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## Memories

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**Level**

Lower-intermediate to Advanced

**Time**

15–20 minutes

**Materials**

Nostalgic music (e.g. Enya)

**Language Links**

Discussing memories

**Aim**

To create an improvised dialogue about memories

- 5** Finally get each pair to recall their sad and happy memories with music and actions while the others watch and listen.

**Variation**

If you feel this may be too sensitive, in stage 3 ask one of the pair to talk about an imaginary personal problem and the other to ask for details. In stage 4 their partner suggests a solution which is gladly received.

- 1** Get the students to sit comfortably in pairs and to close their eyes. Play a short extract from a piece of music which might evoke a sense of nostalgia. Ask the students how it makes them feel.
- 2** Tell the pairs they are adult siblings at home and that they're doing a piece of housework together, e.g. washing and drying up, ironing and folding clothes, etc. Get them to mime their actions fairly slowly with the music playing.
- 3** Stop the music. Tell them that, while working, they're going to share a sad memory from many years ago and talk about their feelings then and now. Play the piece again and make sure each pair continues miming while they talk.
- 4** Without stopping the music, tell them that the sad memory leads them on to the memory of a much happier event. Let them recall this together.

## Car Break-in

### Level

Lower-intermediate to Advanced

### Time

25–30 minutes

### Language Links

Reported speech and reporting verbs

### Aim

To improvise and report back on a suspicious event

- 1** Ask the students to stand in pairs, A and B. Say:
- 'A, you are an eighteen-year-old British student living in London. Your uncle is an internationally famous actor (decide which one). He has lent you his priceless 1960s Rolls Royce while he's in Hollywood for a couple of weeks. It's 9 p.m. and you've just parked the car near Trafalgar Square, but you've locked yourself out. The keys and your bag with all your money and documents in it are inside the car. You've left the window a little bit open, so you're going to try to get back in. When you see a police officer, ask him or her to help you.
- B, you're a police officer. You see a young person trying to break into a priceless beautiful old Rolls Royce. They tell you a story, but it's very difficult to believe. You've got five minutes to act out the scene. Listen carefully to your partner and try to remember everything they say. OK? 3–2–1 Action.'
- After four minutes tell the pairs they have one minute to find an interesting ending to their scene.

- 2** Tell the students that in a moment they're going to show the last minute of their scene to the rest of the class. Remind them that they know what they're going to say, so they should practise again, focusing on body language and feelings. After a minute, ask the students to watch each other's scenes carefully and note the differences in the outcomes. Divide a large class into sixes or eights for this.
- 3** Ask the A-students to sit with a different B-student. Say:
- 'B, you're the same police officer. It's a week later and one of your police colleagues, A, has just got back from holiday. You're in the police station canteen. A asks you if anything interesting happened while they were away. Tell them the Rolls Royce story and report the conversation from your point of view. A, how are you going to react to this story? OK? 3–2–1 Action.'
- 4** Ask the A-students to stand with yet another B-student. Say:
- 'A, you're the student. It's two weeks later. You go to Heathrow Airport to meet your uncle, the internationally famous actor, in Arrivals. He asks about his Rolls Royce. Tell him the story and report the conversation with the police officer from your point of view. B, you're the uncle. How are you going to react? OK? 3–2–1 Action.'
- 5** Invite comments and examples from the whole class about how the details of a story change over time. Do they have any real-life examples of this?