run, cold showers and cycle ride to work. And everyone must be in bed by ten! You'd like to emigrate. You're tired of salad for lunch every day.

You think that life on your planet is getting degenerate. In the last election the Hedonist Party came to power with the slogan 'Eat, drink and be merry' and since then life has been a non-stop party, with free champagne delivered every morning, wine instead of water in the taps, non-stop music in the streets. No one gets any work done and the economy is in ruins. It will have to end soon, but you'd like to get out before it does. You'd like a return to good old-fashioned values such as hard work and clean living: a simpler and healthier lifestyle.

Since the Blueskins came to power on your planet, life has been intolerable for people like yourself. Just because your skin is green you are victimised and discriminated against: Blues get all the best jobs, the best housing, better salaries, better medical care, better education. . . You'd like to emigrate to a planet where Greens get better treatment.

Since the Green men took over your planet, life has become intolerable for people like yourself whose skin happens to be blue. You are victimised and discriminated against in this society: Greens get all the best jobs, the best housing, the top salaries, better medical care and education. You'd like to emigrate to a planet where Blues get a better deal.

BUY: car

SELL: bike

BUY: camera

SELL: car

BUY: bike

SELL: camera

BUY: fridge

SELL: camera

BUY: bike

SELL: washing-machine

BUY: car

SELL: fridge

BUY: camera

SELL: bike

BUY: washing-machine

SELL: car

28 FISHY STORIES

Advanced Communication Games, Nelson, © J Hadfield 199

7:15 AM

9:00 AM

10:30 AM

11:45 AM

12:00
MIDDAY

1:00 PM

2:30 PM

3:15 PM

4:45 PM

6:00 PM

7:30 PM

8:15 PM

10:30 PM

12:00
MIDNIGHT

1:00 AM

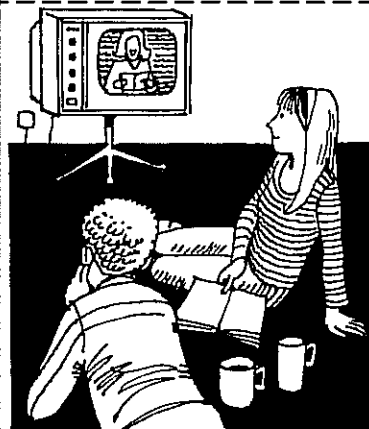
1:30 AM

2:30 AM

3:00 AM

3:45 AM

4:00 AM

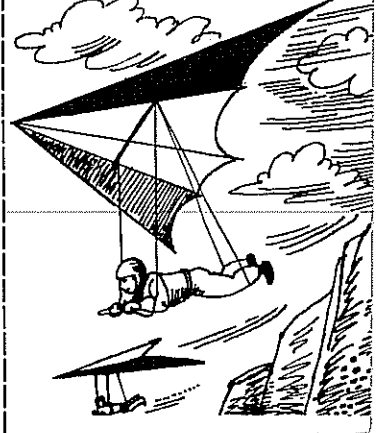
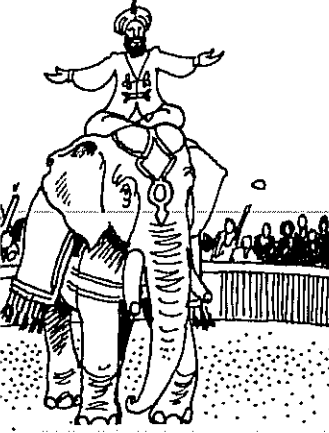


4:30 AM

5:00 AM

6:00 AM

6:30 AM



QUESTIONS

- 1 Where can you buy the cheapest return ticket to Rio de Janeiro? How much does it cost? When is the next flight?
- 2 Find out the cost of a weekend for two in Paris in July.
- 3 How much does a Round-the-World ticket cost at the different travel agents? What are the conditions?
- 4 How soon could you get a flight to Delhi?
- 5 Which agency does the best deal on a weekend in Amsterdam?
- 6 When do flights leave for Mexico City?
- 7 You want to fly to Rome for a conference. You must be there by 10 a.m. on Monday. When will you have to leave?
- 8 What is the cost for a family of four (one child aged six, one child aged six months) to fly to Madrid one-way?
- 9 What conditions must you fulfil to qualify for a cheap fare to Dublin?
- 10 What's the cheapest package holiday to Vienna?
- 11 You want to go on a package holiday to Portugal next week – are there any vacancies?
- 12 When do flights to Sydney leave? How long is the flight?
- 13 Is it cheaper to fly to Frankfurt or go by train?
- 14 If you fly to Hong Kong where do you stop over? Can you fly direct?
- 15 Can you get a package tour for one week to Moscow and Leningrad?
- 16 What is the cheapest fare to Zurich?
- 17 You want to travel by train to Moscow, stopping at Warsaw and Berlin for a few days. Is it possible to do this on the same ticket, or do you have to buy three separate tickets?
- 18 You'd like to go cycling in France, but you don't really know where would be a good place to go. Can anyone help you?
- 19 You're keen on art and painting is your hobby. You'd like to combine painting and sunshine this summer. Are there any painting courses in Italy or France this summer?
- 20 You have one month's holiday and you want to travel around the USA. What is the best way of getting there/travelling around the country?

CHEAPO-TRAVEL

Flights to Europe:

<i>destination</i>	<i>departures</i>	<i>flight time</i>	<i>single fare</i>	<i>economy return</i>
Paris	every day 9.00, 10.30, 12.00, 16.30	1 hour	£45	£55
Amsterdam	every day 10.30, 13.30	1½ hours	£50	£60
Dublin	every day 11.45, 14.30	1½ hours	£65	£85
Zurich	every day 11.15, 14.45	2 hours	£60	£75
Rome	every day 9.00, 15.45	2½ hours	£65	£65
Athens	every day 14.45, 19.00	3 hours	£68	£70
Madrid	every day 11.20, 16.45	2 hours	£60	£65
Brussels	every day 13.00, 16.45, 18.00	1½ hours	£50	£55
Vienna	every day 9.00, 13.00	2½ hours	£65	£70
Lisbon	every day 14.00	2 hours	£55	£65
Frankfurt	every day 9.00, 17.40	2 hours	£55	£65

Children under 2 free; between 2 and 12 half price

Economy return must be booked 14 days in advance and traveller must spend at least 1 Saturday night in the country

Long distance flights:

<i>destination</i>	<i>departures</i>	<i>flight time</i>	<i>single fare</i>	<i>economy return</i>
New York	every day 13.00	7 hours	£149	£289
Mexico City	every day 9.00	10 hours	£190	£375
Delhi	every day 15.00	10 hours	£210	£400
Bangkok	every day 12.30	15 hours	£187	£340
Singapore	every day 10.15	15 hours	£220	£410
Hong Kong	every day 14.00*	18 hours	£270	£520
Sydney	every day 10.00**	28 hours	£372	£625
Rio	every day 19.00	16 hours	£300	£470

* stopover Bahrain (direct on Suns 15.30) ** stopover Singapore

PACKAGES AND SPECIAL OFFERS

Amsterdam Weekend: return flight plus 2 nights bed and breakfast and evening meal; £80 per person

Vienna: one week package inclusive of return flight, bed and breakfast for six nights, excursion to Salzburg; per person £170

Portugal (Algarve): 1 week (incl. return flight, transfer, full board) £150 per person, 2 weeks £220 (fully booked for next two months)

Painting courses in Sorrento: 2 weeks from £250 inclusive of full board in Italian farmhouse and tuition

USA Travel: Book a return fare (£450) on Globe Airlines and up to 8 journeys on inter-state airlines within the USA for £35 per journey

Round-the-world tickets: London-Sydney-London, valid one year with unlimited stopovers as long as you keep flying in the same direction; £750

TRAIN FARES TO MAJOR EUROPEAN CITIES

Paris:	£40 return
Amsterdam:	£42 return
Brussels:	£38 return
Zurich:	£68 return
Frankfurt:	£65 return
Rome:	£77 return
Madrid:	£72 return
Vienna:	£75 return
Lisbon:	£90 return
Athens:	£100 return
Moscow (via Warsaw/Berlin):	£200 return

Tickets valid for two months. Journey may be broken and resumed at any point within two months.

VALU-TOURS

Flights to Europe:

<i>destination</i>	<i>departures</i>	<i>flight time</i>	<i>single fare</i>	<i>economy return</i>
Paris	every day 9.00, 10.30, 12.00, 16.30	1 hour	£45	£62
Amsterdam	every day 10.30, 13.30	1½ hours	£50	£67
Dublin	every day 11.45, 14.30	1½ hours	£65	£91
Zurich	every day 11.15, 14.45	2 hours	£60	£82
Rome	every day 9.00, 15.45	2½ hours	£65	£72
Athens	every day 14.45, 19.00	3 hours	£68	£77
Madrid	every day 11.20, 16.45	2 hours	£60	£72
Brussels	every day 13.00, 16.45, 18.00	1½ hours	£50	£65
Vienna	every day 9.00, 13.00	2½ hours	£65	£74
Lisbon	every day 14.00	2 hours	£55	£76
Frankfurt	every day 9.00, 17.40	2 hours	£55	£69

Children under 2 free; between 2 and 12 half price

Economy return must be booked 14 days in advance and traveller must spend at least 1 Saturday night in the country

Long distance flights:

<i>destination</i>	<i>departures</i>	<i>flight time</i>	<i>single fare</i>	<i>economy return</i>
New York	every day 13.00	7 hours	£149	£289
Mexico City	every day 9.00	10 hours	£190	£375
Delhi	every day 15.00	10 hours	£210	£400
Bangkok	every day 12.30	15 hours	£187	£340
Singapore	every day 10.15	15 hours	£220	£410
Hong Kong	every day 14.00*	18 hours	£270	£520
Sydney	every day 10.00**	28 hours	£372	£625
Rio	every day 19.00	16 hours	£300	£550

* stopover Bahrain (direct on Suns 15.30) ** stopover Singapore

PACKAGES AND SPECIAL OFFERS

Amsterdam Weekend: return flight plus 2 nights bed and breakfast; £77 per person

Vienna: one week package inclusive of return flight, bed and breakfast for six nights, excursion to Salzburg; per person £180

Portugal (Algarve): 1 week (incl. return flight, transfer, full board) £150 per person, 2 weeks £220 (fully booked for next two months)

Painting courses in Sorrento: 2 weeks from £250 inclusive of full board in Italian farmhouse and tuition

USA: economy return plus inter-state bus pass valid 30 days all over America on the Whippet bus lines; only £400

TRAIN FARES TO MAJOR EUROPEAN CITIES

Paris:	£40 return
Amsterdam:	£42 return
Brussels:	£38 return
Zurich:	£68 return
Frankfurt:	£65 return
Rome:	£77 return
Madrid:	£72 return
Vienna:	£75 return
Lisbon:	£90 return
Athens:	£100 return
Moscow (via Berlin/Warsaw):	£200 return

Tickets valid for two months. Journey may be broken and resumed at any point within two months.

