

Digital Theatre Meets Classical Reception in a Multimodal and Transmedial Approach to English Literacy

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Abstract

The present paper puts forth and delineates a research project at the first stages of its development, with a view to attracting constructive feedback for it. The project builds on the intersection of four lines of scholarship and practice: 1. Digital Theatre in Education; 2. Classical Reception (contemporary Anglophone reception of Greek tragic literature); 3. Adult Education; 4. English as a Foreign Language (EFL) education. It employs mainly the methodology of action research and, by means of it, seeks to develop an alternative model for teaching EFL to adult learners. The said model integrates and jointly implements Theatre in Education methods (specifically, those of Process Drama) and Classical Reception resources (both Greek tragic ante-texts in English translation and their Anglophone revisions), with digital and media technologies, in the light of recent developments in Multiliteracies Pedagogy and Transformative Learning Theory. The practice-based research in question advances a socially engaged EFL model that brings together Digital Theatre in Education and the pedagogical potential of Classical Reception to serve the educational needs of adult learners studying in Greek Second Chance Schools, targeting especially those coming from disadvantaged backgrounds. This paper discusses the theoretical basis and framework of the project, as well as its methodological contours. It also calls attention to its scientific and social contribution and touches upon its innovative aspects.

Thirty years ago, the possibility of bringing together Theatre Education, Reception of the Greek Classics, and English as a Foreign Language (EFL) education in a single educational model, let alone in one targeting adult learners, would have seemed unlikely. Yet, several developments have rendered such a synergy feasible and profitable. Since the early 1990s, Theatre Education has emerged as an effective way of teaching other subjects of the curriculum, turning into Theatre in Education as a result. Classical Reception has expanded its pedagogical possibilities beyond traditional Classics education to other branches of knowledge, pedagogies, and content areas (Bakoyanni 616-617). EFL has witnessed a cascade of educational innovations, including new research-led methodologies that cross over and reach out to other disciplines and subjects. Progress in all three fields has been accompanied by increasing calls by their representatives for an educational praxis that benefits from initiatives bringing the expertise of diverse disciplines to bear on education. The calls have not remained unheeded. Thus, successful alliances have been forged between Theatre in Education (T.i.E.) and EFL, and between T.i.E. and Classical Reception. Their positive outcomes, some of which are negotiated below, have been anticipating an alliance among the three fields of knowledge and practice.

During the same period, and particularly since the dawn of the “Digital Revolution,” the most tech- and media-savvy of professionals in the three fields have underscored the need for the purposeful integration of new technologies in twenty-first-century teaching practices. And, indeed, there is by now a body of educators who make the intersection between different fields and new technologies productive for the educational praxis. This is especially true for the field of Theatre (in) Education,¹ which has pioneered forms of confluence of theatre and digital media for educational purposes. The burgeoning Digital Theatre Education subfield describes the sphere of activity that has been spun around this confluence. In a way

¹ Theatre Education refers to education about the theatre with the use of theatre tools and pedagogies, while Theatre in Education refers to education through the theatre about other subjects.

similar to Theatre Education, Digital Theatre Education has functioned as a useful resource for the teaching of other subjects, besides the subject of Theatre/Drama itself, while the educational capital of Digital Theatre in Education (D.T.i.E.) lends itself to innovative use both in children's education and in Adult Education. These qualities, along with the promising results arising from recent D.T.i.E. endeavors,² have contributed to a notable increase in its appeal to educators in the last few years.

At present, discussions about technologically inflected educational alliances have become embedded within discourses about learning and social engagement with(in) “a broad participatory media culture,” whose affordances and dangers “are not yet sufficiently understood” (Anderson, Cameron, and Sutton 469-470). The need to respond effectively to the changes that this culture brings forth is more urgent for educators engaged in Adult Education, since their target groups are usually composed of digital immigrants (Prensky 35-36),³ who face the risk of social exclusion if proven unable to keep up with the digital turn. In order to offer their learners the necessary tools with which to cope with the particularities of today's “e-culture,” some educators have undertaken attempts at selectively interweaving strands from socially attuned educational theories with pedagogical approaches embracing multimodality and the use of digital resources. The positive results that these attempts have yielded over the years paved the way for educational initiatives that choose to be even more daring in pursuing both transdisciplinarity and the integration of new technologies within Adult Education contexts. In what follows, the present paper delineates such an initiative, or, better, intervention.

The Research Project

I. Objectives and Challenges

² See, for instance, Anderson et al (2009) and Winston (2012).

