INTRODUCTION

Venezuela is a South American country with a complex history, marked by its rich cultural traditions and a strong sense of national identity. It is rich in resources, including oil, gold, and iron ore, which have historically driven its economy. However, Venezuela has also faced many challenges, including political instability and economic hardship. The country's history is marked by struggles for independence and democratic governance. The introduction of new ideas, such as those promoted during the Bolivarian Revolution of 1999, have shaped the country's development, leading to the emergence of a new social and political order.

- Historical Background

ETHICS AND GROUND RULES

What is it?

The ethics and ground rules section includes the guiding principles and strategies for conducting research. This section outlines the ethical considerations and practices that are essential for ensuring the integrity and validity of the research. It provides a framework for addressing issues related to confidentiality, consent, and the treatment of participants. The section also emphasizes the importance of transparency and accountability in research.

Language Focus

- Emphasize clarity and precision in your language choice.
- Use concise and direct language to communicate your ideas effectively.

How?

The section explores the different methods and approaches used to conduct research. It highlights the importance of understanding the cultural context and engaging with local communities. The section also emphasizes the role of collaboration and the need for ongoing dialogue with community members.

Examples for Ground Rules

- Provide clear and concise instructions.
- Emphasize the importance of respect and consideration.
- Encourage active participation and engagement with the research.

Why?

The section discusses the importance of reflexive moments in research and the role they play in promoting a deeper understanding of the research process. It highlights the value of reflecting on one's own biases and assumptions, as well as the need to critically evaluate the research results.

Tips

- Encourage students to ask questions and engage in critical thinking.
- Provide feedback and support to facilitate learning and growth.
- Emphasize the importance of ethical considerations throughout the research process.

- Historical Background

- Ethical Considerations

- Methodological Approaches

- Reflexive Moments

- Encouraging Engagement
HOW TO USE THIS RESOURCE

A Journey Through ACT ESO

WHAT IS IT?

The Ethics and Ground Rules theme describes the underlying principles, which give meaning and purpose to the whole program. Although each group designs its own program, the general theme remains constant. The purpose of the theme is to provide a framework for the participants to focus on the ethical and moral dimensions of their experience. Each group is encouraged to develop its own unique style of delivering the theme, but the general structure and content remain the same.

Language Focus

- Promoting awareness, values, and appreciation of ethical and moral issues
- Fostering a sense of responsibility towards oneself, others, and the environment
- Encouraging open and honest communication

HOW?

The Ethics and Ground Rules theme is delivered through a series of activities, discussions, and case studies. It is designed to be interactive and engaging, allowing participants to reflect on their own values and beliefs.

Ethical Aims

- To encourage
- To develop a clear understanding of ethical principles
- To promote moral reasoning
- To foster critical thinking

Examples of Ground Rules

- No alcohol or drugs
- Respect for personal space and privacy
- No verbal or physical abuse
- No discrimination on the basis of race, sex, age, or religion

Why?

The Ethics and Ground Rules theme emphasizes the importance of ethical decision-making in all aspects of life. It helps participants to understand the impact of their actions on others and the environment, and to make choices that are consistent with their values.

Tips

- Encourage participants to share their personal experiences and perspectives on ethical and moral issues
- Use role-playing scenarios to simulate real-life situations
- Encourage open and honest communication
- Provide opportunities for reflection and discussion
GLOSsary

Corrected Figure 1: a b c d e f g h i j k l m n o p q r s t u v w x y z

INTRODUCTION

English as a second language (ESL) provides a challenge for students around the world. The number of ESL learners is increasing rapidly, and the need for effective teaching strategies is critical. This section introduces the key concepts and theories related to ESL education.

ESL education focuses on helping students acquire the language skills necessary for their academic and professional success. The teaching strategies used in ESL classrooms are designed to address the unique needs of non-native speakers. This section discusses various teaching methods and their effectiveness in promoting language development.

Participatory ESL

This teaching strategy emphasizes the active participation of students in the learning process. Students are encouraged to contribute to discussions, ask questions, and engage in other interactive activities. This approach fosters a more stimulating learning environment and helps students develop critical thinking skills.

Critical Thinking

Critical thinking involves the ability to analyze information, evaluate arguments, and make informed decisions. In this section, we explore the importance of critical thinking in ESL education and discuss strategies for fostering critical thinking skills in the classroom.

Cultural Competence

Cultural competence refers to the awareness and understanding of one's own cultural background and the ability to interact effectively with people from different cultural backgrounds. This section discusses the importance of cultural competence in ESL education and explores strategies for promoting cultural awareness and understanding.

