_____

Playing in the liminal space: Literacy learning through drama in the adult language classroom

Zoe Hogan and Victoria Campbell

_____

PLAYING IN THE LIMINAL SPACE: LITERACY LEARNING THROUGH DRAMA IN THE ADULT LANGUAGE CLASSROOM

ZOE HOGAN AND VICTORIA CAMPBELL
University of Sydney
Australia

Abstract

Play is a universal human experience. Often regarded as the unique purview of children, an emerging body of research points to the importance of playfulness in adulthood. This article reports on the research and observations of two teaching artists working in Connected, a Sydney Theatre Company adult-literacy-through-drama programme. This article conceptualises the drama room as a liminal space. Through improvisational responses participants engage in a learning style that promotes playfulness, which subsequently generates a sense of pleasure and joy and, in doing so, has an intrinsic value beyond the specific language learning outcomes. In this article we build on Guitard et al.'s (2005) components of playfulness in adults: creativity, curiosity, pleasure, sense of humour and spontaneity, in order to posit our own ideas about the conditions necessary for encouraging the freedom to play in adult language learning contexts.

Keywords

Play; creativity; drama; adult learning; Arts

Introduction

> The architect was very clever, so he designed four mazes: one for summer, one for spring, one for autumn and one for winter. Inside each maze was a comfortable space for the Minotaur, with a trampoline, a swimming pool and a table for food. (Excerpt from a post-text co-created with Connected participants)

In the ancient Greek myth, the architect Daedalus is tasked with designing a labyrinth in which to keep the King's fearsome Minotaur, part man and part bull. The spirit of invention and creativity symbolised by Daedalus' efforts in creating a maze fit for the King's pet is an example of creativity and ingenuity as he "designs, builds, extends, but also creates imaginary structures that … are human constructs and fabrications" (Hudson, 2017, p. 47). For us, Daedalus and his creation are a symbolic representation of the philosophy underpinning our understanding of student-centred learning through play.

We posit that even though the task of language learning may be labyrinthine-like in its scale and complexity, bringing a sense of play into the learning space enables students to design and shape their own path. Vygotsky (1966/2016) described how in play "a child is always above his average age, above his daily behaviour; in play it is as though he were a head taller than himself" (p. 18). Likewise, for adults, play can be a chance to extend beyond the constraints of daily reality, to try out different ways of being and relating to the world. Similar to Daedalus bringing his renowned skills as an architect to the task at hand, so, too, adult learners bring with them a wealth of skills and experiences to the task of language acquisition. Building on the labyrinth as metaphor, learning an additional language could be compared to the experience of travelling through a labyrinth—of pathways followed, steps retraced and repeated until a way through is discovered.

This article begins with background information and discussion about the specific features of the Connected learning approach, including the use of traditional stories as drama pretexts. We then share a list of conditions we believe are necessary for play, supported by the concept that play occurs in a

liminal space—a place away from everyday routines. Interspersed throughout this article are excerpts of the Icarus post-text co-created with Connected participants, as evocative reminders of the playfulness underpinning the Connected approach to learning.

Background

In this article, we explore the concepts of play and playfulness in adult learning in relation to Connected, a Sydney Theatre Company (STC) programme. Connected uses drama processes in the context of additional language learning for adults (Campbell & Hogan, 2022). The roots of *Connected* lie in *School Drama,* a programme initiated in 2009 by Sydney Theatre Company (STC) and The University of Sydney, through the efforts of Professor Emerita Robyn Ewing AM. *School Drama* is an arts-education programme focusing on literacy development through drama in primary schools. Evidence gathered from substantial research over the past decade demonstrates unequivocally that *School Drama* is highly successful in building teacher confidence and expertise in using drama-rich processes with quality literature and, at the same time, improving student literacy, confidence and engagement (Ewing et al., 2011; Ewing et al., 2015; Ewing & Saunders, 2016; Gibson, 2011, 2012; Gibson & Smith, 2013; Saunders, 2015, 2019).