³ Prensky (35–36) uses the term “digital natives” for people born and raised into digital culture and the term “digital immigrants” for people exposed to and immersed into this culture later in life.

The aforementioned developments open up various and wide vistas for EFL teaching and learning in twenty-first-century Adult Education settings. However, they are still under-researched in existing scholarship and under-represented in the educational praxis, particularly in Greece. The project under discussion is the first of its kind in seeking to lend concrete, sustainable, and future-oriented expression to the possibilities that a transdisciplinary alliance along the lines that have been described above harbors for EFL education in the Greek milieu—and beyond. It is also considered to be particularly timely at the present time of crisis, when more and more adult learners, especially learners coming from underprivileged backgrounds, struggle to enrich their skills and knowledge banks, in which the English language holds a special place, and thus advance professionally and socially.

More specifically, the project resides at and builds on the intersection of four lines of scholarship and practice: 1. Digital Theatre in Education; 2. Classical Reception (namely, contemporary Anglophone reception of Greek tragic literature); 3. Adult Education (namely, seminal pedagogical theories and approaches); and 4. English as Foreign Language (EFL) education. It intends to deliver an alternative model for teaching English to at-risk adult learners; hence its application in Greek Second Chance Schools (SCSs)—Schools engaged in the fight against social exclusion.⁴ This is a model that integrates and jointly implements Theatre in Education methods⁵ and Classical Reception (re)sources⁶ with new technologies

⁴ SCSs are public adult educational centers of two academic years' duration operating within the European framework of the fight against social exclusion. They target people above 18 years old, who have not completed compulsory secondary education. A certificate equivalent to secondary school diploma is provided after successful attendance. Their aim, according to the official statement of Greece's Youth and Lifelong Learning Foundation (the public purveyor of Adult Education and Lifelong Learning in the country), is to "offer adults opportunities to enter again the education and training system, form a positive attitude towards learning, acquire basic knowledge and skills, enhance their personality and, finally, facilitate their access to the labor market" (*Second Chance Schools*).

⁵ We have decided to use those of Process Drama, which are reportedly more conducive to EFL learning outcomes. See, for instance, Kao and O'Neill (1998).

⁶ These resources include Greek tragedies (ante-texts) in English translation as well as their Anglophone revisions.

and conventions, in the light of the latest developments in Multiliteracies Pedagogy and Transformative Learning Theory.

The objectives of the proposed model, and, by extension, of the project, fall into four categories:

1. English literacy: The model primarily aims at cultivating the English language and language-related skills of learners. These include hard skills, namely listening, speaking, reading, and writing, and soft skills, including interpersonal communication, teamwork, problem-solving abilities, personal investment in the learning process, decision making, flexibility, initiative, multi-tasking, time management, and work ethic.

2. Technological literacy: The model also aims at cultivating the digital and media competencies of learners. These include, according to Anderson and Cameron:

- “the capacity to experiment with one’s surroundings as a form of problem solving”;
- “the ability to adopt alternative identities for the purpose of improvisation and discovery”;
- “the ability to meaningfully sample and remix media content”;
- “the ability to interact meaningfully with tools that expand mental capacities”;
- “the ability to pool knowledge . . . with others toward a common goal”;
- “the ability to evaluate the reliability and credibility of different information sources”;
- “the ability to follow the flow of stories and information across multiple media”;
- “the ability to search for, synthesize, and disseminate information”;

- and “negotiation” or “the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms” (Anderson, Cameron, and Sutton 472).

3. Cultural literacy: One of the principal aims of the model refers to the learners’ competencies in displaying cultural (self-)awareness and the “the habit of construing the experience of culturally different others” (Vande Berg, Quinn, and Menyhart 395). This aim is twofold: on the one hand, the model seeks to enhance learners’ ability to understand and participate fluently in contemporary culture and, on the other, to familiarize them with the wealth of the Greek cultural heritage via the literary classics, as well as with their cultural, theatrical, and pedagogical afterlife, which has immensely contributed to the global outreach of Greek culture. The need to put the classics and their afterlife into new pedagogical uses has become urgent in view of several worrisome phenomena within the present Greek context, which posed a challenge to the project. Although elaborating on these phenomena is beyond the scope of this paper, we should not fail to cite the long-standing misunderstanding of the Greek classics as elitist and inaccessible; the persistence of superannuated methods of teaching the classics within formal education settings; the apparent disregard of the vast corpus of reception work on classical Greek literature which is being produced worldwide and in various media; and the neglect not only of the pedagogical, ethical, and sociocultural potential of the Greek classics beyond the stage, but also of their well-documented relevance and resonance in a contemporary world facing crises of many kinds.