WORLDBEATERS TRAVEL

Flights to Europe:

<i>destination</i>	<i>departures</i>	<i>flight time</i>	<i>single fare</i>	<i>economy return</i>
Paris	every day 9.00, 10.30, 12.00, 16.30	1 hour	£45	£60
Amsterdam	every day 10.30, 13.30	1½ hours	£50	£65
Dublin	every day 11.45, 14.30	1½ hours	£65	£89
Zurich	every day 11.15, 14.45	2 hours	£60	£79
Rome	every day 9.00, 15.45	2½ hours	£65	£70
Athens	every day 14.45, 19.00	3 hours	£68	£75
Madrid	every day 11.20, 16.45	2 hours	£60	£70
Brussels	every day 13.00, 16.45, 18.00	1½ hours	£50	£60
Vienna	every day 9.00, 13.00	2½ hours	£65	£70
Lisbon	every day 14.00	2 hours	£55	£70
Frankfurt	every day 9.00, 17.40	2 hours	£55	£65

Children under 2 free; between 2 and 12 half price

Economy return must be booked 14 days in advance and traveller must spend at least 1 Saturday night in the country

Long distance flights:

<i>destination</i>	<i>departures</i>	<i>flight time</i>	<i>single fare</i>	<i>economy return</i>
New York	every day 13.00	7 hours	£149	£269
Mexico City	every day 9.00	10 hours	£190	£352
Delhi	every day 15.00	10 hours	£210	£390
Bangkok	every day 12.30	15 hours	£187	£330
Singapore	every day 10.15	15 hours	£220	£400
Hong Kong	every day 14.00*	18 hours	£270	£540
Sydney	every day 10.00**	28 hours	£372	£615
Rio	every day 19.00	16 hours	£300	£500

* stopover Bahrain (direct on Suns 15.30) ** stopover Singapore

PACKAGES AND SPECIAL OFFERS

Weekend in Paris: return flight, 2 nights bed and breakfast; £70 per person low season (October to March) £80 per person high season (April to September)

Amsterdam Weekend: return flight plus 2 nights bed and breakfast; £75 per person

Vienna: one week package inclusive of return flight, bed and breakfast for six nights, excursion to Salzburg; per person £160

Portugal (Algarve): 1 week (incl. return flight, transfer, full board) £150 per person, 2 weeks £220 (fully booked for next two months)

Moscow and Leningrad: one week all-inclusive; £250

Cycling Tours South of France: £170 for two weeks inclusive of return ferry/train, full board and cycle hire

Painting courses in Sorrento: 2 weeks from £250 inclusive of full board in Italian farmhouse and tuition

USA Fly-drive holidays: fly Execujet to New York for £250 single, £450 return and rent a car for £120 per week

TRAIN FARES TO MAJOR EUROPEAN CITIES

Paris:	£40 return
Amsterdam:	£42 return
Brussels:	£38 return
Zurich:	£68 return
Frankfurt:	£65 return
Rome:	£77 return
Madrid:	£72 return
Vienna:	£75 return
Lisbon:	£90 return
Athens:	£100 return
Moscow (via Berlin/Warsaw):	£200 return

Tickets valid for two months. Journey may be broken and resumed at any point within two months.

ROCK-BOTTOM TRAVEL

Flights to Europe:

<i>destination</i>	<i>departures</i>	<i>flight time</i>	<i>single fare</i>	<i>economy return</i>
Paris	every day 9.00, 10.30, 12.00, 16.30	1 hour	£45	£55
Amsterdam	every day 10.30, 13.30	1½ hours	£50	£60
Dublin	every day 11.45, 14.30	1½ hours	£65	£85
Zurich	every day 11.15, 14.45	2 hours	£60	£70
Rome	every day 9.00, 15.45	2½ hours	£65	£65
Athens	every day 14.45, 19.00	3 hours	£68	£70
Madrid	every day 11.20, 16.45	2 hours	£60	£65
Brussels	every day 13.00, 16.45, 18.00	1½ hours	£50	£55
Vienna	every day 9.00, 13.00	2½ hours	£65	£70
Lisbon	every day 14.00	2 hours	£55	£65
Frankfurt	every day 9.00, 17.40	2 hours	£55	£65

Children under 2 free; between 2 and 12 half price

Economy return must be booked 14 days in advance and traveller must spend at least 1 Saturday night in the country

Long distance flights:

<i>destination</i>	<i>departures</i>	<i>flight time</i>	<i>single fare</i>	<i>economy return</i>
New York	every day 13.00	7 hours	£149	£289
Mexico City	every day 9.00	10 hours	£190	£375
Delhi	every day 15.00	10 hours	£210	£400
Bangkok	every day 12.30	15 hours	£187	£340
Singapore	every day 10.15	15 hours	£220	£410
Hong Kong	every day 14.00*	18 hours	£270	£520
Sydney	every day 10.00**	28 hours	£372	£625
Rio	every day 19.00	16 hours	£300	£590

* stopover Bahrain (direct on Suns 15.30) ** stopover Singapore

PACKAGES AND SPECIAL OFFERS

Amsterdam Weekend: return flight plus 2 nights bed and breakfast and evening meal; £90 per person

Vienna: one week package inclusive of return flight, bed and breakfast for six nights, excursion to Salzburg; per person £1

Portugal (Algarve): 1 week (incl. return flight, transfer, full board) £150 per person, 2 weeks £220 (immediate availability)

Painting courses in Sorrento: 2 weeks from £250 inclusive of full board in Italian farmhouse and tuition

Round-the-world tickets: London-Sydney-London, valid one year with unlimited stopovers as long as you keep flying in the same direction; £950

TRAIN FARES TO MAJOR EUROPEAN CITIES

Paris:	£40 return
Amsterdam:	£42 return
Brussels:	£38 return
Zurich:	£68 return
Frankfurt:	£65 return
Rome:	£77 return
Madrid:	£72 return
Vienna:	£75 return
Lisbon:	£90 return
Athens:	£100 return
Moscow (via Berlin/Warsaw):	£200 return

Tickets valid for two months. Journey may be broken and resumed at any point within two months.

MUM

You want:
a washing machine (£225)
a new carpet for the living room (£200)
a second car (£500)
a family holiday in Spain (£500)

DAD

You want:
a lawnmower (£85)
a video recorder (£300)
a greenhouse (£250)
a power drill (£65)

TIM

You want:
a stereo (£300)
a leather jacket (£85)
a computer (£200)
a ten-speed bike (£120)

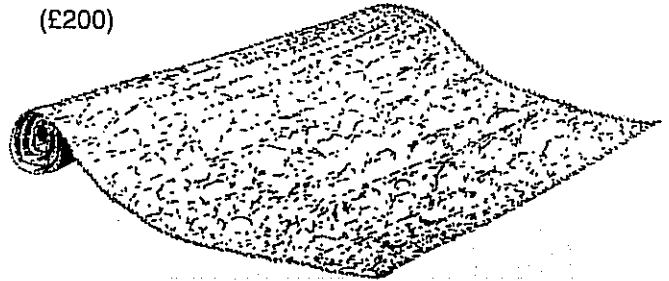
SAMANTHA

You want:
a doll's house (£50)
a bike (£55)
a rocking horse (£100)
a camera (£25)

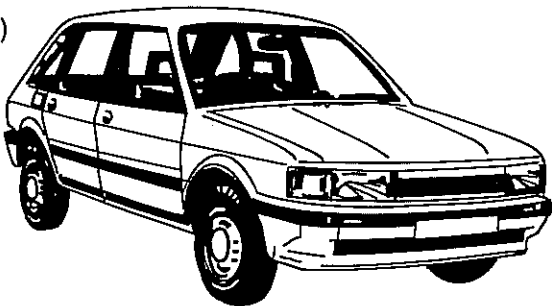
(£225)



(£200)



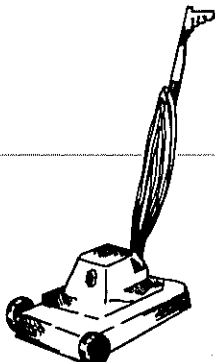
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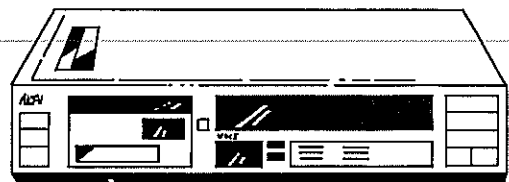
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(£85)



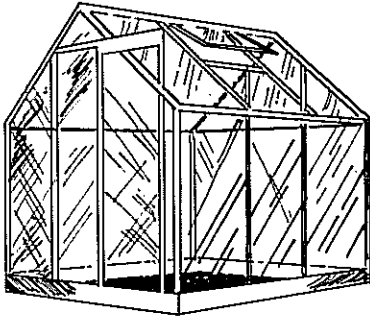
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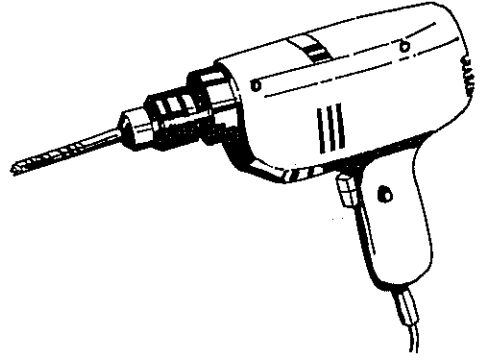
30 FAMILY BUDGET

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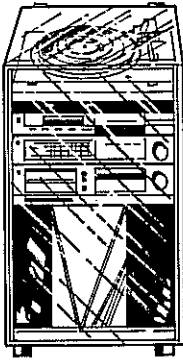
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(£65)



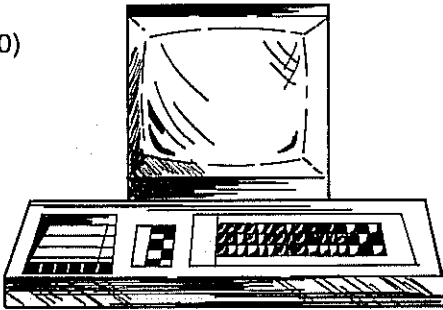
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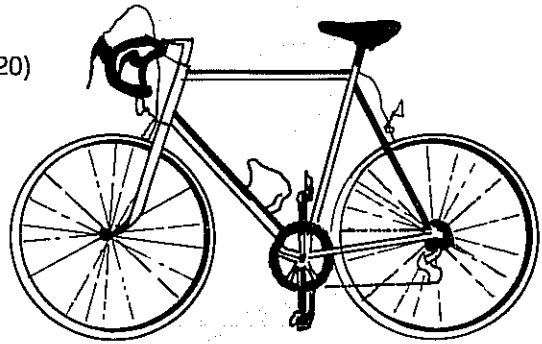
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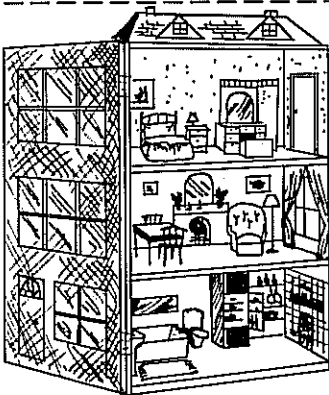
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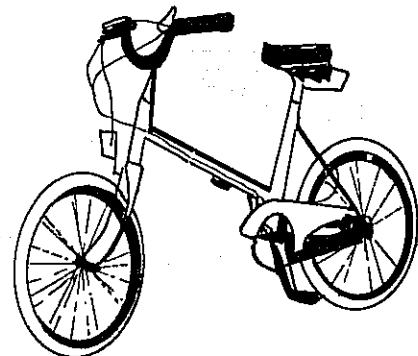
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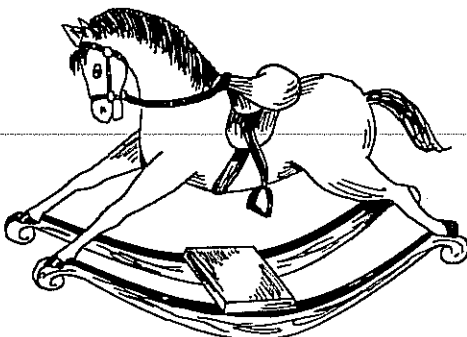
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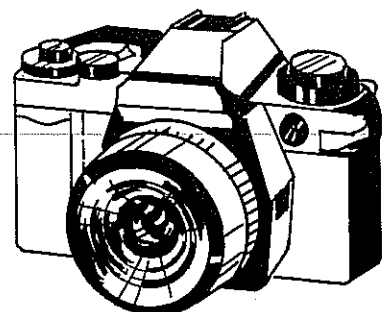
(£55)



