Teacher Positions and Play Qualities in Esports at Specially Planned Youth Education Programmes

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Abstract: This paper examines how teacher roles influence gaming activities within esports programmes offered at Specially Planned Youth Education (STU) in Denmark. The STU programmes cater to young people with developmental, cognitive, and psychosocial challenges, who are unable to participate in mainstream education. This paper introduces play theory as a valuable framework for understanding how teachers facilitate gaming, especially in the context of structured esports programmes. Traditional approaches to game-based learning often focus on goals, achievement, and knowledge transfer. In contrast, this study emphasizes the affective and sensory dimensions of gameplay using concepts from play theory. Our study is based on two years of fieldwork at three different institutions. We collected data through observations, interviews, and video recordings. The empirical data is based on observations and presented in the form of three detailed narrative vignettes, each illustrating a specific teacher-student dynamic while playing either *League of Legends* or *Counter-Strike*. These narratives demonstrate how changes in teacher positioning influence the emotional flow of the gaming environment, with shifts between moods such as devotion, intensity, tension, and euphoria. In the context of STU institutions, we find that teacher presence plays a crucial role in helping students regulate emotions, stay engaged, and connect socially. A teacher can help calm a high-intensity situation or raise the energy and focus of a group through timely intervention. These dynamics are especially significant for students with special needs, who may rely more on adult cues and support to navigate social situations. Our findings highlight that successful facilitation of esports in special education settings depends on teachers' ability to read and respond to the emotional and sensory dynamics of play. Teachers who can shift roles fluidly not only affect game-related performance but also contribute significantly to the social and affective experience of the students. This paper provides new insights into the potential of esports as an educational tool and proposes that play theory offers a valuable framework for understanding game-based learning beyond a narrow focus on learning outcomes.

Keywords: Play, Gaming, Esports, Special education, Teacher roles, Vulnerable youth

1. Introduction

The use of commercial games as part of special education curricula have become increasingly common in Denmark in recent years. In particular at the Specially Planned Youth Education for young people aged 16-25 called STU. Here, we focus on Esports programmes at STU, which are offered as specialised tracks or elective programmes at nearly 20 STU programmes nationwide (stuguiden.dk). The young people who enroll in esports tracks often do so in consultation with their municipal youth guidance counsellors (KUI-vejledere), based on their interest in gaming.

A previous study has focused on how game-based teaching can be divided into different phases of planning, orientation, playing, and elaboration (Kangas et al 2017). These phases call for different demands and competencies for the teachers. However, little emphasis within research on game-based teaching has been put on understanding educational gaming as a playful and situated activity. In fact, earlier research on games and learning tend to background playful aspects of games and instead emphasize games as more or less instrumental tools that can ensure specific learning outcomes (Nolan & McBride, 2014)

Following this, we argue that game-based teaching in the context of special education should be conceptualised as a playful activity, which we can understand by drawing on insights from play theory. In this paper, we unfold two aspects that can help enrich our understanding of gaming as a playful activity. The first is the feel and rhythm of playing videogames. It is an aspect that builds on phenomenological understandings of how players experience gaming activities and how games and players are connected (Keogh 2018, Vahlo, 2017). What we pursue here is a deeper understanding of what it feels like to be engaged in gaming activities primarily from a student perspective in the particular setting of the STU? Second, play theory is introduced to focus on how teachers position themselves in and around gaming. Our interest here is what kind of change shifts in adult positions have on students' game experience, feel and rhythm?

To answer these questions, we start by introducing the context of gaming activities at the STUs. Then, we introduce our theoretical perspectives, which are a blend of game and play theory connected by key concepts

of rhythm and feel. Before we present our empirical data, we account for our phenomenological perspective on gaming and the impact this has on how we present the data. Lastly, we discuss the implications of the roles of teachers when facilitating social gaming activities and possible potentials moving forward.

2. Context: Esports at STU

The STU is an upper secondary education programme for young people with special needs who, for various reasons, are unable to complete regular forms of youth education. The target group includes a wide range of young people with diverse physical and mental challenges. Approximately half of the young people referred to STU are due to general learning difficulties, and about one-third are referred due to developmental disorders such as autism or ADHD (Danish Ministry of Education, 2017). There are around 250 different STUs across Denmark (stuguiden.dk), offered by both private and public institutions.