COLophon

The Glossary section provides a comprehensive list of key terms and concepts related to ESL education. It covers various aspects of teaching and learning English, including communicative competence, metacognitive strategies, and motivation. This section serves as a valuable resource for ESL teachers and students alike.
Introduction

Ethics and Ground Rules

What is it?

The use of participatory methods for performing, role-playing and / or improvisation in museums presents many opportunities for meaningful learning and creative expression. The ethics of this approach demand a high level of respect for the participants, their needs, and the environment they are creating. Museum professionals and educators often ask about the ethics of using these methods, and how they can ensure that the activities are conducted in a way that respects the rights and dignity of all participants.

ACT 2001, a new project that has developed a formal policy on ethics for these practices. The project has involved a variety of professional groups, including educators, artists, and museum professionals.

ACT 2001, a new project that has developed a formal policy on ethics for these practices. The project has involved a variety of professional groups, including educators, artists, and museum professionals.

ACT 2001, a new project that has developed a formal policy on ethics for these practices. The project has involved a variety of professional groups, including educators, artists, and museum professionals.

ACT 2001, a new project that has developed a formal policy on ethics for these practices. The project has involved a variety of professional groups, including educators, artists, and museum professionals.

Examples for Ground Rules

- Participants have the right to withdraw from the activity at any time.
- Participants have the right to be informed about the purpose and goals of the activity.
- Participants have the right to be involved in decision-making about the activity.
- Participants have the right to be treated with respect and dignity.
- Participants have the right to be informed about the results of the activity.

Why?

The ethical framework of the project includes a series of guidelines that are intended to ensure that all participants are treated with respect, their dignity is maintained, and their rights are protected.

Language Focus

- Participatory methods, such as role-playing and improvisation, can be powerful tools for creating a safe and supportive environment.
- Participants can be encouraged to share their experiences and thoughts, which can lead to a deeper understanding of the issues being discussed.
- The use of creative expression can help participants feel more comfortable and confident in expressing their ideas.

How?

The project guidelines include a series of steps that can be taken to ensure that the activities are conducted in a way that respects the rights of all participants. These guidelines include:

- Developing a clear understanding of the activity and its purpose.
- Ensuring that all participants are informed about the activity and its purpose.
- Ensuring that all participants are informed about their rights.
- Ensuring that all participants are informed about the potential risks and benefits of the activity.
- Ensuring that all participants are informed about the potential consequences of the activity.

Tips

- Encourage participants to explore their own experiences and perspectives.
- Provide opportunities for participants to share their thoughts and ideas.
- Encourage participants to challenge each other's ideas and perspectives.
- Encourage participants to reflect on their own experiences and perspectives.
- Encourage participants to respect each other's viewpoints and perspectives.

- Feedback from participants can be used to improve the activity and ensure that it is conducted in a way that respects the rights of all participants.
- Feedback from participants can be used to improve the activity and ensure that it is conducted in a way that respects the rights of all participants.
- Feedback from participants can be used to improve the activity and ensure that it is conducted in a way that respects the rights of all participants.
- Feedback from participants can be used to improve the activity and ensure that it is conducted in a way that respects the rights of all participants.
- Feedback from participants can be used to improve the activity and ensure that it is conducted in a way that respects the rights of all participants.
ZIP ZAP BOING

Students pass the sounds "zip," "zap," or "boom" around a circle and simultaneously change the direction and intensity of the sounds. The game is good for working on sounds, pronunciation, and tone.

WHY?

Politics and Pedagogy
- 5.1: In a classroom full of children, sound and movement can make the learning experience enjoyable and engaging.
- 5.2: It requires cooperation and coordination. Students need to work together to ensure the game is played correctly.
- 5.3: It allows students to make and enjoy mistakes and enables them to understand the rules better. The game encourages students to think critically about what they are doing and what the other students are doing.
- 5.4: The game is a good opportunity for students to learn the importance of cooperation and teamwork.
- 5.5: The game is a good opportunity for students to learn the importance of concentration and focus.
- 5.6: It is a good opportunity for students to learn the importance of communication and cooperation.

Language Focus
- The game relates sounds to the expression of feelings and the language.

1-2-3

This is a pair concentration game which gradually reduces playing the numbers 1-2-3 as sounds and actions. Students listen to the sounds and actions to the group.

WHY?