(£100)



(£25)



- 1 Your country produces coffee, tea and sugar.
You may export up to 200,000 tons of coffee, 300,000 tons of tea and 400,000 tons of sugar.
You need to import 150,000 tons of iron, 250,000 tons of oil, 300,000 tons of rice, 100,000 tons of tin, 150,000 tons of rubber and 100,000 tons of coal.

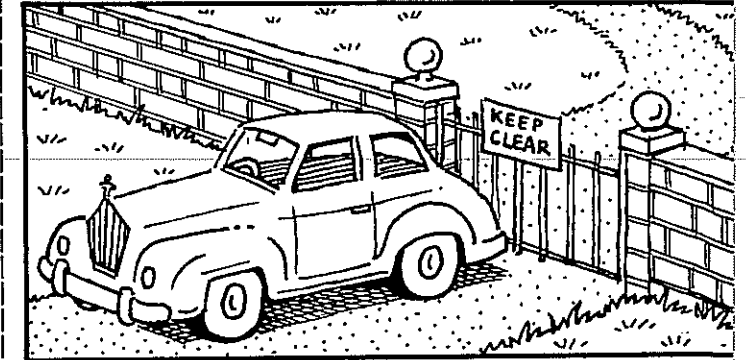
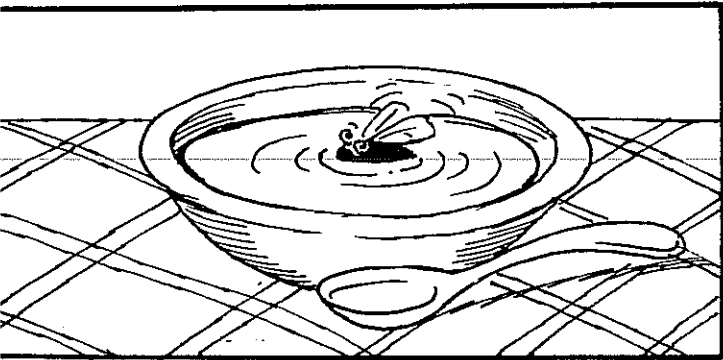
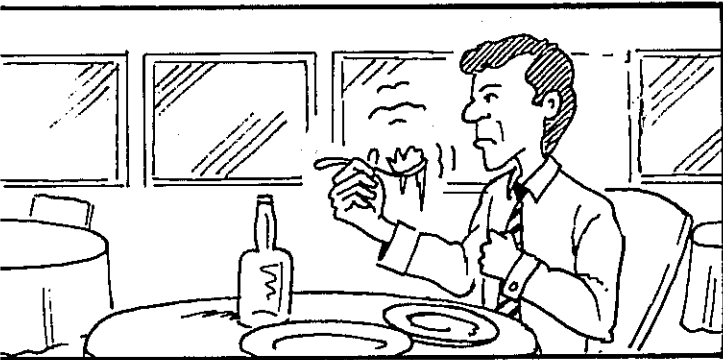
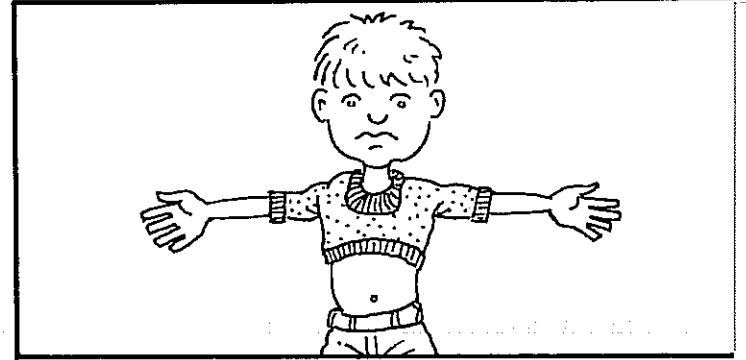
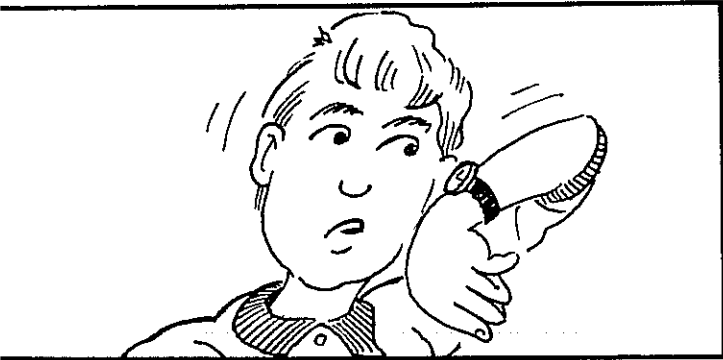
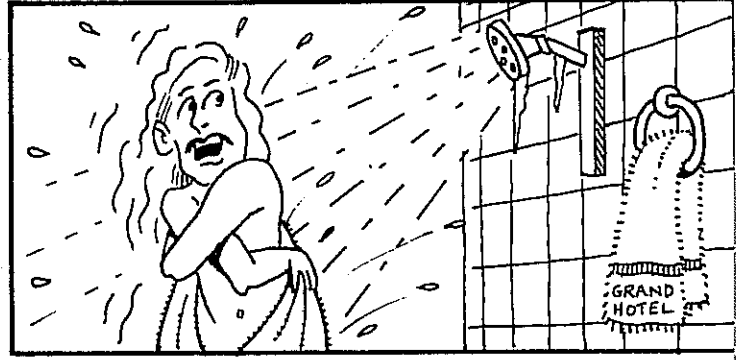
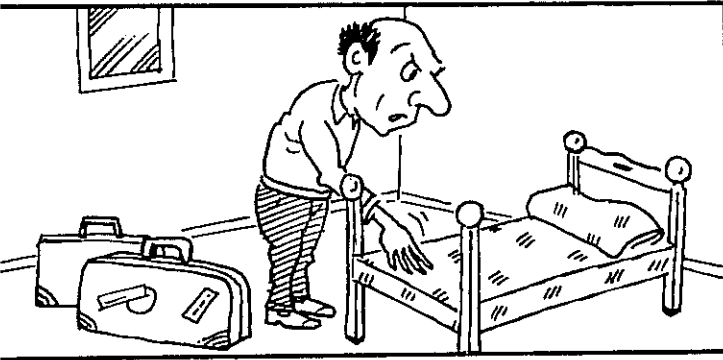
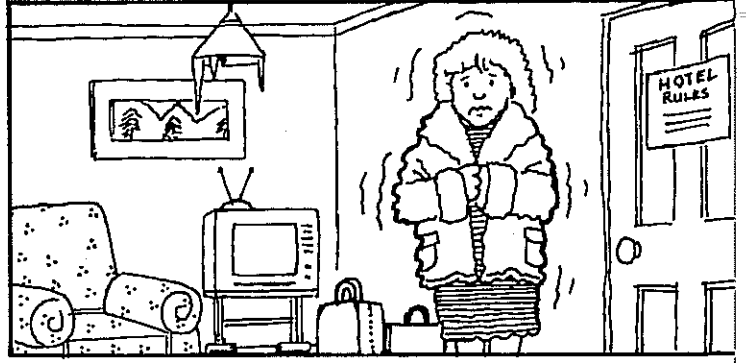
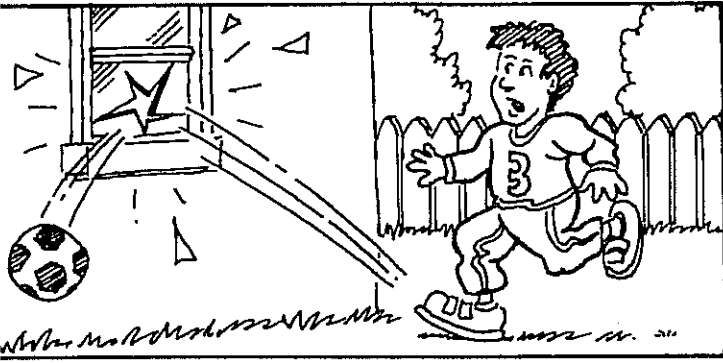
- 2 Your country produces tin, wheat and copper.
You may export up to 200,000 tons of tin, 300,000 tons of wheat and 400,000 tons of copper.
You need to import 100,000 tons of coffee, 150,000 tons of rubber, 100,000 tons of cotton, 200,000 tons of sugar, 200,000 tons of tea and 300,000 tons of rice.