For more than two years, our research team has followed esports teaching at three different STUs. The primary objective of esports education at the three STU institutions participating in our project is twofold: to develop the students' gaming skills and to enhance their opportunities to be part of a physical community. It also aims to promote personal and social competences that are relevant beyond the esports setting. The esports programmes primarily targets male students. Only one female and two non-binary students were active in the period of our field work. Also all teachers teaching the programmes were male.

The two games we have observed in this study are the competitive multiplayer games *League of Legends* and *Counter-Strike*. In both games, two teams of five members compete against each other. While *League of Legends* is a fantasy-based strategy game focused on controlling characters, called champions, with unique abilities in a dynamic, top-down battlefield, *Counter-Strike* is a tactical first-person shooter rooted in realistic settings and precise gunplay. Both games emphasize teamwork, communication, and strategic coordination, making them well-suited educational environments for working with social skills among the STU-students.

3. Method

The empirical data in this paper stem from the project "Esport as a Learning Space and Bridge Builder for Vulnerable Youth at STU" (2023-2026), in which a research team of five has collected data through field observations, video recordings and interviews with the students, teachers and youth guidance counsellors.

The data for this study is mainly based on observations and field notes and is presented in the form of vignettes (Stevens et al., 2008) drawn from the above material. Our vignettes are condensed narratives based on recurring patterns of social interaction in our empirical data. Based on a phenomenological perspective, the aim is to depict how students at the STU are not simply acting in a virtual world, but that playing a videogame must be understood as a cybernetic circuit (Keogh 2018). Through their social gaming activities, students incorporate technologies and audiovisual-haptic feedback that extend, restrict, and ultimately augment their embodied experience into complex assemblages of capacities and processes (Ash 2013, p. 34). In a cybernetic understanding of videogame play, the player's body is not left behind in the actual world while we focus on the action taking place in the virtual world. It is a meshing of the different bodies where the players both produce and perceive the play experience that our empirical vignettes try to capture. Therefore, action in and across both worlds will be presented in our vignettes. Additionally, the vignettes attempt to capture aesthetic elements of videogame play such as the feel (Swink 2009), the rhythm (Jayemanne 2017), the timbre (Kanaga 2011), the attunement (Ash 2013) and the mood (Skovbjerg 2021). Lastly, all vignettes portray the interaction of the teachers and the students in the room, the positions they take, and how they affect the rhythm of play. Ultimately, because esports programmes at the STUs are in such a specific setting, what we try to accomplish with the vignettes is to give coherent, easily understandable, yet sensitive depictions of our data.

Before we turn to our vignettes, let us first explore the aesthetic dimensions of gaming and consider how play theory can enrich this perspective. We will also outline the positions teachers can take when facilitating play, as proposed by play theorists, and discuss how these roles can inform practices in social gaming contexts.

4. Theory

Videogames possess an embodied textuality making what the game is about inseparable from what it feels like to play. Several game theorists have through various concepts attempted to describe the aesthetic aspects of videogame play. For instance, Swink (2009) has explored what it feels like playing a videogame. What makes a car heavy, a rifle meaty or the controls of a game tight? Specifically, with regards to game controls, Kanaga (2011) has introduced the music term timbre, which is a particular rhythm of movement. In this view, playing a

set of chords on a guitar gives the same feeling as doing a triple jump in SuperMario. On a macrolevel of overall game pace, Jayemanne (2017) points toward diachronic and synchronic elements of play as fundamental to understanding videogame time. When playing a videogame, interconnected, overlapping, and differently paced temporalities are at play. The muddle of performances of players at different stages of the game is what constitutes the fabric of a video game.

At the STUs we see differences in rhythm through the two games played at the STUs. Playing *League of Legends,* each game can easily extend over 30 minutes of playing time, including different stages in which divergent strategies for obtaining key objectives can take place. This facilitates a slow rhythmic build-up across early-, mid- and end-game phases. Conversely, a round of *Counter-Strike* only last around two minutes, in which several player characters may have been killed, and a bomb has either gone off or been infused. As a full *Counter-Strike* match comprises a maximum of 24 rounds, the gameplay of planting and defusing explosives is as much about repetition as it is about progression. Failure (i.e. getting killed) and repetition (i.e. trying again next round) becomes a vital component of progression and help players become more attuned to the rhythms of the game. Ash (2013) defines attuning oneself to a game as the self-management of an assemblage of bodily capacities and cognitive processes, which together comprise a specific affective state.