In 2016, Connected was piloted to see if the benefits of School Drama could be achieved and extended in a community setting, such as an adult, language-learning context. Since then, Connected has been delivered with a range of partners, including community-based, non-government organisations; registered training organisations; and specialist mental health services. In general, Connected participants are adults with refugee and/or migrant backgrounds, ranging in age from 18 to 70+. Depending on the setting, groups are usually a mix of genders, with a diverse range of language and cultural backgrounds represented. Levels of English language and oral fluency range from beginning stages (for example, some familiarity with basic greetings) to fluency. Connected is mostly delivered through a series of six or seven, weekly 90-minute workshops.

Story, drama processes, pretexts and post-texts

Connected is influenced by the growing body of literature promoting the effectiveness of drama-rich pedagogies in additional language learning (Dunn & Stinson, 2011; Kao & O'Neill, 1998; Liu, 2002; Piazzoli, 2011, 2018; Stinson, 2008; Stinson & Winston, 2011; Winston, 2012). Connected workshops use process-based drama as a method of learning, where students and teachers take on roles in the drama and through a series of improvisational responses and strategies explore a particular topic, concept or idea. Process-based drama is usually instigated by a *pretext*. The purpose of the pretext is to engage participants in a way that generates enthusiasm, engagement and curiosity about what is to come. In Connected, the stimuli for the imaginative, playful and improvisational responses are ancient stories, such as a traditional myths and folktales. These types of stories come from rich, storytelling traditions, some thousands of years old. These types of stories were told orally, from one teller to another (and they still are in many cultures today). The stories travelled all over the world, on the lips of travellers and storytellers. We have found these types of ancient stories provide engaging metaphorical dimensions that move between both personal and universal layers of meaning. For Livo and Rietz (1986), "story is a universal mirror. … When we enter into story we find the story inside ourselves. Story defines humanity" (p. 4). Story invites us into a place that is alive with characters, places and events that, despite being other-worldly, are somehow familiar. Below is an example of a Connected pretext, adapted from the Greek myth of Icarus.

The Flight of Icarus—Pretext

Once there was a King who had a scary pet—a Minotaur! The people were scared of the Minotaur and asked the King to keep his pet locked away.

The King ordered his designer Daedalus to build a giant maze, with a room in the middle for the King's pet Minotaur. Every day a new servant took food to the Minotaur. They never returned.

One night, the designer of the maze gave the servants a map so they could find their way out. He told them not to tell anyone.

When the King found out, he was very angry. He locked the designer and his son Icarus in a tower. The tower was on an island in the middle of the ocean. The father and son tried to think of ways to escape.

One day, the father noticed birds flying overhead. He began to collect all the bird feathers that fell through the window. They created two sets of wings to help them fly away.

The father said, "Do not to fly too close to the water or your wings will get wet", and "Do not fly too close to the sun or your wings will melt." They flew out to the sky, leaving the tower behind. Icarus flew higher and higher. He flew so high the sun melted the wax on his wings. Icarus fell into the water …

In Connected, participants are invited to play inside these story pretexts. Similarly, to School Drama, Connected uses an episodic pretext model in which the story is "broken into episodes or sections which are explored sequentially over a series of learning experiences" (Saunders, 2015, p. 7). Working in this way, week by week, participants and the teacher or teaching artist generate new versions of the story together. The participants' imaginative contributions from each workshop are added and woven throughout the original pretext resulting in a final written version of the story—a post-text (Campbell & Hogan, 2019). We have found that this adds another layer of ownership and engagement to the ongoing story-making. Because the post-text is fleshed out week to week, by the final workshop the text is a familiar and "lived-in" framework for playfulness and creativity.

As an example, in most versions of the myth of Icarus he perishes. However, in the pretext above, the ending is open to other possibilities. This allows participants to collaborate and conclude the story in a way that is satisfying to them. As such, we have seen a range of imaginative, surprising and playful endings (see an example in the conclusion). The pretext engages participants in what Guitard et al. (2005) describe as intellectual creativity, where adults approach situations with a way of thinking that can lead to novel solutions and ideas, underpinned by elements of play. It is a deeply collaborative and creative process drawing on the imagination of everyone involved.