Politics and Pedagogy
- 5.1: It is a good opportunity for students to learn the importance of concentration and focus.
- 5.2: It is a good opportunity for students to learn the importance of communication and cooperation.
- 5.3: It is a good opportunity for students to learn the importance of cooperation and coordination.
- 5.4: It is a good opportunity for students to learn the importance of teamwork.
- 5.5: It is a good opportunity for students to learn the importance of concentration and focus.
- 5.6: It is a good opportunity for students to learn the importance of communication and cooperation.

Language Focus
- 2.1: The game relates sounds to the expression of feelings and the language.

Pronunciation work: phonemes, sounds, stress patterns (all levels).
- Practicing new vocabulary.
ZIP ZAP GOING

HOW?

- Take away all tables and chairs.
- Students stand in a circle.
- Demonstrate the game without using words, only with body movements, and ask the students to continue the game without talking.
- Begin with "zip". Students point to each other and say "zip" and "zap" and "boom" as they point.

TIPS

- Some students might find it easier to look at each other. They might want to focus on the person behind, the one in front, or a different student.
- Ask students to reflect on why this game was played.
- Work on and develop the concept of cooperation.

CROSSING THE CIRCLE

HOW?

- Group students into 4 teams.
- Place the teams at opposite sides of the room.
- A and D lead the group to the center.

TIPS

- This game aims to develop a variety of communication skills.
- You can decide when it's useful for the group to work with or without words depending on their needs.
- Make it short, keep trying it, usually develops over time.
- Change the words to a word with a comical, game-like sound, such as "ka-ka-zap" or "chinch".

FOLLOW THE SOUND

WHY?

- This game builds on the concept of following a sound and being aware of the sound.
- It creates a sense of nurturance and takes the leader to care for their partner, making sure they feel safe and do something that is fun and enjoyable.

TIPS

- Put the game in a different space and have students work in small groups.
- Work on and develop the concept of cooperation.

POLITE AND COURTEOUS

WHY?

- This game helps students to understand the importance of politeness.
- It makes them think about how they can be polite in different situations.

TIPS

- Put the game in a different space and have students work in small groups.
- Work on and develop the concept of cooperation.

POLITE AND COURTEOUS

WHY?

- This game helps students to understand the importance of politeness.
- It makes them think about how they can be polite in different situations.

TIPS

- Put the game in a different space and have students work in small groups.
- Work on and develop the concept of cooperation.
**FOLLOW THE SOUND**

**HOW?**
- Ask students to close their eyes.
- The leader unheard by the other players, enters the space.
- The leader makes the sound and the partner follows.
- The leader stops making the sound, the partner follows following the sound until they hear the sound again and moves.
- The leader can change the volume and tone of the sound.
- The leader can change the body language.

**TIPS**
- Each pair's guide sound needs to be different.
- It's a good idea to check each pair's sound before starting to make sure they're distinct.
- An introduction to this can be to use the standardized sound of a bird.
- Students can feel nervous about being blindfolded.
- Students need to be clear about this. They are helpers, not leading their partner into danger.

**CROSSING THE CIRCLE**

**HOW?**
- The leader tells everyone that sounds make a large circle.
- The leader demonstrates looking at, acknowledging, and merging with someone opposite, for example, by waving with the hand on the side of the floor on which the other person is standing.
- The leader can demonstrate other movements as the space permits.
- The leader says everyone to change places across the circle.
- The leader asks people to change places across the circle.
- The leader asks people to change places across the circle.

**TIPS**
- Some groups might prefer to start seated but insist that this is done standing.
- This exercise is good for development of language and imagination.
- Use to establish norms and introduces students to the space.

**MIRROR**

**WHY?**
- This exercise is good for developing the understanding of physical relationships.
- Students are actively listening to each other while echoing and copying each other in a non-verbal and non-verbal way.
- This exercise is good for development of language and imagination.
- Students can feel nervous about being blindfolded.
- This exercise is good for development of language and imagination.

**Language Focus**
- The focus is on non-verbal communication and its development.
- Students can feel nervous about being blindfolded.
- This exercise is good for development of language and imagination.

**OCCUPY THE SPACE**

**WHY?**
- A great opening activity which engages the body and changes the expectations of the students.
- This exercise is good for development of language and imagination.
- Students can feel nervous about being blindfolded.
- This exercise is good for development of language and imagination.

**Language Focus**
- The focus is on non-verbal communication and its development.
- Students can feel nervous about being blindfolded.
- This exercise is good for development of language and imagination.

**POLITICAL AND PHILOSOPHICAL**
- Students recognize the classroom space and break down expectations of what a classroom should look like, which in turn challenges the questioning of the form.
- Students become more aware of the written word.
- Students become more aware of the written word.
- Students become more aware of the written word.