From a play theoretical perspective, it is exactly the shift in rhythm between repetition and change that makes up the theoretical framework of play moods developed by Skovbjerg (2021). In her work, Skovbjerg identifies four different moods that range from highly structured to ambiguous and fluid, depending on how repetition and variation unfold in practice. Moods are associated with core actions that involve building, fiddling, balancing, jumping, performing, pretending, smashing, and yelling among others. The mood of devotion is defined by a sense of flow, lightness, and calmness, with the body engaging in soft, fluid movements. Play in this mood is quiet, repetitive and demands precision and concentration. The mood of intensity is characterized by bodily sensations such as tingling excitement, butterflies in the stomach, and the anticipation of holding one's breath. In includes strong feelings of joy, excitement and frustration. Intense play is loud, fast and emotional. The mood of tension occurs as participants experience a sense of connection with the social environment, reinforcing the shared nature of the play experience. During play in this state there is a feeling of balancing a fine line between success and failure. Something is at stake here, often times you are being watched while performing. And lastly, the mood of euphoria brings about an intense and heightened emotional state, that is only fleeting and cannot be sustained indefinitely. The mood of euphoria is about ecstatic happiness and a sense of freedom. Rules and norms are sometimes broken, and a spontaneous outbreak of euphoria has a tendency to spread to other participants in play. The moods of play are not meant to be understood as static. Moods can change during play and there are no clear-cut boundaries between the four listed moods. In our vignettes we see how moods change, and our interest lies in pointing out the potential of adults being aware of different moods and how their interaction around play can sway the mood of play in different directions.

Several studies show that the participation of pedagogues in children's play activities, can support children in recognizing each other as potential playmates and strengthen social interaction (Ludvigsen et al., 2005; Skovbjerg & Henningsen, 2017). Pedagogical staff are, however, only to a limited extent successful in creating equal opportunities for participation in children's play communities (Danish Evaluation Institute, 2020). This is especially worrying for children in vulnerable positions as studies show that they are more frequently excluded from peer communities and find it more difficult to participate in the play communities within early childhood settings than other children (Stanton-Chapman, Walker, & Jamison, 2014). The risk of exclusion follows through when children reach school age and beyond (Hansen et al., 2018, Hansen et al. 2020). This group tends to direct their attention less towards others of their own age and more towards the educational staff (Kuutti et al., 2021; Harper & McCluskey, 2003) and therefore rely on professionals to keep them engaged in play communities.

Bork (2023) has provided the following map of different positions professionals can take when interacting with play communities.

Figure 1: Play model for choice of positions in communities of play (Bork 2023, p. 4)

As illustrated, adults can either position themselves inside or outside the context of play. Similarly, the teachers at the STUs can actively participate in gaming contexts either as co-players or playing coaches. Conversely, they can also withdraw themselves from the actual gameplay and position themselves either as an observer or instructor of play. Focusing on the other axis, adults can seek initiative by instructing the gameplay from either inside or outside the game, or they can opt to follow the initiative of students by either observing them play or by playing along with them. In relation to the positioning of adults in and around play, research has shown that there are several barriers among professionals to engage in play activities, as participating wholeheartedly in play can lead to a feeling of embarrassment and insecurity. Furthermore, there is a fear among pedagogues and educators that engaging fully in play will lead to a loss in recognition among parents and peers, because while playing it is easy to let go of the controlling aspects of childcare. Therefore, it is vital for the management to facilitate a strategy to effectively grow a culture where play is seen as important and where it is appreciated that the individual employee shows capacity for play courage (Winther-Lindqvist, 2023).

With these lenses in mind, we present three vignettes, one from each STU, illustrating the embodied interaction between the students and the games, the positions of the teachers, and the shifts in rhythm and mood during gameplay.

5. Analysis

In the following three sections, we present a vignette based on field work from each of the participating STUs. Before each narrative, we give a short introduction to the teacher and the surroundings. The vignettes are coupled with a short analysis of the teachers' change in position. In the discussion following the vignettes, we discuss the change in play moods and the impact the teachers have as they occupy roles of observer, instructor, playing coach and co-player.