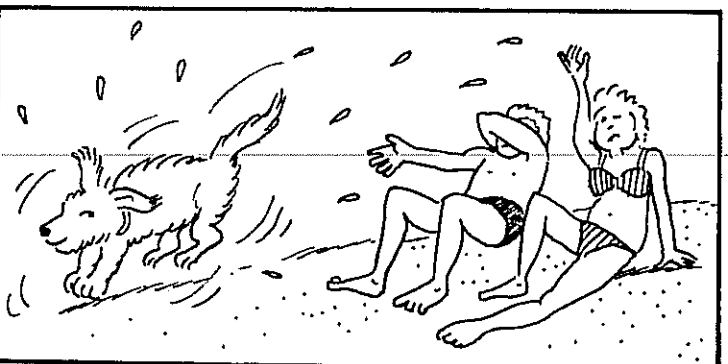
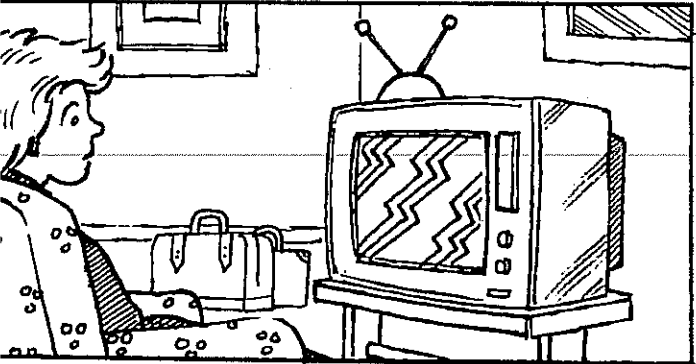
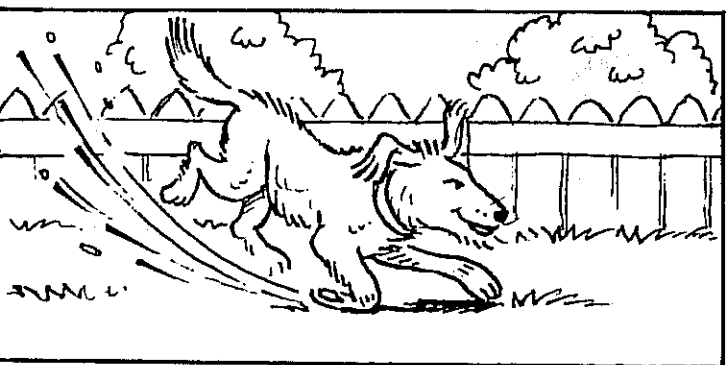
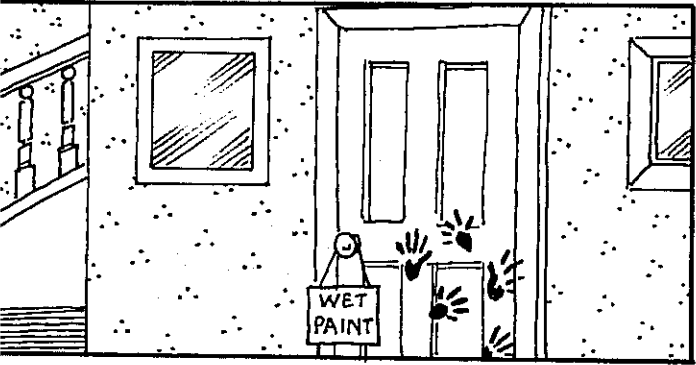
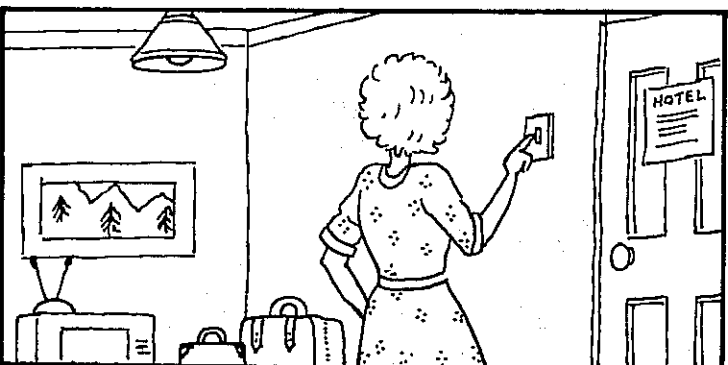
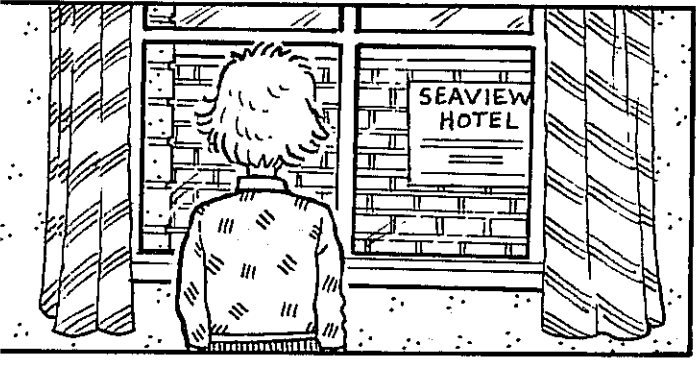
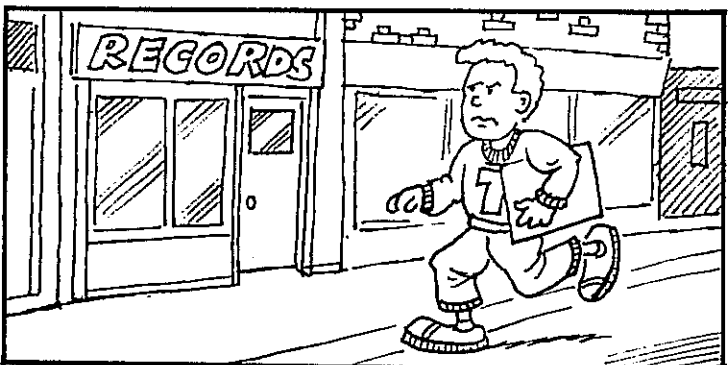
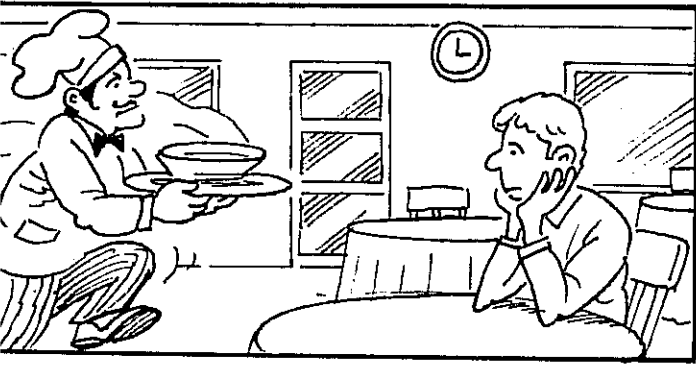
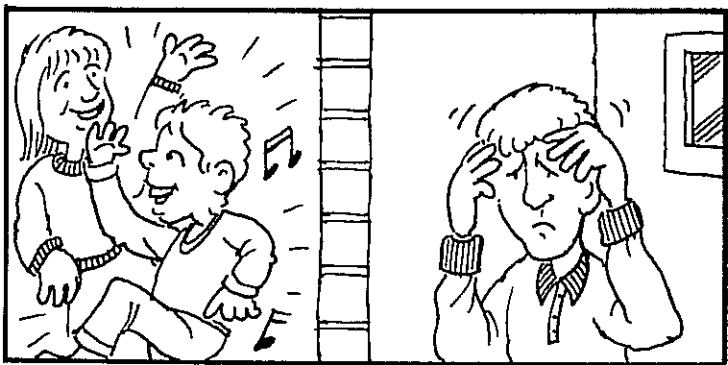
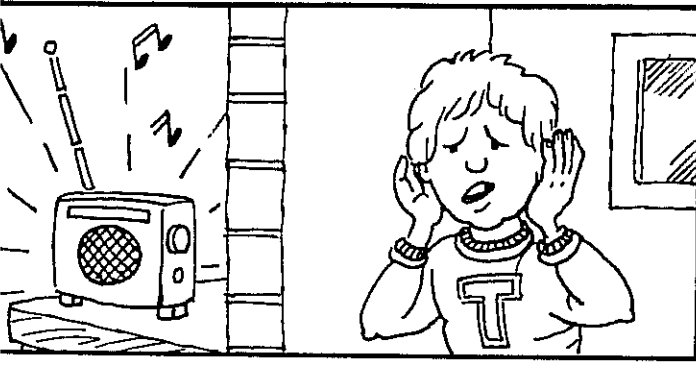
- 3 Your country produces oil, rubber and iron.
You may export up to 500,000 tons of oil, 300,000 tons of rubber and 400,000 tons of iron.
You need to import 100,000 tons of tea, 150,000 tons of wheat, 100,000 tons of coal, 100,000 tons of coffee, 150,000 tons of copper and 200,000 tons of cotton.

- 4 Your country produces rice, cotton and coal.
You may export up to 600,000 tons of rice, 300,000 tons of cotton and 200,000 tons of coal.
You need to import 200,000 tons of sugar, 250,000 tons of copper, 100,000 tons of tin, 250,000 tons of oil, 150,000 tons of wheat and 250,000 tons of iron.