4. Self- and self-in-the-world-conception: Another of the model’s core aims, or, rather, cluster of aims refers to the learners’ collection of assumptions, understandings, and beliefs about the self and to their social engagement. Specifically, the model aims at reinforcing the learners’ social versatility, enabling them to see themselves through future-oriented lenses, enhancing their motivation and confidence, raising their consciousness and

sense of responsibility toward current sociocultural issues, and empowering their agency as citizens of the world.

The emphasis that the project places on at-risk adult learners comes as a response to an additional challenge: the increasing danger that vulnerable social groups face to become further marginalized due to technological developments, since these “threaten to exacerbate the inequalities between those with and without digital skills,” as UNESCO has recognized (*Digital Skills*). Because, “in this context, developing capacities for anticipating the changing needs for digital skills for work and life is crucial” (*Digital Skills*), the project acts upon the need to up-/re-skill adults at risk of job displacement and social exclusion by targeting adults who need to acquire not only English literacy, but also digital/media literacy, sociocultural skills, self-knowledge, and a life-affirming drive. Since the tools of digital creation are now also considered tools of citizenship, and since only by providing access to these tools can learners access “the social capital on offer” across “economic and social divides” (Anderson and Cameron, “Potential” 12), the project aspires to facilitate learners’ access to the tools of digital creation and creativity, in order to enhance their role as active participants and co-creators of culture.

Moreover, given that T.i.E., and Process Drama in particular, have been found to be positively linked to the acquisition of linguistic and non-linguistic aspects of language in EFL settings, offering “socially centered” and engaging “processes and activities for language acquisition” (Stinson and Winston, “Drama Education” 479–88), D.T.i.E. entails the added benefit of enhancing technological skills as well as “transversal ‘soft skills’ such as the ability to communicate effectively in both online and offline mediums” (*Digital Skills*). At the same time, D.T.i.E. effectively tackles “the capacity of technology to exaggerate isolation and alienation,” by embedding new technologies into the inherently communicative, interactive, and reflective constituents of Process Drama, and thus “stressing the alternative capacity [of

technology] to generate connections and solidarity of purpose” (Neelands xiv). Tapping into the resources of Classical Reception, on which we will expound in the next section, shores up D.T.i.E. in advancing the latter objective by providing texts, contexts, and topics relevant to the need to challenge and alleviate “the causes of social injustice and cultural misrecognition” (xiv), besides enriching the Process Drama’s arsenal of methods with creative revisionist theatre strategies and techniques serving EFL purposes.

One of the most significant challenges, but also one of the most rewarding aspects, of the project relates to its commitment to remain responsive to the real needs of learners throughout its course, in accordance with the foundational imperative of Adult Education interventions to adapt to the diagnosed needs, expectations, diverse learning styles, and reserves of experience of adult learners. Diagnosis of the learners’ needs and constant attendance to their changing needs constitute two of the project’s main concerns. Close attention to learners’ needs is also necessitated by the lack of precedent for the proposed project—a fact that constitutes a further challenge. In the absence of findings referring to the interweaving of D.T.i.E., Classical Reception, and EFL education, the project ought to make discerning use of up-to-date research along each of its constitutive strands and utilize to the greatest extent possible the most fundamental body of sources available: the learners themselves. On a positive note, it is the very lack of precedent for the project under consideration that which validates its innovative, cutting-edge character.

II. Theoretical Framework

Within the broader field of Adult Education in Greece, few attempts have been made which transcend disciplinary boundaries and/or which interweave elements drawn from critical educational theories, such as Transformative Learning Theory, with pedagogies inflected by the digital turn, such as Multiliteracies Pedagogy. Those attempts, which have materialized mainly through the agency of the Hellenic Adult Education Association, are

underpinned by and seek to respond effectively to the distinct demands involved in teaching adult learners within learner-centered and prosocial environments. Nevertheless, the Greek classics remain largely unreckoned in inter/transdisciplinary educational alliances inflected by new technologies in their own birthplace, despite the well-attested cross-curricular pedagogical possibilities of Classical Reception, as these are currently examined in various educational institutions around the world (Cole 2017). The only exception to this otherwise invariable rule is to be found among Theatre Studies curricula, which traditionally embrace Classical Reception discourses and topics. Even these, however, seldom experiment in practice with novel pedagogical theories and/or methodologies, especially with those that involve digital technologies.

