Introd	luction	1

	arm-ups, breaks and fillers 1: Short energisers
Introd	uction
Seth L	indstromberg
1.1	Chair swapping for names 9
	Tessa Woodward
1.2	One chair missing 10
	Pierre Jeanrenaud
1.3	Balloon chase 12
	Paul Sanderson
1.4	I say, you do 14
	Tessa Woodward
1.5	Newspaper bash! 16
	Jane Revell
1.6	Staccato start 18
	Tessa Woodward
1.7	Singing start 19
	Tessa Woodward
1.8	Computer talk 20
	Denny Packard
1.9	Bizarre riot 22
	Tessa Woodward
A 1777	1 1 1611 2 6 1: 24
	arm-ups, breaks and fillers 2: Speaking 24
Introd	uction
Seth L	indstromberg
2.1	By the way 25
	Seth Lindstromberg
2.2	How do you say? 26
	Seth Lindstromberg
2.3	Make them say it 27
	Tessa Woodward
2.4	Whatever's in my bag 30
	Tessa Woodward

2.5	= 5 = Bacco then dajectives 32
•	Tessa Woodward
2.6	Think of ten, five, or three things 33 Tessa Woodward
2.7	
	Clem Laroy
2.8	A proverb a day 36
	Seth Lindstromberg
2.9	Making stress physical 42
	Tessa Woodward
3	Reviewing 45
Int	roduction
Set	th Lindstromberg
3.1	
	Sheila Levy
3.2	Do you know this word? 47
	Hanna Kryszewska
3.3	Recycling 49
	Adriana Diaz
3.4	Student-produced vocabulary reviews 50
	Andrew Glass
3.5	,
	Sheelagh Deller
3.6	
	Sheelagh Deller
3.7	1
	Tessa Woodward
3.8	Hidden shape in the puzzle 57
	Adriana Diaz
3.9	Guess who grammar quiz 60
	Denny Packard
4	
4	Communicative pot-pourri 63
	roduction
Setl	h Lindstromberg
4.1	The books on the shelf 63
	Adriana Diaz
4.2	ETs and earthlings 65
	Adriana Diaz
4.3	Live classroom 66

Adriana Diaz

4.4	The Tower of Babel 68 Adriana Diaz	
4.5	Two part discussion 70 Seth Lindstromberg	
4.6	Guess my story 72 Herbert Puchta	
4.7	The movies you've seen 74 Rick Cooper	
4.8	A radio drama 75 Adriana Diaz	
4.9	Brothers and Sisters 77 Clem Laroy	
4.10	Stories that share the past 79 Mario Rinvolucri	
4.11	Your life in the cards 81 Clem Laroy	
5 Wo	orking with a coursebook 84	
Introd	uction	
Seth Li	indstromberg/Peter Grundy/Lindsey Gallagher	
5.1	Judge the book by its cover (but not only) 86	
<i>5</i> 2	Hanna Kryszewska	
5.2	What shall I leave in? 87 David Cranmer	
5.3	Supplementing coursebooks with authentic materials 89	
0.0	Peter Grundy	
5.4	Coursebook recall 93	
	Hanna Kryszewska	
5.5	Personalising coursebooks 94 Steve Gilbride and Peter Grundy	
5.6	Stories in your coursebook 95	
3.0	Hanna Kryszewska	
5.7	Reconstructing a patch on a page 96	
	Seth Lindstromberg	
5.8	Alternative coursebooks 98	
	Lindsey Gallagher and Peter Grundy	
∠ II-:	no magazines and november and 100	
	ng magazines and newspapers 100	
Introduction		
Seth Li	ndstromberg Who can take notes best? 101	
0.1	Who can take notes best? 101	