33 TERRIBLY SORRY

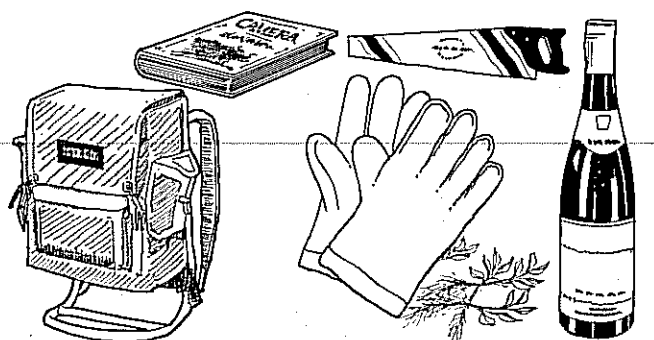
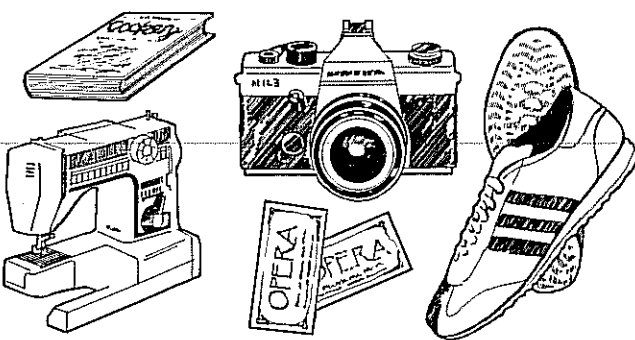
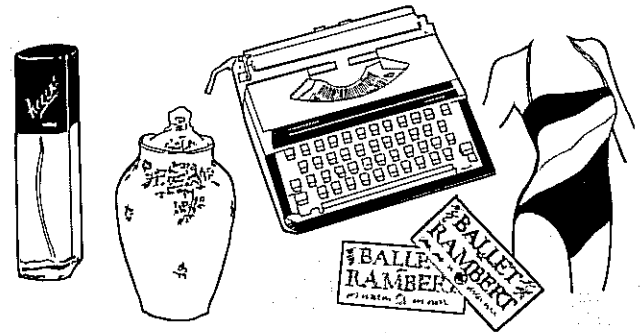
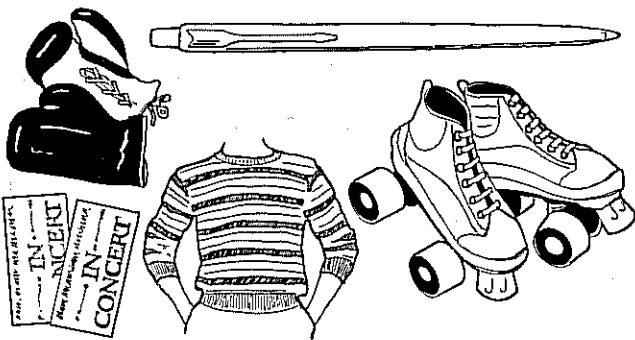
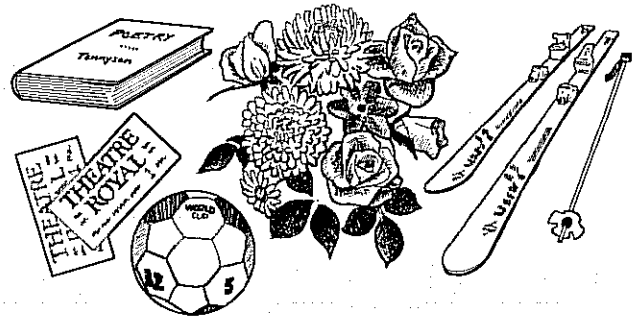
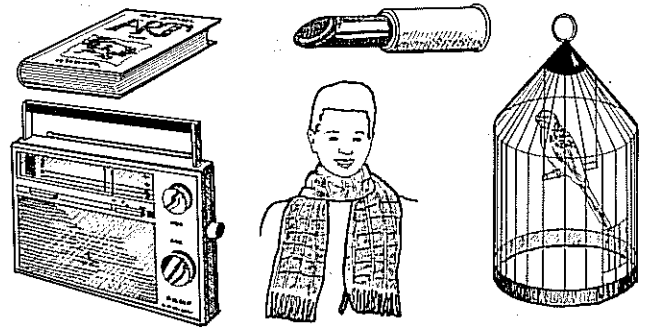
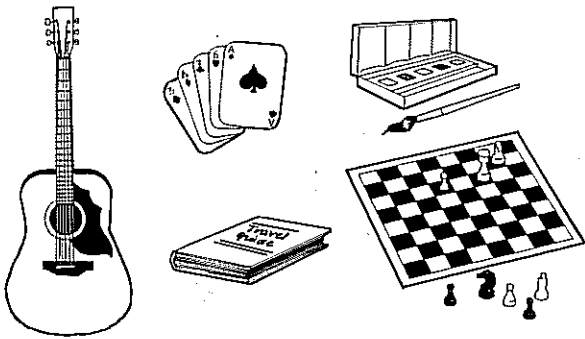
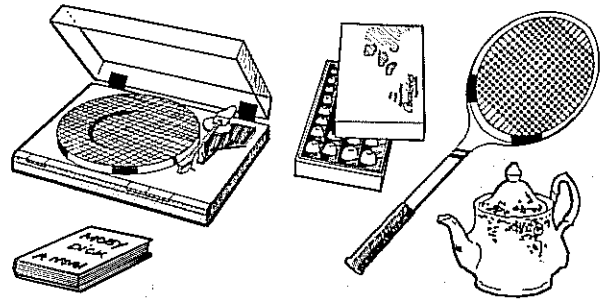
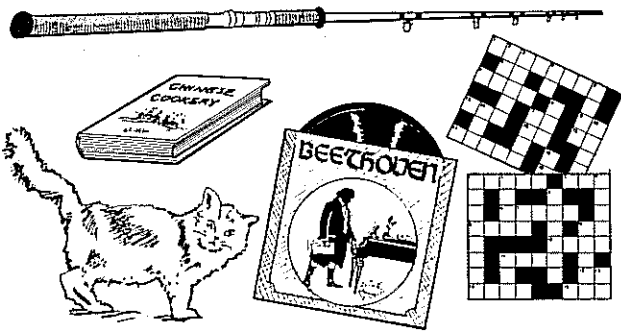
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34 CHRISTMAS SHOPPING

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35 WHAT DO I NEED?

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making an omelette

playing basketball

making tea

playing tennis

writing a letter

gardening

a country walk in the rain

a long-distance plane flight

painting a picture

a trip across the Sahara

an Antarctic expedition

a picnic

The Public Health and Safety Party

Your slogan is:

PREVENTION IS BETTER THAN CURE

You are very concerned about public health and fitness.
You'd like to see a generally fitter, more active population.

Your policies are:

Ban alcohol.
No smoking; ban cigarette manufacture.
Ban cars; free bikes issued to everyone.
Compulsory exercise every morning.
Compulsory diets for those more than 3 kilos overweight.
National Bedtime at 10 p.m.
Reveille for all at 6 a.m.
No chemical additives in food.
Closure of all fish and chip shops and fast food outlets.
Sugar rationing.

The Aesthetic Liberation Front

Your slogan is:

A THING OF BEAUTY IS A JOY FOR EVER

You are very concerned about the decline in culture this century. You want to bring beauty back into modern life and to increase the quantity and quality of art produced.

Your policies are:

Free museums, art galleries, theatres, and cinemas for all.
Compulsory art appreciation classes; compulsory attendance at one play or film and one concert per week.
An Aesthetic Standards Authority to monitor all plans for new buildings, decoration of houses, road construction schemes, etc.
Demolition of all buildings built after 1920; no new building over 5 storeys high.
State salaries for writers and artists.
Books and music issued monthly to every household.
Every private company to be responsible for subsidising the publication of ten books or production of two plays every year.
Piped classical music in the streets.

The Technological Advance Party

Your slogan is:

A ROBOT IN EVERY HOME BY THE YEAR 2000

You think that the way forward is through rapid technological progress.

Your policies are:

More money to be spent on space exploration.
More money for scientific and medical research.
Abolish arts teaching in schools.
Teaching to be done by computer.
Automate everything.
Faster transport; development of supersonic cars.
Domestic robots for every home.
More sophisticated leisure facilities (since manpower will no longer be needed): more TV channels, better video games, etc.
Foundation of colonies in space.

37 SOUND ADVICE

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1 You are fed up with your job. You don't like your colleagues and you're bored with the work.

2 Your old car is always going wrong. You haven't enough money to buy a new one.

3 You've just moved to a new town. You don't know anyone and you're lonely.

4 You want to give up smoking.

5 You're fed up with the other people in your flat – they never do any housework.

6 You want to learn English.

7 You live at home and you hate it. You quarrel with your parents nearly every day and you're all getting on each others' nerves.

8 You have been quarrelling with your boy/girlfriend a lot recently.

9 You've been feeling very tired – you seem to have no energy these days.

10 Your boy/girlfriend has left you. You're very unhappy.

11 You've got to buy a birthday present for your aunt and you've no idea what to get.

12 You're very worried about your best friend. He/she seems very depressed and he/she's drinking too much.

37 SOUND ADVICE

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13 You've put on weight recently and you don't feel fit.

14 You can't find a job.

15 You want to travel this summer but you haven't much money.

16 You feel depressed, but you don't know why . . . Life doesn't seem very exciting at the moment.

17 Your son was recently caught shoplifting. It was a great shock to you as he's always been so well-behaved. He refuses to talk about it.

18 Your daughter has started coming home very late at nights. She is rude and sulky. You don't like the friends she is mixing with.

19 Your boy/girlfriend is very mean. He/she never pays for anything and didn't give you a present at Christmas or on your birthday.

20 Your mother-in-law lives next door. She is always 'dropping in' and usually finds something to criticise.

21 Your neighbours are very noisy. They play loud music all the time and often hold late night parties. You have asked them to be quieter, but they are always very rude.

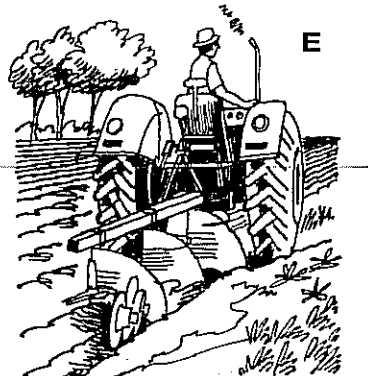
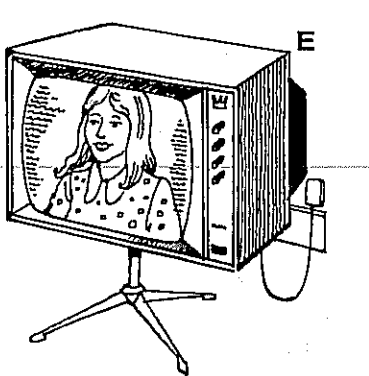
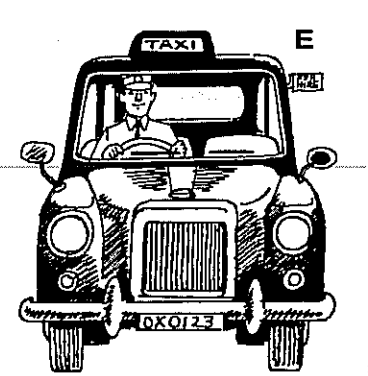
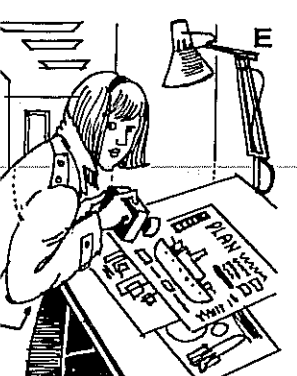
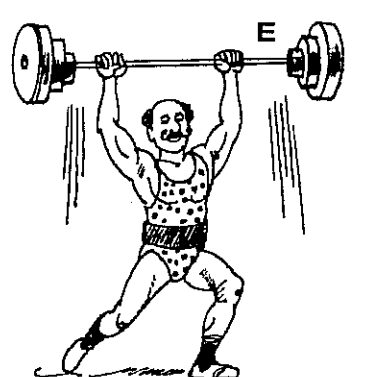
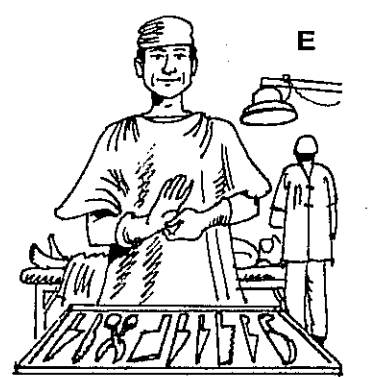
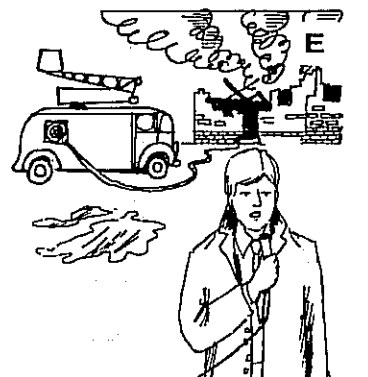
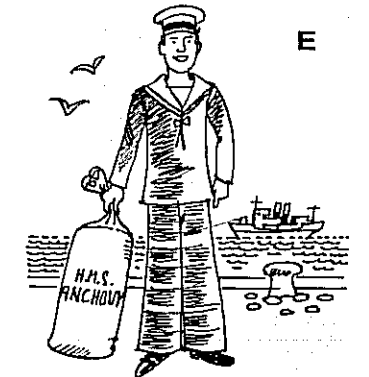
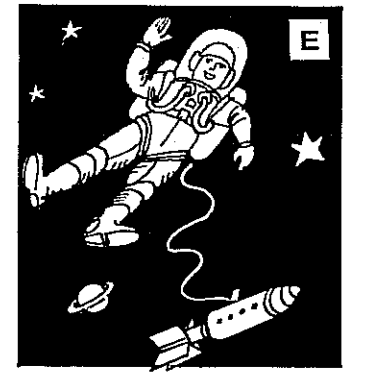
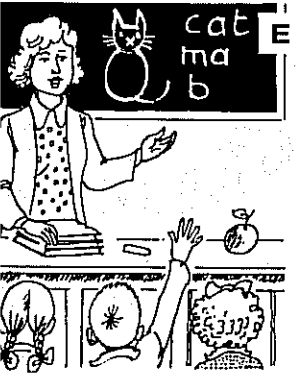
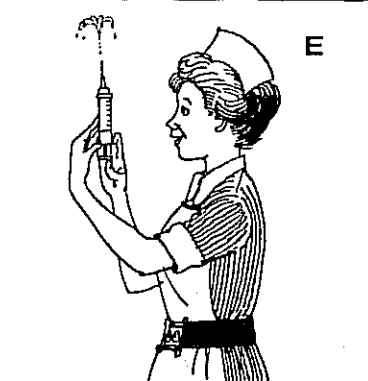
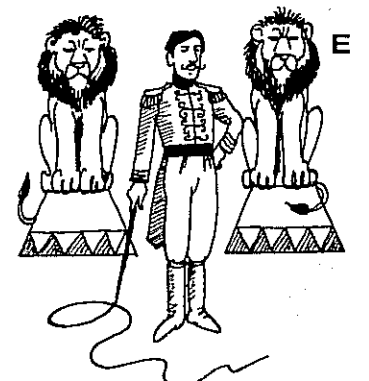
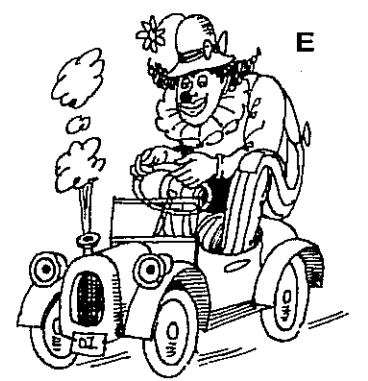
22 You think your husband/wife is seeing another woman/man. You found some letters in a drawer in the desk. You haven't mentioned this to him/her yet.