It was only three years ago that scholar Clio Fanouraki presented the successful practice-based research project “E-Antigone through Drama Education with the Use of Digital Technologies.” That project combined T.i.E strategies, digital means and conventions, and Classical Reception, in order to update and optimize teaching strategies for the secondary school module “Antigone.” Fanouraki’s project effectively foregrounded the wealth of potential inherent in an educational praxis that not only crosses disciplines to combine the different assets each entails, but also avails itself of the best that diverse digital technologies have to offer. At the same time, the “E-Antigone” project called attention to the evolving subfield of Digital Theatre Education and served to testify to the cross-curricular educational “capital” of Digital Theatre *in* Education. Additionally, notwithstanding its application within a secondary education setting, “E-Antigone” speaks to the affordances of D.T.i.E. for adult educational settings, since it presents the conceptual frame and methodological toolbox of D.T.i.E. as, respectively, suitable for and adaptable to the specific features and objectives of Adult Education.

D.T.i.E., as Fanouraki has demonstrated in her research work (2016; 2017), is also aligned with and furthers the objectives of Multiliteracies Pedagogy, which is increasingly mined in EFL interventions. Multiliteracies Pedagogy can be best understood as an approach which lends sustained focus on transmodality and transmediality; “acknowledges the range of modes of meaning-making and communication” and “involves the provision of innovative learning environments that create opportunities for students to engage in meaningful experience, making use of their own life experiences,” personal as well as cultural (Ntelioglou 116). In recent years, teaching-led research conducted on Multiliteracies Pedagogy and engaging digital technologies along with T.i.E. methods in EFL contexts with at-risk adult target groups, such as Burcu Yaman Ntelioglou’s, has yielded promising findings. These pertain to the learners’ enhanced cognitive engagement, identity investment, and quantity and quality of linguistic as well as social performances. They also lend credence to the effectiveness of Multiliteracies Pedagogy as a lens through which to modulate not only EFL teaching in general, but also D.T.i.E. for EFL purposes in particular.

On the one hand, the capacity of both the pedagogical outgrowths of Classical Reception and D.T.i.E. to be adapted to serve the demands as well as the learning outcomes of diverse content areas substantiates their enlistment for the purposes of EFL education. On the other hand, since the 1990s, EFL educators have made significant advancements in applying the concepts of interdisciplinarity, multimodality, and transmediality on the levels of content and methodology, thus affecting EFL learning objectives, instructional processes, and the outcomes of interventions. With respect to the alliance of T.i.E. and EFL, multiple projects of the past few decades have furnished a rich corpus of evidence in support of its productivity and profitability. Various recent studies corroborate the value of employing theatre texts, contexts, and processes to structure and support the learning of English on the part of adult and non-adult learners (Stinson and Winston 2014; McGeoch 2012; McGeoch

and Hughes 2009). Their findings and the instances of successful use of digital technologies they present anticipate the additional benefits that D.T.i.E. holds for EFL teaching and learning in Adult Education environments.

The accommodating character of EFL education and the contemporary outreach of Classical Reception pedagogy are not the only factors that warrant the interweaving of strands pulled from the resources of Anglophone Classical Reception with D.T.i.E. methods in EFL educational practice. The current “evolutionary stage” of Classical Reception and Classical Reception pedagogy, as Bakoyanni calls it, is characterized by the development of functions able to serve specifically EFL teaching and learning in a D.T.i.E. framework, since they entail:

1. increasing emphasis on the linguistic, performative, and cultural components of modern Anglophone dramatic revisions of classical Greek tragic literature;
2. embracing of various media of reception, including digital media;
3. flexibility to “more accurately reflect” the “students’ educational needs” and sociocultural concerns (617);
4. and reflection “on what it means to live in a multicultural, global world” (621), a world in which the English language serves as a linguistic intermediary and as a cultural ambassador.