Play and playfulness in Connected

The people were scared of the Minotaur. The wise man held up a candle to try and keep the Minotaur away. The minotaur ate all of the dolma from the palace kitchens. Even the Queen and her soldiers were scared. They asked the King to keep his pet locked away. (Excerpt from a post-text co-created with Connected participants)

Play is a universal human experience. Many attempts have been made to understand the particular components of playfulness in adults. Often regarded as the unique purview of children, there is an emerging body of research from a range of disciplines that explore the importance of playfulness in adulthood. Examples include enhancing pedagogy in higher education (Nørgård et al., 2017) and the importance of play linked to creativity across a human lifespan (Singha et al., 2020). The advantages of using play and humour in adult psychology and clinical work has also been investigated by Berger, et al. (2017). Furthermore, several studies have also focused on the merits of play and creativity in the

corporate world, specifically for developing leadership and team-building skills (Lockwood & O'Connor, 2017; West et al., 2017).

In reviewing personality types and their relationship to play, Barnett (2011–2012) found that playfulness in adults was predicted by an extroverted personality and by being unmotivated by tangible rewards. She also found that in men in particular, those with the ability to appreciate the humour of others were more likely to be playful themselves. This finding resonates with one of Guitard et al.'s (2005) key elements of play—having a sense of humour—and indicates the significance of humour as an experience shared with others. Additionally, play might also be confused with the concept of games and gaming, but Larsen (2015) argues that play "… is indeed very different from games. … It is a phenomenon in its own right. And it is closely connected with 'make-believe'" (p. 187). While imagination is usually considered to be an important aspect of playfulness in children (Ewing, 2013; Lieberman, 1977; Vygotsky, 1966/2016), Guitard et al. (2005) found that the adult participants in their study believed that imagination was a *prerequisite* for creativity (a key element of play)—that is, imagination was the catalyst or inspiration for artistic or intellectual creativity.

Playfulness in adults is often regarded as an aspect of personality, "an individual trait, a propensity to define (or redefine) an activity in an imaginative, non-serious or metaphoric manner so as to enhance intrinsic enjoyment, involvement, and satisfaction" (Glynn & Webster, 1992, p. x). Working with adults in a language learning context is sometimes assumed to be an unrelentingly serious endeavour, especially so when participants may be dealing with current life pressures and past traumas. However, we have generally found that participants have embraced the opportunity to explore imaginative drama and storytelling with a spirit of playfulness and joy. Since the first pilot of Connected, a consistent theme in participant feedback has been the relaxation, enjoyment and "fun" they have experienced— that the drama space is valued because it provides a type of relief from external concerns (Campbell & Hogan, 2019; Hogan & Campbell, 2016).

As previously stated, our aim in this article is to investigate the Connected adult-learning experiences through the conceptual lens of "play". This might seem like an adventure in semantics because so much of drama-rich pedagogy is based on improvisation, including spontaneity and imaginative responses, which are key elements of play. Thus, it could be readily argued that all drama-rich learning is dependent on play. However, we feel that focusing specifically on the terms "play" and "playfulness" can add another layer of understanding about the dynamics operating in adult-learning contexts. In Connected, play is purposeful. Although it is enjoyable and fun, it is learning-based; new knowledge and beneficial outcomes are expected from the outset, including both academic and social benefits. As Guitard et al. (2005) remind us, "with playfulness, difficult situations are perceived as challenges to be raised, occasions to learn, and possibilities to increase one's competence and skills" (p. 19).

Beyond the prerequisite of imagination, Guitard et al. (2005) also outlined five elements underpinning playfulness in adults: creativity, curiosity, pleasure, sense of humour and spontaneity. We have been guided by these elements to formulate our own list of the conditions that we consider necessary in providing the freedom for adults to play. In creating the list below, we are cognisant that we are on a path of discovery about how the concept of play might enrich our understanding of the dynamics operating in the Connected learning context. As such, this is a preliminary list, reflecting the beginning of our own understanding.

Conditions which allow for play

- The framework of a fictional narrative:
    - Fictional narratives within which participants feel free to play and explore.
    - Stories such as ancient myths and folktales provide 'distance' from the real world but address universal themes and concepts.
    - Participants are able to lean on the story, provided by the pretext.

–   (From our observations, participants, who do not share a mother tongue or common language, *lean* on the universal language of story for support in their own learning).