23 Your son, aged 8, has started playing truant from school. He says he doesn't like the teacher and is afraid of the other children.

24 You have been offered a new job. The job is more exciting than your present one but it would mean a move to London away from the small town where you live. You're very happy there and all your friends live in the area. You don't know anyone in London.

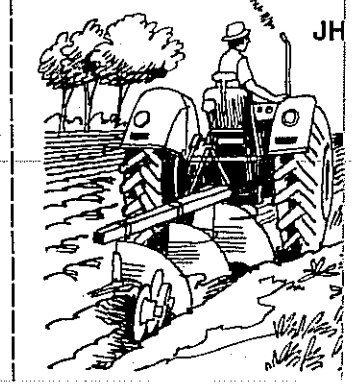
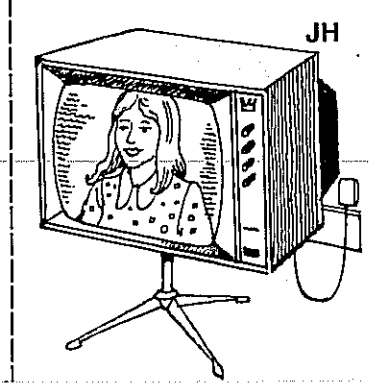
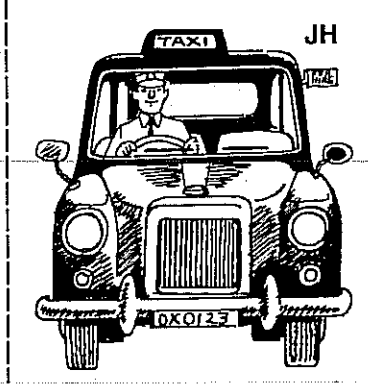
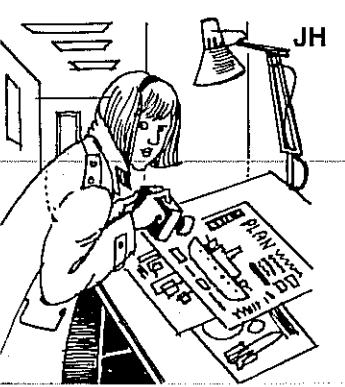
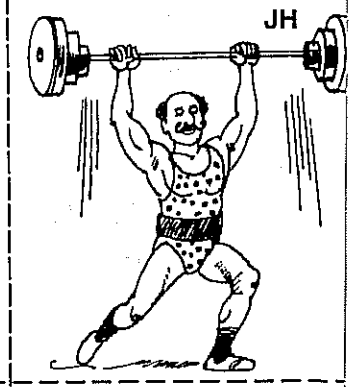
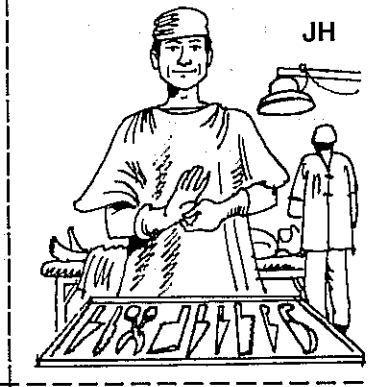
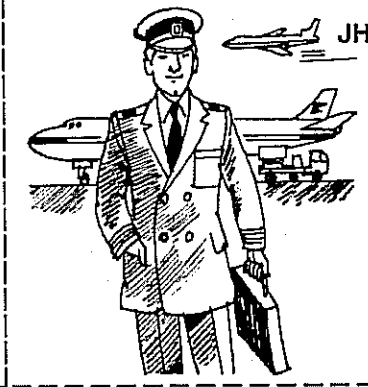
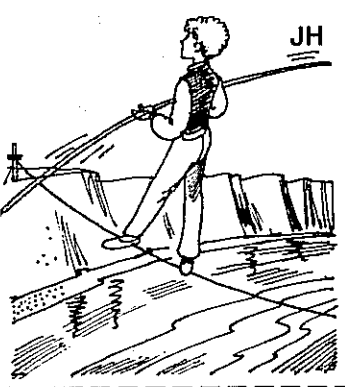
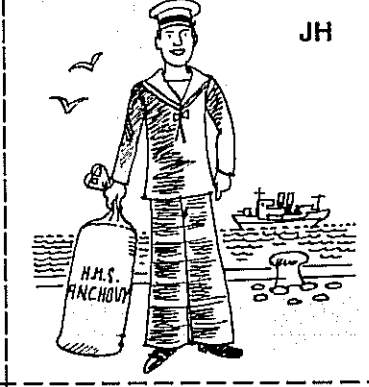
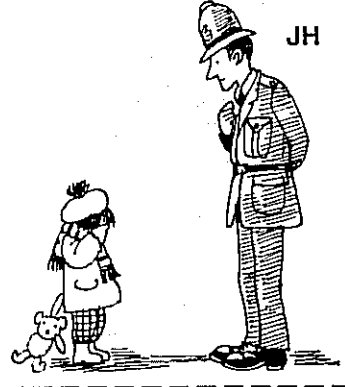
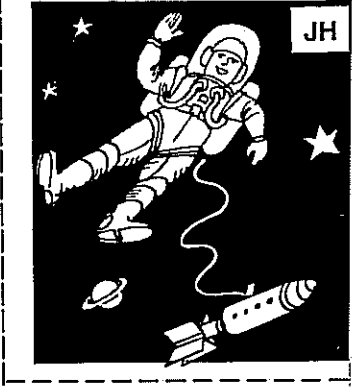
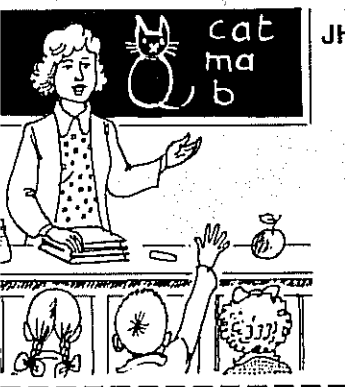
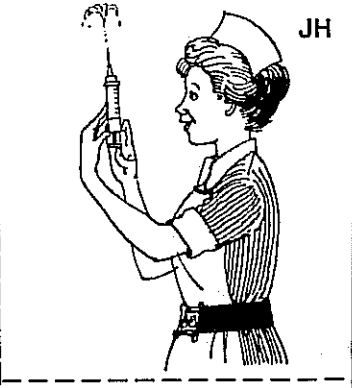
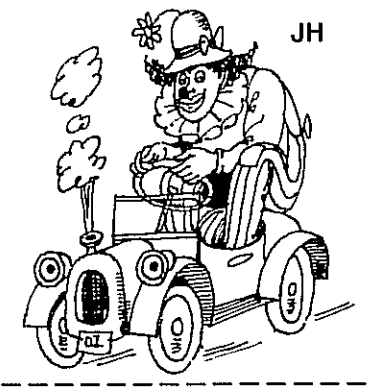
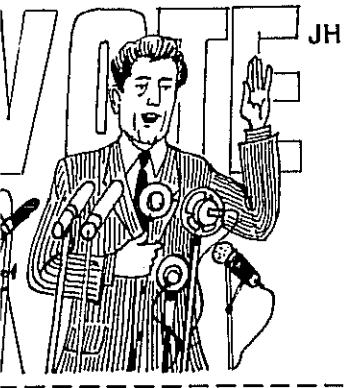
38 JOB MARKET *or* ON YER BIKE