5.1 From observer of Play to Instructor of Play

At the first STU, the vignette shows a tiny group of young adults and a single teacher. Usually no more than seven students are present, and they are situated in gaming chairs with individual PCs. Rules are strict in terms of keeping each station clean, and the small room is organised in such a way that the teacher freely can move about behind the chairs and observe the gameplay on the screens. At other times, a whiteboard at one end of the room is used by the teacher to help facilitate discussions on key aspects of the only game they play during

his sessions: League of Legends. In this first vignette, the group is in the midst of a competitive game against a team of online opponents. The vignette highlights a situation where the teacher changes position from observer of play to instructor of play, thereby influencing the play mood of the situation.

5.1.1 VIGNETTE #1

A champion emerges from the inner turret zone at a measured pace, armored from crown to heel in polished Demacian steel. The blue and gold of his standard-issue cape is dulled by trail dust, but the lion crest on his shoulder remains clearly visible. The central path is a quilt of worn stone slabs, many of which are cracked or partially overtaken by creeping vegetation. Flanking the lane are retaining walls, blackened with fire damage and overgrown in places.

There is a magical resonance in the air and in the distance wildlife and distant combat indicators suggest action elsewhere. As he passes, the nearby turret's crystalline core pulses once then fade back into dormancy.

Controlling the action is a student in a black hoodie. His left hand hovers lightly over the keyboard—fingers curled, resting on WASD—while his right hand glides the mouse with fluid, practiced precision. His eyes flick between the mini-map and the center screen, scanning terrain, cooldown timers, movement patterns.

Behind the student, the teacher passes through the rows, the way he always does—half patrol, half ritual. He stops behind the student's chair, gaze narrowing. His arms remain crossed, but there's a weight to his stance now.

From the river bend near the champion, two hostile signatures emerge from the brush. The first one bursts forth in a lunge, his blade cleaving outward in a wide, red-streaked arc as sand trails behind him. The champion turns quickly. A golden shimmer pulses around him as he charges forward for a single, stunning strike. Sparks fly on impact and the foe recoils. No time to react, an axe drops with a blunt, crushing weight. The champion flinches, knees bending slightly from the force.

The champions form hardens momentarily, coated in a brief golden aura. Then, with a sudden shift, he pivots and spins—his sword flashing in a continuous circle, blurring into a whirlwind. Dust kicks up. The second enemy stumbles back, his form flickering red and drops in a burst of light.

The teacher nods once. "There it is," he says, voice low but clear. "You timed the damage reduction perfectly—took the hit, didn't panic. That spin? Clean execution. You held the pivot just long enough to catch both of them on the edge. That's new. You weren't doing that last week."

Then, without pause, he adds, "Next time, watch your position near the brush. You gave up angle before you knew who was missing." A pat on the back. Then he moves on. Smiling, just a little bit.

The vignette illustrates a recurring pattern of the teacher's way of engaging with his students during matches. He walks around the room, quietly observing the action, while occasionally shifting position to instructor giving very precise gameplay related praise or pieces of advice. From the student's perspective, we first get a glimpse of the immersive feeling of entering a fantasy world as a badass armored knight. Looking at the narrative from a theoretical point of view, we observe the timbre (Kanaga 2011) of gameplay as the student, while playing, is aware of the rhythmic clicking of the mouse to make the champion progress forward, as well as the constant checking of map position, accumulation of resources and demands of teammates. It takes a certain level of experience and mastery to execute what might be described as a stroll in armor through a magical world, but once obtained there is an almost meditative flow to it all. The small precise movements of the hands and the concentrated awareness of all the parameters makes for a play mood akin to much creative and construction play, which again aligns with the play mood of devotion (Skovbjerg 2021). The calmness and routine feeling of the play is shattered once the champion player is catapulted into combat. While the intensity of the battle does not involve the controlling player jumping or running in or around his chair, the heightened feeling of excitement and the increase in speed of action is clearly visible as he controls the champion.

What the teacher does to the mood as he steps in is a reinstalment of the previous calmness. He breaks down the motions in easy digestible steps and points out the progression of the student, thereby placing what might appear to be a chaotic battle on a progression journey the student is on and has been on for quite some time. In game theoretical terms we might say that the teacher translates an intensely frantic moment of play into a technical exercise of a specific timbre related to a champion's special abilities. The vignette shows a situation of

play where the mood changes from devotion to intensity and back again, partly due to the active interference of the teacher.