Hanna Kryszewska

6.2	Meet the demand 102
	Hanna Kryszewska
6.3	That's news to me! 108
	Hanna Kryszewska
6.4	Spot it! 109
0	Hanna Kryszewska
6.5	Looking in from outside 111
0.5	
6.6	Mario Rinvolucri
0.0	The beginning comes later 112 Mario Rinvolucri
	Mario Kinvolucri
7 Tì	neme texts, affective texts, stories 114
Introd	luction
	indstromberg
7.1	Stories with opposite messages 115
, • •	Mario Rinvolucri
7.2	Flip the frame 117
, <u>, , , , , , , , , , , , , , , , , , </u>	Mario Rinvolucri
7.3	Milk bottles and dustbins 120
7.5	Mario Rinvolucri
7.4	
/ . 4	Creative criminality 122
7.5	Mario Rinvolucri
7.3	Are you a worthy owner? 124
7.	Mario Rinvolucri
7.6	Inseparable 128
	Mario Rinvolucri
7.7	Correcting the teller 130
	Günter Gerngross and Herbert Puchta
7.8	Comparing texts – a person-related way 132
	Peter Grundy
7.9	Discussion from key words 139
	Seth Lindstromberg
	o de la companya de l
O 1V/	
	riting 141
Introd	
Seth L	indstromberg
8.1	Be my scribe 142
	John Morgan
8.2	Lyrical letters 144
	Joe Buckhurst
8.3	From novelists to publishers 148
	Adriana Diaz
	A SOLIULIU DIAL

8.4	From doodling to writing 150 Adriana Diaz	
8.5	Squalid things 152 Mario Rinvolucri	
8.6	L1 poem to English prose 154 Bryan Robinson	
8.7	As if a wild animal 156 Tessa Woodward	
8.8	Letters to literary characters 157 David Cranmer	
8.9	Sentences about countries 159 Seth Lindstromberg	
8.10	Creative plagiarism: manipulating a text 160 James Banner	
8.11	End of course certificates 162 Hanna Kryszewska	
	inguage through literature 164	
	luction	
Colin	Evans/Seth Lindstromberg	
9.1	Dialogue from a poem 165	
	John Morgan	
9.2	Copycats 168	
	John Morgan	
9.3	This is how it ends! 169	
	Andy Rouse	
9.4	Signing as a character 173	
	David Cranmer	
9.5	A walk through the seasons 174	
	David Cranmer	
9.6	Façade: exploring rhythm and rhyme in nonsense poetry	177
	David Cranmer	
9.7	Identifying with characters 180	
	Colin Evans	
9.8	Completion 185	
	Colin Evans	
9.9	Collective fairy tale 187	
	Colin Evans	
9.10	Enactment 188	
	Colin Evans	

10	Music and imagination 191
	duction
Clem	Laroy/Seth Lindstromberg
10.1	Story in the music 192 David Cranmer
10.2	Silent film mimes 193
10.3	
10.4	Clem Laroy Silent film scripts 195
10.5	Clem Laroy Musical constructions 197
10.6	Clem Laroy
	My home 199 Clem Laroy
10.7	Paintings and music 200 Clem Laroy
10.8	Inside the painting 203 Clem Laroy
	Ciem Latoy
11	Not just for business people 206
Intro	oduction
Seth	Lindstromberg
11.1	Advertise your own job 207 Marcus Child
11.2	The ideal job 208
44.3	Denny Packard
11.3	Marketing a new product 211 Denny Packard
11.4	Decision makers 212 Satish Patel
11.5	Selling power 214
11.6	Satish Patel Vendor analysis 215
11.7	Satish Patel Bad meetings 217
	Chris Dalton
11.8	Concept word pictionary 218 Marcus Child
11.9	Icon race farrago 219
11.10	Marcus Child Market icons 223 Marcus Child

11.11	Gifts to professionals	226
	Mario Rinvolucri	

The register of replies 239

Dependency dictation 241

Graham Butler

	Mario Rinvolucri	
12 Gra	ammar and register: practice, reflection, review	227
Introd	uction	
Seth L	indstromberg	
	The news in our town 228	
	Viviana Valenti	
12.2	I see You see 230	
	John Morgan	
12.3	Transposed questionnaires 231	
	Mario Rinvolucri	
12.4	Crazy fortune 232	
	Adriana Diaz	
12.5	Gossips 234	
	Adriana Diaz	
12.6	Talking to the board 236	
	John Barnett	
12.7	A translation task 237	
	Bryan Robinson	

Bibliography 245 Index 247

Jon Carr

12.8

12.9