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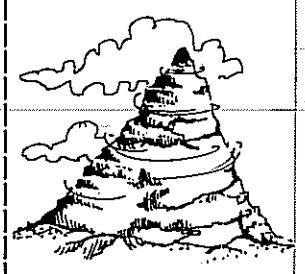
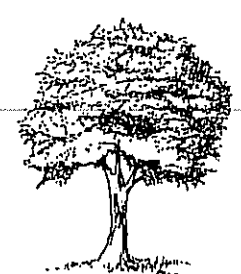
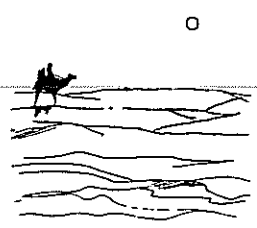
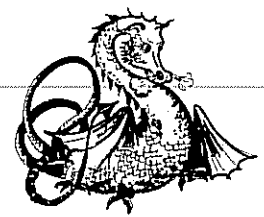
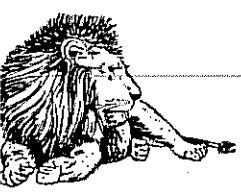
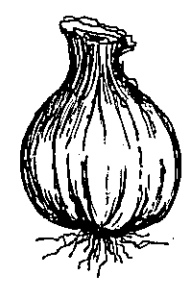
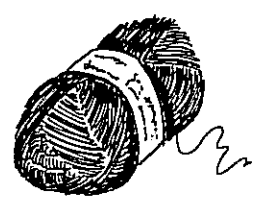
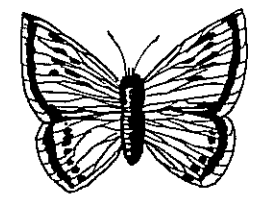
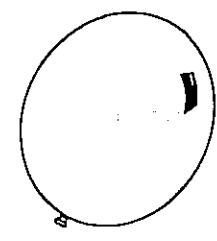
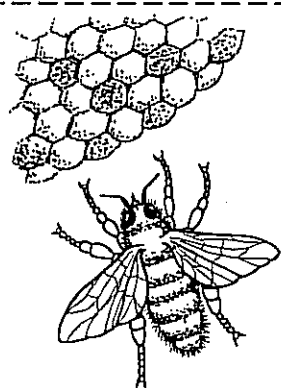
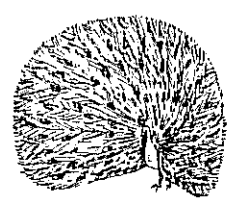
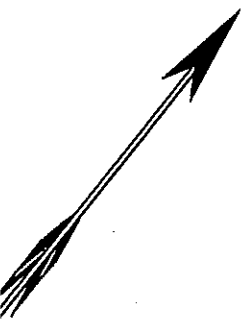
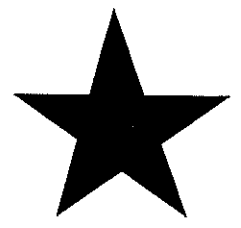
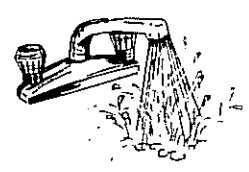
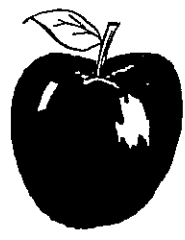
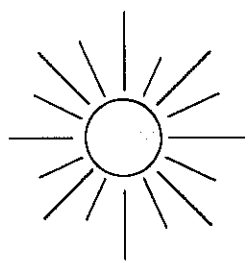
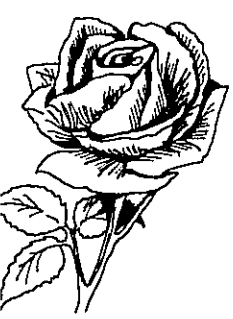
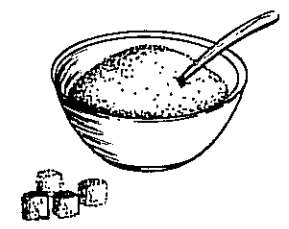
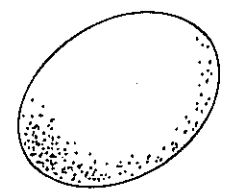
38 JOB MARKET or ON YER BIKE

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39 THE PROVERB GAME

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39 THE PROVERB GAME

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ANGER

SORROW

LOVE

HAPPINESS

POVERTY

WEALTH

INDIFFERENCE

DESPAIR

HATRED

JEALOUSY

ENVY

DESIRE

AMBITION

PRIDE

GREED

IDEALS

LONELINESS

SHYNESS

COURAGE

MODESTY

FEAR

DECEIT

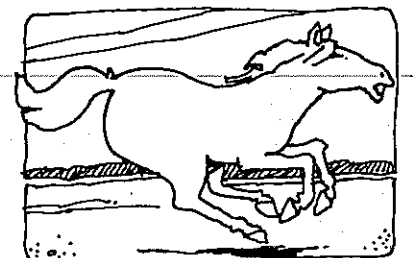
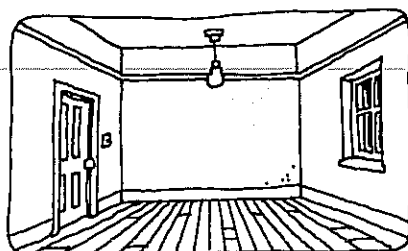
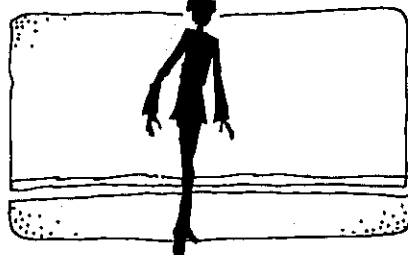
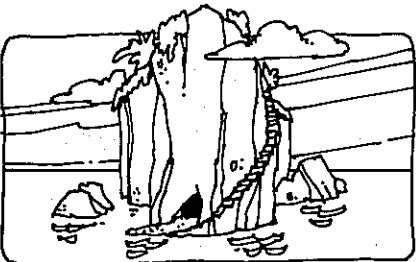
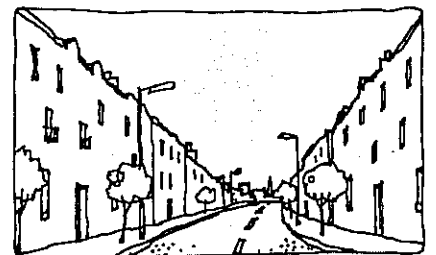
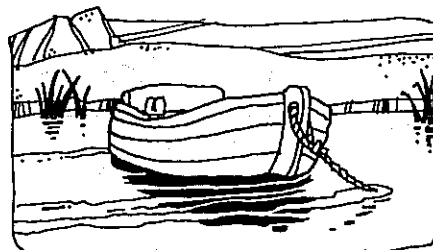
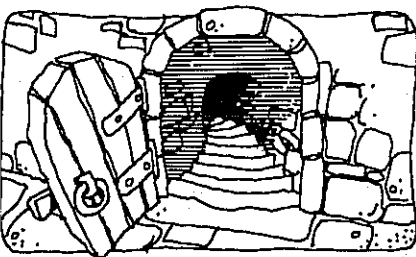
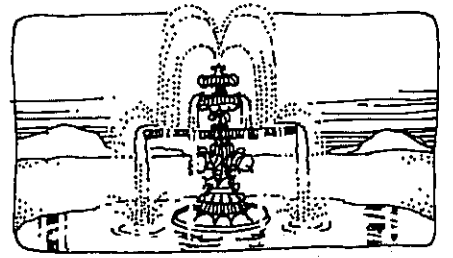
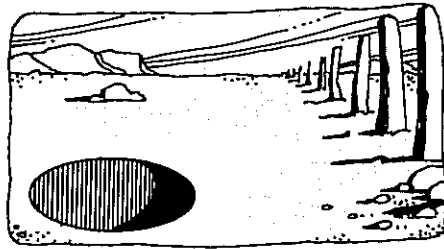
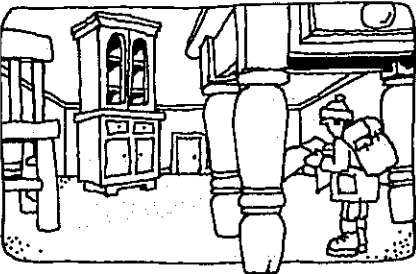
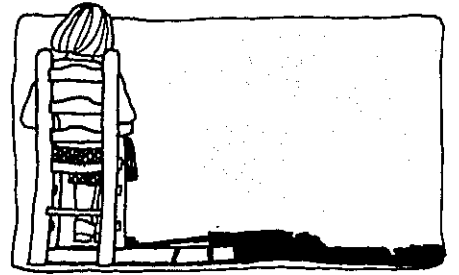
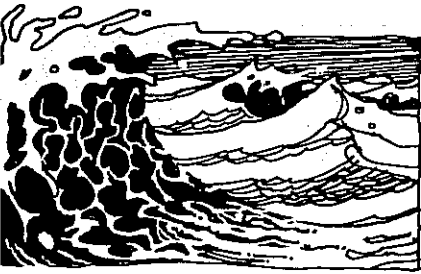
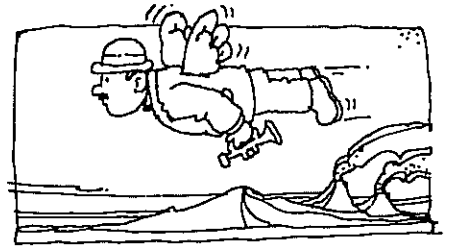
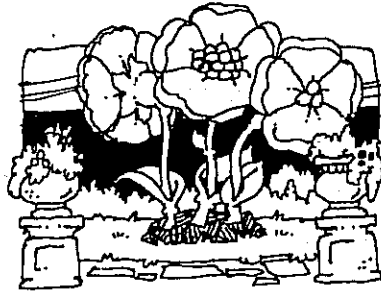
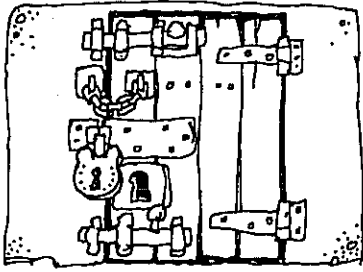
POWER

ANXIETY

LAZINESS

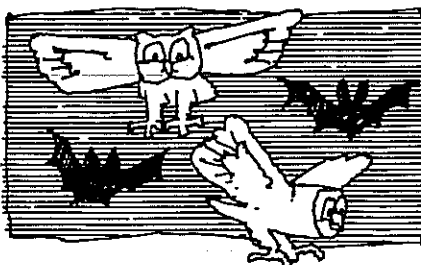
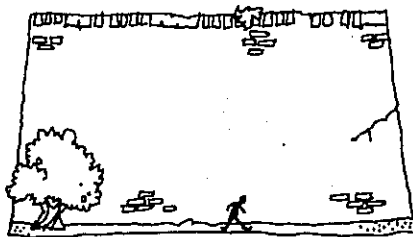
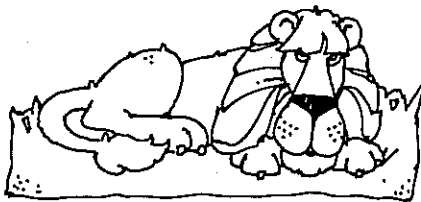
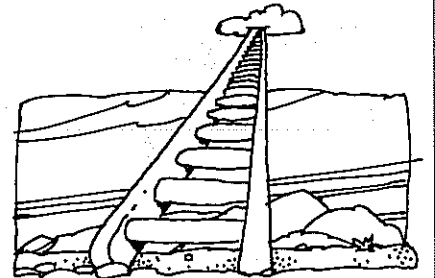
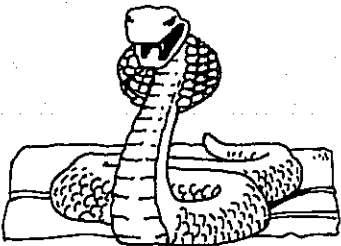
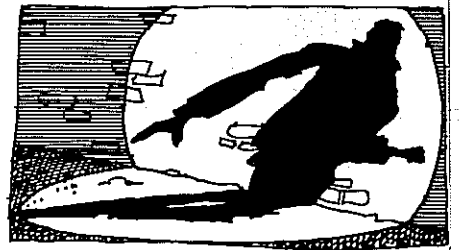
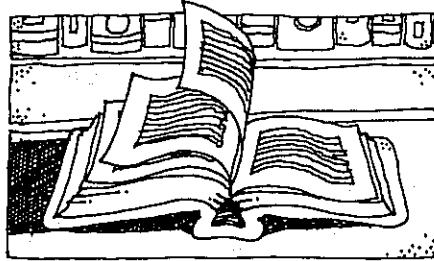
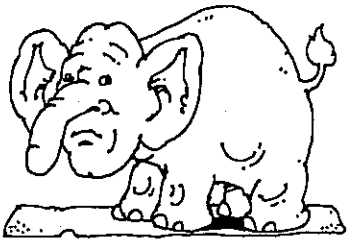
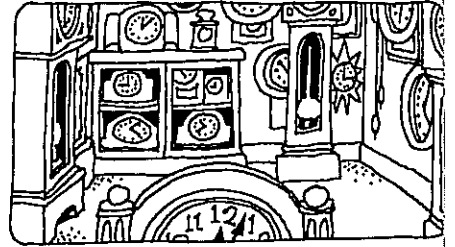
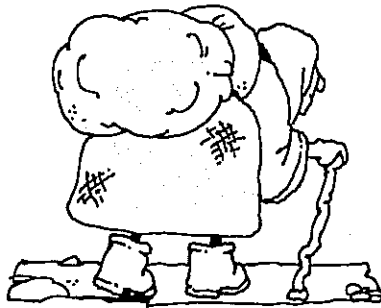
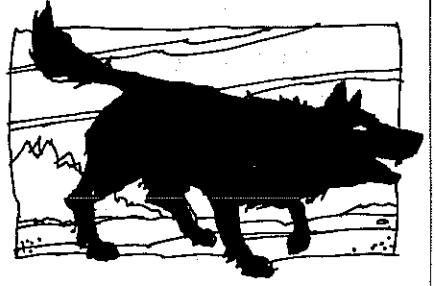
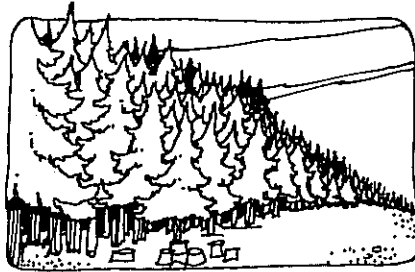
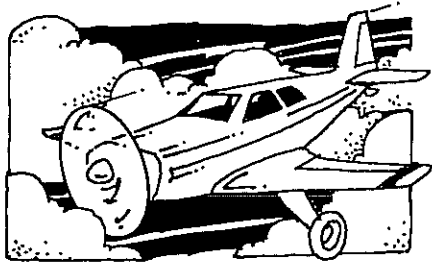
40 DREAM SEQUENCES