**Language Focus**
- This exercise is good for development of language and imagination.
- Students can feel nervous about being blindfolded.
- This exercise is good for development of language and imagination.
- Students can feel nervous about being blindfolded.
- This exercise is good for development of language and imagination.

**POLITICAL AND PHILOSOPHICAL**
- Students recognize the classroom space and break down expectations of what a classroom should look like, which in turn challenges the questioning of the form.
- Students become more aware of the written word.
- Students become more aware of the written word.
- Students become more aware of the written word.

**Language Focus**
- This exercise is good for development of language and imagination.
- Students can feel nervous about being blindfolded.
- This exercise is good for development of language and imagination.
- Students can feel nervous about being blindfolded.
- This exercise is good for development of language and imagination.
FORUM THEATRE

HOW

- To explain the exercise, the facilitator demonstrates extra actions. Verbal explanations are not necessary. Students work in pairs, facing each other, holding eye contact. Pace the movement and changes of direction to help. This exercise is played in silence throughout.

Student A starts:
Student A moves
Student B moves
Student A calls “freeze” to stop turn.

Student B starts:
Student B moves
Student A moves
Student A calls “freeze” to stop turn.

In the last round of the mirror game, there is no leader. Pupils are in groups of four mixing each other, without knowing who is leading or following in any given moment.

TIPS

- Be mindful of the interactive nature of the game - require developing trust.
- Develop effectiveness over time through repetition.
- The game requires observation by the group to get the message through.
- Eye contact is useful but where it is difficult for students, encourage focus on someone's shoulder.

WHY?

Politics and Pedagogy
- Forum Theatre gives students the chance to release for change.
- Forum Theatre has the potential to produce tangible change in behavior, language, and identity.
- It provides a way to imagine other possibilities for society and allows habitual and shared behaviors to first options for change.
- It makes a creative space where students are free to imagine.
- Forum Theatre engages students' imagination and stories in the learning process, widening our collective understanding of our lives and experiences.

Language Focus
- Forum Theatre helps students find the language to express themselves in daily situations.
- It helps students develop their own voice in language and communication.
- They begin to explore the role of language and communication.
- The struggle with language is real in life situations and strengthens students.

With Forum Theatre you can perform a situation in your life and explain ways to change it. Other students in the group take time to try out different actions and scenarios.
FORUM THEATRE

TIPS

If possible avoid stories that are potentially traumatic or too political. Encourage the group to explore social and language issues that are relevant. If you develop a story that is too negative, when you re-act the story with the audience, the audience will tune you out.

Language and the conflict with it can be a source for Forum.

Sometimes stories are not full Forum able support all students to share stories but develop those which work best for Forum.

Making sure that the students and the audience are comfortable with the story is very powerful.

Character of ownership means the stories become 'our stories' not 'Salmon's story'.

Sometimes a story is told at the time as soon.

Groups may have to rework the story more than once before deciding to use it.

There are arguments whether and when to replace the story or to replace the group. This can depend on the group and the situation.

You can develop Forum further by playing it to the group.

Lighting Forensics

Not reading

Speech bubbles

See glossary card for more information on the above three terms.

FORUM THEATRE

Theatre of the Oppressed is great for year groups. It works at KS3, KS4 and KS5. It is the basis of Forum Theatre and is very powerful.

Making and Breaking the Space is process where you write and act stories to help you understand the structure and power dynamics of the classroom. This process involves an introduction to theatre as well as the physical rearranging of the classroom through the removal of furniture.

What is Theatre of the Oppressed?

To explore the power of the story;

To remove the constraints imposed by traditional classroom;

To stimulate the process of learning and demonstrate the idea.

Making and Breaking the SPACE

Making and Breaking the Space is a process where you write and act stories to understand the structure and power dynamics of the classroom. This process involves an introduction to theatre as well as the physical rearranging of the classroom through the removal of furniture.
DEVELOPING LANGUAGE

HOW?

1. Through the genre
   Theatre games work for language learning on a whole range of levels, although useful for practicing single language 'techniques' such as pronunciation and vocabulary, their real value is much broader. They allow students to experiment with being free, challenging power and trying different concepts of power, developing trust, and listening to themselves.

2. Through performance
   Students develop confidence speaking in real time, they develop their own coping strategies. They can replay a scene many times, making changes each time to what they say and how they say it. This gives them freedom to cut out language, make mistakes and also correct their mistakes. Students become more confident and assertive in difficult real life situations where they need to use language.