- Respect:
    - –   Respect for each other's ideas and creative impulses.
    - –   Space for the imagination, allowing for student-centred learning and agency.

- Tolerance of ambiguity:
    - –   Feeling safe and comfortable to explore the ambiguity of 'not knowing'
    - –   Trust in the creative process
    - –   Knowledge that while "the beginning is known; an end is anticipated; but the unfolding may vary".

    (Guitard et al., 2005, p. 19)

As teaching artists on Connected, how do we know if the above conditions are met and are successfully generating a playful space in which adults can learn? Drawing on our teaching-artist journals and experience, the following observations are our initial reflections. We have indicated how each observation resonates with one or more of Guitard et al.s' (2005) five elements of playfulness in adults.

- Participants relate/engage deeply in role with one another in the fictional world of the drama (curiosity).
- Change in gesture, voice and attitude when adopting a fictional role (creativity).
- A sense of agency as participants generate ideas and create new versions of the story (pleasure, creativity).
- Participants build on each other's ideas (creativity, spontaneity).
- Action is spontaneous; surprise elements emerge (creativity, spontaneity).
- Humour is evident and expressed readily (sense of humour).
- Facilitators take a back seat as participants make improvisational offers, guiding the story in new directions (spontaneity).
- Collective laughter at surprise elements as new pathways of the story unfold (pleasure, sense of humour).
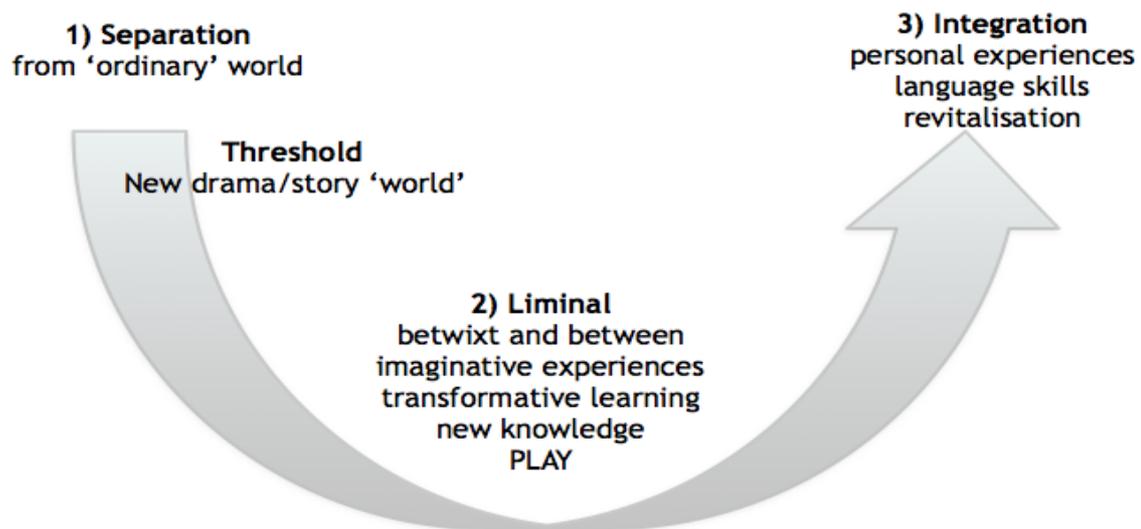- Participants are curious about what will happen next (curiosity).

Liminal experiences—Playing between worlds

One day, the Architect noticed birds flying overhead. Feathers from the birds flew in through the window, along with a note that said, 'The answer is right in front of you.' The Architect began to collect all the feathers, melting the candle wax to hold the wings together. He made two pairs of wings, one for him and one for his son. (Excerpt from a post-text co-created with Connected participants)

As our preliminary list of conditions for play indicates, play often occurs within a given imaginative framework—a potent space for creative exploration, guided by curiosity and linked to story.