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40 DREAM SEQUENCES

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7 Domino instructions

RULES

- 1 Play this game in groups of three or four.
- 2 Shuffle the cards and deal them out equally.
- 3 You may look at your cards, but do not show them to the other players.
- 4 The cards show stages in four activities (making tea, using a telephone box, resuscitation and making an omelette).
- 5 Player 1 begins by choosing a card marked with a star (*) and laying it on the table giving an instruction, for example, *First, fill the kettle.*
- 6 If player 2 has the picture card showing the next stage in the activity, he/she may lay it down next to the first card, giving the next instruction, for example, *Then, switch the kettle on.*
- 7 If player 2 does not have the next card in the sequence, the turn passes to player 3.
- 8 If player 2 lays down the wrong card (stage 3 or 4, for example, instead of stage 2) he/she may be challenged by the player with the real stage 2. Player 2 must then take back his/her card and the turn passes to the player with the real stage 2.
- 9 The game continues in this way until the sequence is completed. Another sequence may then be started.
- 10 The winner is the player who gets rid of all his/her cards first.

9 Sweet reason

RULES

- 1 Play this game in groups of three or four.
- 2 The cards are in two sets: *reason cards* (R) and *consequence cards* (C).
- 3 Shuffle the two sets together and deal out the cards equally.
- 4 Look at your cards but don't show them to the other players.
- 5 Player 1 chooses a *C card* from the cards he/she holds and reads it out, for example, *I lit the fire . . .*
- 6 Any of the other players can complete the sentence with a suitable *R card*, for example, . . . **because it was cold.**
- 7 The first player to complete the sentence *appropriately* may collect the two cards as a 'trick'.
- 8 Then it is the second player's turn.
- 9 At the end the player with most 'tricks' is the winner.

10 Consequence cards

RULES

- 1 Play this game in groups of three or four.
- 2 The cards are in two sets: *reason cards* (R) and *consequence cards* (C).
- 3 Shuffle the two sets together and deal out the cards equally to each player.
- 4 Look at the cards, but do not show them to the other players.
- 5 Player 1 chooses an *R card* from his/her hand and reads it out, for example, *It was cold . . .*
- 6 Any of the other players can complete the sentence with a suitable *C card*, for example, . . . **so I lit the fire.**
- 7 The first player to complete the sentence *appropriately* may collect the two cards as a 'trick'.
- 8 Then it is the second player's turn.
- 9 At the end the player with most 'tricks' is the winner.

14 Define it!

RULES

- 1 Play this game in groups of three or four.
- 2 Shuffle the cards and deal them out equally to each player.
- 3 Look at your cards but don't show them to the other players.
- 4 Player 1 chooses a card and defines the object in the picture, for example, *This is an object used for measuring temperature.*
Do not say the name of the object!
- 5 The other players must try to guess the name of the object.
- 6 The first player to guess correctly may collect the card and place it face down on the table as a 'trick'.
- 7 If no one can guess, the first player must define the object again in a clearer way.
- 8 Then it is the turn of the player who guessed correctly to choose a card and define it.
- 9 At the end of the game, the player with most 'tricks' is the winner.

18 Would you mind if ... ?

RULES

- 1 Play this game in groups of three or four.
- 2 There are three sets of cards: *request cards* (R), *agreement cards* (A) and *objection cards* (O).
- 3 Place the *R cards* face down on the table.
- 4 Shuffle the *A* and *O packs* together and deal them out equally to each player.
- 5 Look at your cards but don't show them to the other players.
- 6 Player 1 takes the *R card* from the top of the pile and lays it face up on the table, making an appropriate request, for example, *May I borrow your umbrella?*
- 7 If you have a matching *A* or *O card* you may agree, for example, *Of course – here you are*, or object, for example, *Sorry, I'm afraid I need it myself.*
- 8 The first player to do so *politely* may collect the three cards as a 'trick'.
- 9 Then it is the second player's turn to take a card from the request pile and make a request.
- 10 The player who collects most 'tricks' is the winner.

22 Elementary, my dear Watson

RULES

- 1 Play this game in groups of three or four.
- 2 There are two sets of cards: *case-study cards* and *clue cards*.
- 3 Give each player a copy of the *case-study*.
- 4 Place the *clue cards* face down on the table *in order* with number 1 on top and number 20 at the bottom.
- 5 When you have all read and understood the *case-study*, turn up the first *clue card* and read it together.
- 6 The *clue card* should help you decide a) what exactly happened between 11 p.m. and 11.15 p.m. and b) who committed the murder. Make deductions based on the evidence on the *clue card*, for example, (for *clue card* number 1) *The murderer could have stolen the vase or Maybe the murderer used the vase to kill Mr Crabtree.*
- 7 When you have made deductions based on *clue card* 1, turn up *clue card* 2 and so on.
- 8 The object of the game is to find out who committed the murder.

28 Fishy stories

RULES

- 1 Play this game in groups of three or four.
- 2 There are two sets of cards: *picture cards* and *time cards*.
- 3 Shuffle the *time cards* and place them face down in a pile in the middle of the table.
- 4 Shuffle the *picture cards* and deal them out.
- 5 You may look at your cards, but you may not show them to the other players.
- 6 Player 1 picks up a *time card* and asks any other player what s/he was doing at that time yesterday, e.g., *What were you doing at 7 a.m. yesterday?* The player must answer, producing a suitable *picture card*.
- 7 If the answer is convincing, for example, *I was eating my breakfast*, the player can throw the *picture card* away. If the answer is suspicious, e.g., *I was parachuting over London*, the other players may challenge (*Why were you parachuting then?*). If the player can provide a convincing explanation, s/he may throw the card away: if not, s/he must keep it.
- 8 Then it is the next player's turn to pick up a *time card* and ask a question.
- 9 The player to get rid of all the *picture cards* first is the winner.

33 Terribly sorry

RULES

- 1 Play this game in groups of three or four.
- 2 Shuffle the cards and deal them out equally to each player.
- 3 You may look at your cards but you must not show them to the other players.
- 4 Player 1 chooses a card and lays it down on the table, making an appropriate complaint, for example, *Look here, your son's just kicked a football through my window.*
- 5 The player with the matching card should lay the card on top of the first card and apologise, for example, *I'm terribly sorry, I'll make him pay for it out of his pocket money.*
- 6 Then it is the second player's turn.
- 7 The player who gets rid of all his/her cards first is the winner.

35 What do I need?

RULES

- 1 Play this game in groups of three or four.
- 2 Place the cards face down in a pile on the table.
- 3 Send one person out of the room.
- 4 Take the top card off the pile and look at it.
- 5 Ask the student to return. He/She must guess what activity is pictured on the card by asking what things are useful or necessary for that activity, for example, *Do I need a hammer? Is an oven necessary?*
- 6 The other players must answer his/her questions, but may not show him/her the card or give additional information.
- 7 When the student has guessed correctly, it is another student's turn to go out of the room.

37 Sound advice

RULES

- 1 Play this game in groups of three or four.
- 2 Place the cards face down in a pile in the middle of the table.
- 3 The first player takes the top card and reads it.
- 4 Then, using his/her own words, he/she describes the situation to the other players and asks for advice, for example, *I'm really fed up with my job. The work is boring and I don't get on with my colleagues. What do you think I should do?*
- 5 The other players should give advice, for example, *You should look for another job. Ask to be transferred to another department. Try asking for promotion.*
- 6 The first player may award the card to the player whose advice he/she likes best.
- 7 Then it is the second player's turn to take a card from the pile and ask for advice.
- 8 At the end, the player with most cards is the winner.

39 The proverb game

RULES

- 1 Play this game in groups of three or four.
- 2 There are two sets of cards: *picture cards* and *concept cards*.
- 3 Place the *concept cards* face down in a pile in the middle of the table.
- 4 Shuffle and deal out the *picture cards* equally to each player.
- 5 You may look at the cards in your hand but you may not show them to the other players.
- 6 Player 1 takes the top *concept card* and places it face up on the table.
- 7 If he/she can find a point of comparison between the concept and one of the *picture cards* in his/her hand, for example, *Sorrow is like a lemon – they both taste sour*, then he/she can throw away the *picture card*. If not, the turn passes to the next player.
- 8 The player who gets rid of all the *picture cards* first is the winner.

40 Dream sequences (game 2)

RULES

- 1 Play this game in groups of three or four.
- 2 Deal out the cards equally to each player.
- 3 Look at your *picture cards*. These pictures represent the events in a dream.
- 4 The first player chooses any card and lays it down on the table, describing the first event in the dream, for example, *I found myself in a garden with huge flowers...*
- 5 The next player chooses a card and lays it down next to the first card, describing what happened next, for example, *I walked through the garden and came to a locked door...*
- 6 The aim of the game is to build up a co-operative dream.

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