5.2 From Observer of Play to Playing Coach

At the second STU, the esports programme takes place in a larger setting. Two rooms are connected via an open double door, and the capacities make room for approximately fifteen people playing at the same time. There is also a large meeting table in the biggest room and a TV screen often used to showcase highlights from games or to exemplify exercises the teachers wish to drill. Two teachers share this programme while one of them is mostly in charge of media training and the other of gaming activities. The teacher responsible for the gaming part is a former coach at a local *Counter-Strike* club and is an elite level player himself. In this vignette we see him situated in the meeting room, watching the action while the students are in the parallel room playing a competitive online game of *Counter-Strike,* before he decides to actively engage in gameplay to facilitate a change in play mood.

5.2.1 VIGNETTE #2

The teacher sits by a table watching a big screen while taking notes with pen and paper. A steady noise from a group of students sitting in the nearby room joined through an open double door fills the otherwise quiet room. They banter enthusiastically amongst each other using loud voices and frequent grins. The screen portrays an armed man running through a series of hangar corridors. From his perspective we can see an automatic rifle swaying in front of him as his gaze darts back and forth apparently in search of potential enemies lurking round the corner. In a short frantic moment, a soldier appears and fires several shots leaving the man dead on the ground. The teacher in the room looks down to scratch down a few notes while the action on the screen continues.

In the other room, the group of students is growing increasingly frustrated. The room is almost completely occupied by a long table packed with computer screens. The students are placed on either side of the table as they fiddle with electronic mice and tilted keyboards. They all wear headsets by which a strange mix of instructions, bits of information and insults create their shared dialogue. "Damn Russian hackers with their aim bots!" a sturdy young member of the group shouts as he sits back tapping the keyboard in a seemingly meaningless manner.

They are having a rough time, and the mood is growing sour. Time and time again, we see cameras falling dramatically to the ground and a pair of camouflage clad legs run by indicating that one of the student-characters have been killed. A digital overlay indicates a score of 6-0 to the opponents.

The teacher at the desk gets up and signals one of the students to get up as he takes over his seat. He puts on the headset and quickly adjusts the microphone. In ten seconds, he tells the group what to buy, which route to take, and where to place the bomb. It's the first time he has spoken since the match began. A short time later, the bomb goes off accompanied by the loud cheers of the students. The teacher wastes no time as he gives another series of instructions.

The team goes on to win the next three rounds.

As in the previous vignette, the teacher starts in the position of the observer. He does not participate in the game and to begin with he makes no effort to engage with the players. What he observes is a group of young people that is more occupied with internal banter and slating off opponents than focusing on in-game strategy and performance. Seen from a play perspective, the mood is joyous to begin with, and the teacher might have seen social benefits to letting the playful interaction continue in the pursuit of strengthening relations between the students. However, as the team continues to lose and the joy dissipates, the euphoric mood turns destructive as keyboards get hammered, and banter turns to inappropriate accusations. When the teacher steps in and changes his role from observer to playing coach, he changes the mood dramatically. The student-players must perform to follow the instructions given by the coach. They now act as a team and the social aspect of the situation changes from freewheeling to tense and performative. In our data, we observe how this particular teacher has a capacity to steer his students away from and unfocused play mood to a highly performative one either by entering the play as a playing coach or at other times by giving precise instructions without actively engaging in the gameplay.

5.3 Adults as Co-Players

At the third STU, only four students are present at the time of the last vignette. Three students have been playing competitive League of Legends matches alongside two teammates who are attending class online via Discord.

One last student sits by himself playing Roblox. One of the two teachers present explains that the student is still new and is being carefully eased in. Him playing in the same room as the others is the latest progress. The room has plenty of space, the equipment is of a high standard, and all the students and teachers wear headphones. The vignette illustrates the casual mood of an "all random game" (ARAM) with no external participants, and how the active in-game participation of a teacher can heighten the stakes and the mood.

5.3.1 VIGNETTE #3

"We don't have time for a full game, so let's just do an ARAM". The two teachers in the room are discussing what to do with the last half hour before lunch.

"Yeah, but we're only five. I guess one of us has to join in."

"Well, my baby girl's got chickenpox. I only slept like an hour and a half."

A pause. Then a shrug. "Guess it's me, then."