Through the distancing that otherworldly stories provide, participants can act in two worlds simultaneously: the world of the imagination and the "real world". This phenomenon of "dual affect" (Vygotsky, 1998) allows participants to examine and experience complex emotions, protected through the distancing afforded by these ancient stories. When we work in spaces that are endowed with the

spirit of a specific creative activity or purpose, such as the aesthetic of drama, theatre or storytelling, we are symbolically entering over a threshold into a type of liminal place (Turner, 1974). This is a space away from the normal structures and routines of everyday life. In Connected they have the potential to provide places to play, through imaginative responses guided by the story. As Turner (1974) suggests, we are "betwixt and between". These sorts of spaces are potent with possibilities for positive transformative learning experiences.

1) Separation
from 'ordinary' world

3) Integration
personal experiences
language skills
revitalisation

Threshold
New drama/story 'world'

2) Liminal
betwixt and between
imaginative experiences
transformative learning
new knowledge
PLAY

Figure 1:   **Language acquisition within the concept of liminality.** (Diagram adapted from Wendling 2008)

Similar to the metaphor of the labyrinth, when we frame adult learning in terms of the liminal we move out of the everyday, mundane reality to a place where imaginative, creative and spontaneous responses guide learning—a space away from the normal structures and routines of everyday life. For Greene (1995), spaces imbued with imagination invite us to *play* in the spaces between ourselves and others. Because drama allows for personal expression, encounters of this kind necessarily bring people, their unique personalities and imaginations fully into the *space*.

In a Connected workshop, the rules of play are bound by the narrative elements of the story and aesthetic of drama, which include situation, character and relationships. Although a process-based drama is essentially improvised, "it is not a matter of casting off all forms and limitations in order to be free and spontaneous. We use these forms and constraints in order to transcend them" (O'Neill, 1995, p. 151). This resonates with Nørgård et al's (2017) concept of a play space as one that is "separate from the real world and mutually constructed by those within and around it … where the rules of the real world do not necessarily apply" (p. 274).

In Connected workshops, participants often adopt roles that are very different from their norm. This can be liberating and, for many participants, it engenders a sense of play and engagement. We have observed that adopting a fictional character can provide an outlet for participants to become more creative, animated, engaged and playful in their learning of a new language. In the creation of *The Flight of Icarus* post-text, of which excerpts are included in this article, participants take on the roles of architects, kings, servants and minotaurs. The structures of the real world fall away in the drama space, participants adopt and discard roles as they see fit *(spontaneity, curiosity)*, co-create new narrative developments *(creativity)*, and discover their own unique version of an ancient story (pleasure, sense of humour). Throughout the process, the framework of the fictional story serves as a support in the liminal space— one that can tolerate ambiguity and respect for each other's creative impulses. As Figure 1 outlines,

when we emerge from the liminal space, participants integrate their playful experiences with the real world, including new-found language skills.

Conclusion

> The Architect and the escaped servant disguised themselves as palace guards. They led the King through the maze. When they got to the Minotaur, they locked the King inside. They found their way out of the maze—the people cheered—they were free of the King and his cruel ways. (Excerpt from a post-text co-created with Connected participants)

We are not aware of any existing research that focuses explicitly on the critical role of play in adults learning an additional language. In fact, language learning for adults, and particularly those with a lived experience of migration, tends to be delivered in government-funded programmes that focus on functional literacy, where learners must acquire the skills necessary to function within the workplace or broader community, often overlooking language learning as a social and educational journey (Atkinson, 2014; Hamilton & Pitt, 2011). Data from a longitudinal study of "humanitarian migrants" in Australia indicate that poor, oral English skills profoundly hinder their ability to settle, through causing stress, impeding access to housing and employment, and limiting participation in activities that facilitate social integration (Blake et al., 2019).

Unsurprisingly, these factors contribute to learning contexts that tend to privilege rote learning over playful exploration, where the intrinsic motivation and engagement associated with play is overlooked in favour of linear, teacher-led approaches. While the need for functional literacy cannot be ignored, creative experiences that enable adult language learners to learn and practise language in fictional contexts have the potential to engage and motivate students deeply. As Gordon (2014) states, playfulness is a characteristic of healthy development and wellbeing, and one that can contribute to subjective wellbeing throughout adulthood. Play provides critical resources for dealing with stress. Just as the role of play is considered to be fertile ground for joy, pleasure and learning for children, we believe that the role of play needs to be further explored in relation to adult learning contexts.