3. Through follow up work
   Performance leads to demonstrating student generated material that you can work with after the performance. For example, students can develop narrative role skills by re-telling the performance as a story. In follow up writing, students can develop narrative skills by re-writing stories of the performances they have done or seen. Activities generated by the performance and things the students identify as helpful can be developed by the teacher to provide accessible reading material.

MAKING AND BREAKING THE SPACE

HOW

- Continuous practice of the space for learning is important when facilitating theatre work.
- Allow the students to photograph others participating, for example, images from 'Shakespeare in the Round'.
- Discuss the project with students.
- Prepare the room, it's possible to change the space to make it more engaging.
- Moving tables and chairs prepares the performance space, the process reimagines the space.
- Tables and chairs should now be viewed as props.

ETHICS

- We all have tables and chairs in mind when we think of theatre and learning. Why, and what are the implications of the use of tables and chairs as props?
- As teachers we need to understand the traditional classroom framework can change the feeling of safety for students.

TIPS

- Always have a black piece of paper on the wall for simple language.
- Encourage students to ask questions and speak about language or not to say anything at any part of the process. Teach them the language of rehearsal.
- Encourage students to take on roles in different languages to experience with identity and differences.
- This is also good for exploring and understanding interconnectedness of humans.
- Make a video to look at later.

IMAGE THEATRE

Why?

- Politics and Programme: Image Theatre is a language tool at its own right. Image Theatre works on an international level with a unique programme. It can be used in many different contexts and experiences. In turn, the students are their own experiment and learn. The programme is more than just language, Image theatre does not immediately translate into the other arts of its kind. What is important is the language and communication and the way we are like to engage.
- Language Focus: This is a creative way of learning language that goes beyond language and words. It engages with images and ideas. Language and words emerge from the images of the image. The expression of ideas through body and images becomes crucial. As a result, words become more important for the communication and understanding. A world of meaningful communication and symbolically strategies.
- This role is used at any level that can enable emotions by communicating their ideas and how students can be given the actual text. It allows the students to understand language, as it is not directly.

TIPS

- If removing all the chairs is too much of a leap for students, use a simple game as an introduction to different ways of framing the space.
- If students are moving into home or the Space as a means of fully opening the space, more advanced to transform the space—don't direct.
IMAGE THEATRE

HOW?
The piece shows how to make a theatre frame by sharing a situation of her own.

- Without telling or explaining each student takes a turn to make the group into a theatre frame by physically moving their bodies or by showing them where to stand and what expressions or words are to be used. The students that students could show through image making:
  - Being a specific place of a big stop, doctor’s surgery, work, when helping friend, standing...
  - Speaking, explaining and/or sharing something
  - Wanting to change something but couldn’t.
- Share each theatre frame to the whole group.
- Encourage the rest of the group to talk about the image and see different ways of seeing the image.
- Discuss what is happening in the image and ask questions.
  - What is the protagonist of the story trying to say?
  - What else is happening to the protagonist?
  - How may ways can they say it?
  - What can the protagonist do now?
  - Who is the one that can do the protagonist find?
  - What is happening here?
  - Is it a character dialogue?
  - What else could it be like?
  - Do you recognize this?

Next step is to find what you experience and to create performances (See Forum Theatre card).

TIPS
- Use props and furniture to create a realistic situation.
- Ask participants if things in the real world that are like what you see (Tom Shipman Theatre card) to help structure scenes.
- When the group looks at the image, they may see different things. The different responses create a dialogue for sharing language, discovering related meaning and experiences, and creating empathy.

ETHICS
- Be careful which themes you introduce as working through the body may trigger traumatic memories. 
  - Show to general issues, for example, language in society, arguments at work, or going to the doctor.
  - Keep an eye on this material students share. It might be too personal; if so, discuss it with them.

WHAT?

Pedagogy of the Oppressed

Reading the word and learning how to write the word are one can read it (as provided with learning how to write it on the school boards) is, however, by no means a guarantee of changing the world and building the world.


In Pedagogy of the Oppressed Freire calls for a critical pedagogy, a teaching that engages students to actively engage with the world around them. In contrast to traditional hierarchical power structure between teacher and students, Freire advocates for the learning process as a collective process, where teachers and learners share power and knowledge. He believes that critical thinking is necessary for creating change in the world. Through this approach, Freire argues that the learning process involves a critical reflection on the world around us.