Moments later, six champions face off on Butcher's Bridge. The structure, once a weather-worn stone causeway leading to a forgotten temple, now serves mostly as a worn-through thoroughfare between Bilgewater's slaughter docks and its low-end slums. The three champions crossing from one side show no interest in architectural history.

"How much did it cost to get your girl vaccinated?", a student asks via the voice chat, addressing the teacher observing the game. The student does not remove his gaze from the screen as he casually controls a red-haired woman wearing tight black clothes and a pair of serrated daggers. The champion is Katarina, a Noxian assassin of the highest caliber and the eldest daughter to the legendary General Du Couteau. The conversation continues casually as Katarina and her two allies advance along the bridge. Then, the rhythm breaks.

"My mouse keeps bugging. It's been doing it all day!" interrupts a student tagged "The Lobster Splitter" on Discord.

"I'll grab a new one," the teacher outside the game replies calmly, already standing. "Just do the best you can." But as he gets up, the first clash erupts.

"I hope you take a bungee jump without a rope, man!". A student yells as his champion Annie, the fiery child prodigy wearing teddy bear ears, falls dramatically to the ground screaming as the screen turns black and white. "Haha, happy respawning", the participating teacher replies, as he darts out of reach of an area attack. "I'm on a roll today! This is just too easy". From the shadows, Katarina flickers forward in a blur of steel. Her blade catches the teacher's champion mid-step, striking clean as her daggers vanish and reappear like red-tinted lightning. "Wait, what! You were out of reach!" The teacher squeaks. "Too slow, old man", the student controlling Katarina replies with a smirk, his cheeks flush with the thrill, a mix of adrenaline and the risk of teasing a teacher. "Oh, I will get my revenge", the teacher swears with a grin, as he waits for the death timer to hit zero. The room, moments ago filled with low chatter and yawns, now echoes with laughter, taunts, and frantic key tapping. Lunch can wait.

In this vignette, one of the teachers takes an active and participating role in the gameplay activities. He makes no effort to instruct any of the students, nor does he impose any social roles or mark the boundaries of play. Instead, he seems just as engaged in participating with the game as his students do. Following Bork (2023), his position is that of an adult co-player. In terms of play moods, it is difficult to pin down the mood at the beginning of the vignette. The game is a casual game and to start with all participating actors treat it as such. While there is a lightness and calmness around the non-game related small talk, there is not the high amount of concentration present that is required for the interaction to be devoted play. Neither are the stakes high enough to build a real feeling of tension. This changes when the teacher heightens the mood by breaking the expected character of a teacher and openly mocks the student he has successfully slain in game. The change inspires another play participant to engage in a daring move, where he dashes forward and performs a kill move on the teacher's character. The subsequent banter-like dialogue shows how the euphoric mood has the tendency to spread among the play participants. In the vignette, the co-playing teacher shows a degree of play courage. Not only does he participate on equal terms as his students, but he also dares to raise the stakes by taunting his adversaries, setting himself up for possible failure. Even when taken down, he continues to sustain the heightened emotional state by promising to get revenge. The vignette showcases a brief moment of euphoric

play, partly initiated by a participating co-playing teacher, who possesses play courage and competencies to heighten the mood of play.

6. Conclusion

The three vignettes show how gaming activities can be seen through the lens of play moods and how the participation and shift in positioning of the adults can influence the mood. In the first vignette, the mood changes from devotion to intensity and back again, as the teacher steps in from his observing role to give clear instructions of what just happened in an intense moment of play. In the second vignette, the teacher also starts in the observing position. Here, however, he decides to engage actively in the gameplay, as he takes on the role of playing coach to steer the mood from euphoric to a performative mood full of tension. In the third and last vignette, one teacher is fully engaged in gameplay activities to begin with. He heightens the mood by breaking character and inspires both the in-game actions of his students and also the dialogue surrounding the play situation.

Our data shows the importance of being able to change positions as a teacher during esports teaching. While there is no evidence to support that specific shifts from particular positions automatically changes the play mood in a certain direction, being aware of the possible positions and having the competencies to step in and permeate the play mood is a pivotal skill of the competent esports teacher.

Further research on the relation between gaming activities and play moods is required to make further claims of how to understand co-located cooperative gaming as a play phenomenon.

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AI declaration: AI have been used for proofreading and as thesaurus.

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