As teaching artists and researchers on Connected, we have observed how the framework of a fictional narrative, where a group of adults can explore the ambiguities inherent in story and, with respect for each other's ideas and creative impulses, create conditions for playfulness. We have observed this playful attitude in participants in a number of ways, best encapsulated in Guitard et al.'s (2005) elements of creativity, curiosity, pleasure, sense of humour and spontaneity. As the examples of the Icarus post-text interspersed in this article suggest, just as the beleaguered subjects depose the King and take control of the Kingdom, participants gain a sense of agency and enjoyment in the labyrinthine-like process of learning a new language.

References

Atkinson, M. (2014). Reframing literacy in adult ESL programs: Making the case for the inclusion of identity. *Literacy and Numeracy Studies, 22*(1), 3–20. https://doi.org/10.5130/lns.v22i1.4176

Barnett, L. A. (2011–2012). Playful people: Fun is in the mind of the beholder. *Imagination, Cognition, and Personality*, *31*(3), 169–197. https://doi.org/10.2190/IC.31.3.c

Berger, P., Bitsch, F., Bröhl, H., & Falkenberg, I. (2017). Play and playfulness in psychiatry: A selective review. *International Journal of Play, 7*(2), 210–225. https://doi.org/10.1080/21594937.2017.1383341

Blake, H., Bennetts Kneebone, L., & Mcleod, S. (2019). The impact of oral English proficiency on humanitarian migrants' experiences of settling in Australia. *International Journal of Bilingual Education and Bilingualism, 22*(6), 689–705. https://doi.org/10.1080/13670050.2017.1294557

Campbell, V., & Hogan, Z. (2019). Pandora and the tiger's whisker: Stories as a pretext in two adult language learning contexts. *NJ: Drama Australia Journal, 43*(10), 39–50. https://doi.org/10.1080/14452294.2019.1585931

Campbell, V., & Hogan, Z. (2022). *Connecting through drama: Drama and literacy for learning English as an additional language.* Currency Press.

Dunn, J., & Stinson, M. (2011). Not without the art!! The importance of teacher artistry when applying drama as pedagogy for additional language learning. *Research in Drama Education: The Journal of Applied Theatre and Performance, 16*(4), 617–633. https://doi.org/10.1080/13569783.2011.617110

Ewing, R. (Ed.). (2013). *Creative arts in the lives of young children: Play, imagination and learning.* ACER Press.

Ewing, R., Gibson, R., Campbell, V., Saunders, J. N., & Hristofski, H. (2015). School drama: Towards state of the art in drama professional learning? In M. Anderson & C. Roche (Eds.), *The state of the art: Teaching drama in the 21st century* (pp. 25–48). Sydney University Press.

Ewing, R., Hristofski, H., Gibson, R., Campbell, V., & Robertson, A. (2011). Using drama to enhance literacy: The 'school drama' initiative. *Literacy Learning: The Middle Years, 19*(3), 33–39.

Ewing, R., & Saunders, J. N. (2016). *The school drama book: Drama, literature and literacy in the creative classroom.* Currency Press.

Gibson, R. (2011). *Evaluation of school drama 2011–2012* [Unpublished report]. Commissioned by Sydney Theatre Company.

Gibson, R. (2012). *Evaluation of school drama 2012* [Unpublished report]. Commissioned by Sydney Theatre Company.

Gibson, R., & Smith, D. (2013). *School Drama Project Meta-Evaluation 2009–2012.* University of Sydney.

Glynn, M., & Webster, J. (1992). The adult playfulness scale: An initial assessment. *Psychological Reports, 71*(1), 83–103. https://doi.org/10.2466/pr0.1992.71.1.83

Gordon, G. (2014). Well played: The origins and future of playfulness. *American Journal of Play, 6*(2), 234–266.

Greene. M. (1995). *Releasing the imagination: Essays on education, the arts, and social change.* Jossey-Bass.

Guitard, P., Ferland, F., & Dutil, E. (2005). Toward a better understanding of playfulness in adults. *OTJR: Occupation, Participation and Health, 25*(1), 9–22. https://doi.org/10.1177/153944920502500103

Hamilton, M., & Pitt, K. (2011). Changing policy discourses: Constructing literacy inequalities. *International Journal of Educational Development, 31*(6), 596–605. https://doi.org/10.1016/j.ijedudev.2011.02.011

Hogan, Z., & Campbell, V. (2016) *Adult drama & literacy pilot program evaluation* [Unpublished report]. Sydney Theatre Company.