Theatre of the Oppressed

Theatre of the Oppressed has two fundamental principles: it aims to help the voiceless to articulate their grievances and to create a framework for action and to explore alternatives for their situation, so that they may then be able to participate in creating a better world, and that their actions have relevance and impact in the practice of the theatre.

Theatre of the Oppressed

Theatre of the Oppressed is an attempt to invert Freire’s Pedagogy of the Oppressed through the use of theatre practice. It is a participatory theatre form, created and developed by Brazilian theatre director and writer Augusto Boal. The technique is based on the idea of using theatre as a way to explore and express social issues. It involves the use of theatre to engage people in the process of change and to create a space for dialogue and action.

As a method it assumes a variety of games, exercises and theatre forms exposing power and domination, and challenging individuals to explore the ways in which they cope with and exercise power. As Boal calls them “theatre-drama”, to become aware of human suffering, identity, and other forms, taught by collective analysis and reflection.

Politics and Pedagogy

It is a way of knowing that is often oppressed through the body, what moves, what has been deeply conditioned through experience. The complexity of experience can only be voiced and known from a mutual reflection it is privileged positions. Important is the process, the way one opens oneself to others' realities and opens oneself to the learning by developing a series of ways to take part and by sharing the world around them.

Theatre of the Oppressed

Theatre of the Oppressed is the name of the analytical space of the theatre as a designated space within which to actively engage with other's shared understanding and experience, working with memory and imagination. For Boal, the theatre practice facilitate a space where individuals can come together to share their experiences and work on their own. This approach helps individuals to reflect on their own experiences as well as others, and enables them to learn from each other's experiences.
Language

By applying Pedagogy and Theatre of the Oppressed in the ESOL context, language learning becomes a means to participate in shaping values, culture, and power. Learning a language means participating in society, it means being able to engage with it and take part in shaping it and confronting the phenomena or injustices produced by it. The content of the learning is shaped by the needs of the students, and students can work on situations where they have experienced discrimination and oppression. This learning process involves not only exploring how to engage with such situations but also what language they need in order to equip them to navigate these encounters successfully. By learning their stories and exploring the new language through theatre, the learning is creative and experiential, and happens through the body.

The context of the lesson/work comes from the students, from their own stories, cultures, interactions and experiences. It helps bring people together to explore their experiences, using the language they are learning to share and communicate. This kind of practice supports ESOL students to explore the world in a way which is both with their daily pleasures and practices, and with their difficulties and struggles. It is in order to challenge oppression and injustice. This practice encourages the students to engage with language and the issues they face with friends, family and others.

How?

Applying Theatre and Pedagogy of the Oppressed in the ESOL classroom is a process in which the teacher becomes the facilitator of a role (role card) and the students become the learners. The ESOL classroom structure is transformed into a new way of learning. Tables are cleared away and chairs moved into a circle setting, which enables everyone to see each other and which allows room for physical activities to take place in the centre space. The classroom's power dynamics change. The classroom relationship between teacher and student changes — the learning environment becomes more active and reflexive, and the relationships between students and teachers become more collaborative. This change is important for the development of positive relationships in students’ and teacher’s relationship to language. Introducing the roles and the pléonasme is the starting point; students find a different way to connect to language (see Games and Foreign cards) and Forum Theatre helps the students to learn languages and enlarge their world and change it (see Forum Theatre card).
**Tips**

All teaching involves 'Jokering' the elements already:
- It is not something completely new or outside the framework of a new teaching technique:
  - It is a process of making a point or idea visible.

**HOW?**

- Create some ground rules before starting:
  - Extraordinary, unorthodox, or new techniques.
  - The exchange of opinions and ideas, the right to stand back.
  - A student can't get to express what's on their mind, support them and ask them to join the group whole heartedly.

- Don't exaggerate:
  - Demonstrate what you want people to do using as few words as possible.
  - The fewer the words, the stronger the action. It's good to have a simple one syllable action.

- Insist on no talking during the games. The focus is on action.
  - After the game, ask people to share their feelings and experiences in pairs/ threes and with the whole group afterwards.
ACT ESOL: Language Resistance Theatre is a UK-based group of English for Speakers of Other Languages (ESOL) teachers. In recent years, they have introduced Augusta Beaus: 'History of the Oppressed' into their teaching method. The present comic is part of the workbook written by the collective and illustrated by Nic Vos. To read more about the project and to download the complete workbook, please visit: https://www.serpentinesporty.org/files/downloads/act_esol_language_resistance_theatre_20190504.pdf

Speaking Without Words
A Journey Through ACT ESOL