Hudson, M. (2017). *Centaurs, rioting in Thessaly.* Punctum Books.

Kao, S., & O'Neill, C. (1998). *Words into worlds: Learning a second language through process drama.* Ablex Publishing Corporation.

Larsen, L. J. (2015). Play and space—towards a formal definition of play. *International Journal of Play, 4*(2), 175–189. https://doi.org/10.1080/21594937.2015.1060567

Lieberman, N. J. (1977). *Playfulness: Its relationship to imagination and creativity.* Academic Press.

Liu, J. (2002). Process drama in second-and foreign-language classrooms. In G. Bräuer (Ed.), *Body and language: Intercultural learning through drama* (pp. 51–70). Ablex Publishing.

Livo, N. J., & Rietz, S. A. (1986). *Storytelling: Process and practice*. Libraries Unlimited.

Lockwood, R., & O'Connor, S. (2017). Playfulness in adults: An examination of play and playfulness and their implications for coaching. *Coaching: An International Journal of Theory, Research and Practice, 10*(1), 54–65. https://doi.org/10.1080/17521882.2016.1268636

Nørgård, R., Toft-Nielsen, C., & Whitton, N. (2017). Playful learning in higher education: Developing a signature pedagogy. *International Journal of Play, 6*(3), 272–282. https://doi.org/10.1080/21594937.2017.1382997

O'Neill, C. (1995). *Drama worlds: A framework for process drama.* Heinemann.

Piazzoli, E. (2011). Process drama: The use of affective space to reduce language anxiety in the additional language learning classroom. *Research in Drama Education: The Journal of Applied Theatre and Performance, 16*(4), 57–573. https://doi.org/10.1080/13569783.2011.617104

Piazzoli, E. (2018). *Embodying language in action: The artistry of process drama in second language education*. Palgrave Macmillan. https://doi.org/10.1007/978-3-319-77962-1

Saunders, J. N. (2015). *School drama: A case study of student academic and non-academic outcomes* [Unpublished master's thesis]. The University of Sydney.

Saunders, J. N. (2019). *Dramatic interventions: A multi-site case study analysis of student outcomes in the school drama program* [Unpublished doctoral thesis]. The University of Sydney.

Singha, S., Warr, M., Mishra, P., & Henriksen, D. (2020). Playing with creativity across the lifespan: A conversation with Dr. Sandra Russ. *Techtrends,64*(4), 550–555.

Stinson, M. (2008). Process drama and teaching English to speakers of other languages. In M. Anderson, J. Hughes, & J. Manuel (Eds.), *Drama and English teaching: Imagination, action and engagement* (pp. 193–212). Oxford University Press.

Stinson, M., & Winston, J. (2011) Drama education and second language learning: A growing field of practice and research. *Research in Drama Education: The Journal of Applied Theatre and Performance*, *16*(4), 479–488. https://doi.org/10.1080/13569783.2011.616395

Turner, V. (1974). *Drama fields and metaphors: Symbolic action in human society.* Cornell University Press.

Vygotsky, L. S. (2016). Play and its role in the mental development of the child. *International Research in Early Childhood Education*, *7*(2), 3–25. (Original work published 1966)

Vygotsky, L. S. (1998). Imagination and creativity in the adolescent. In R.W. Rieber (Ed.), *The collected works of L.S. Vygotsky: Volume 5 Child Psychology* (pp. 151–166). Springer. https://doi.org/10.1007/978-1-4615-5401-1_4

Wendling, G. (2008). *Understanding change through the rites of passages framework*. https://artandstory.typepad.com/files/ understadning-rites-of-passages.pdf

West, S., Hoff, E., & Carlsson, I. (2017). Enhancing team creativity with playful improvisation theater: A controlled intervention field study. *International Journal of Play, 6*(3), 28–293. https://doi.org/10.1080/21594937.2017.1383000

Winston, J. (2012). *Second language learning though drama: Practical techniques and applications*. Routledge**.**