Current emphasis on the existing wealth of Anglophone revisions of Greek tragedies, originating in various contexts around the world, including minority contexts and communities in-crisis,⁷ is of the utmost importance here, since these revisions offer an invaluable multitude of linguistic, artistic, and cultural content which the synergy between Classical Reception, D.T.i.E., and adult-oriented EFL education can profitably mine. The revisions can serve as sources for English language production; as patterns and templates for

⁷ On this point, see *The Oxford Handbook of Greek Drama in the Americas* (edited by Kathryn Boshier et al, Oxford UP, 2018), as well as Delikonstantinidou (Peter Lang, 2020).

the application of EFL-serving educational drama methods through D.T.i.E. means; and as blueprints and/or springboards for the exploration of “public issues that concern us today . . . at a time of financial, ideological, and cultural crisis” (Bakoyanni 621). Moreover, both the texts of tragic literature in translation and of the Anglophone revisions can function as dramatic pretexts. Ultimately, the use of the classics as protean “global cultural reference points” (Bakoyanni 618) and of their reception(s) as living proof of the classics’ topicality and as nuanced responses to all sorts of ongoing crises allows for an educational praxis that is not only contributive to EFL learning outcomes, but also artistically stimulating, socioculturally engaging and thought—even action—provoking.

Fully equipped to engage learners critically “with current issues and ongoing public debates” (Bakoyanni 620), contemporary Classical Reception operates so as to align EFL education through D.T.i.E. with one of the core tenets of contemporary Adult Education: critical (self-)reflection. The concept of critical (self-)reflection constitutes a foundation of the Theory of Transformative Learning which has exerted inestimable influence on the field of Adult Education worldwide. Critical reflection and self-reflection are now considered the driving forces of a learning process “by which we transform our taken-for-granted frames of reference . . . to make them more inclusive, discriminating, open, emotionally capable of change, and reflective so that they may generate beliefs and opinions that will prove more . . . justified to guide action” (Mezirow and Associates 7); action ideally oriented toward positive sociocultural transformation.

Adult Education certainly places emphasis on the need to effectuate content knowledge acquisition and instill key transferrable skills to learners. Yet, more and more educators engaged with Transformative Learning, and enriching its theoretical and research base, also underscore the need to involve learners into processes where critical reflection and self-reflection, feeding into and off reflective discourse, are central. That way, learners can be

motivated and enabled to reframe their belief and value systems as well as their worldviews to their and to society's advantage. This shift of focus to the learners' habits of mind and to engaging across differences and divides, with a view to fostering adult learners' social consciousness, cultural sensitivity, political agency, and sense of world citizenship, offers fertile ground on which to cultivate initiatives inflected by the values of Transformative Learning Theory. In building on this ground, the synergy under discussion maximizes the benefits that learners can reap from it.

III. Methodological Framework

The project is built on the hypothesis that an adult-oriented EFL educational model which integrates D.T.i.E. methods and Classical Reception resources can optimize EFL education in Adult Education settings, particularly settings addressing disadvantaged adult learners. The project's methodology, borrowing from the methodological arsenal of the Social Sciences, is primarily framed as action research.⁸ However, the research methodology also selectively draws from the methodological and design frames of ethnography/ethnomethodology, assessment research, and experiment, thus involving methodological triangulation.

The purpose of the project's research methodology is twofold: explore and determine the validity of the foregoing hypothesis, while its operational questions can be summarized as follows:

1. How can D.T.i.E. and Classical Reception be effectively combined, in terms of processes and material, in an alternative EFL model targeting mainly disadvantaged adult learners?
2. What are the strengths that Multiliteracies Pedagogy and Transformative Learning Theory can contribute to this model?

⁸ The latter's methodological kit is highly preferred for experimental educational interventions, most emphatically in minority contexts

3. What are the benefits the learners can reap from the alternative, experimental EFL model in terms of English literacy (hard and soft skills), digital and media literacy, cultural literacy, self-conception and self-in-the-world conception?
4. What are the possible limitations and challenges of the model under examination?

As is usually the case in action research contexts, the research methodology of the project involves the elaboration of preparatory issues (constraints, purposes, foci, ethics, research questions, and politics) and of the details of the methodology (approach and questions of reliability and validity), succeeded by the application of the new practice with a view to empowering participants. In the present case, the new practice refers to the experimental EFL model which will be implemented in a series of sessions, or episodes, in (at least) two Greek SCSs, accompanied by a mixed-methods assessment process. Implementation of the model in the SCSs will be sequential. The project's development is summed up in the ten stages that are roughly described below, and that also comprise the project's Work Plan.

Stage 1: Literature Review: This stage includes an in-depth, intensive research of relevant sources; the collection of bibliography, archival and digital material; as well as the development of the literature review and the related report. This stage also includes identifying the SCSs where the model will be applied and securing permission for the application by the Youth and Lifelong Learning Foundation (Y.L.L.F.).

Stage 2: Setting up the action research: The second stage involves the elaboration of preparatory issues and of the details of the methodology, as these have been briefly described above, as well as development of the related report summarizing the findings.

Stage 3: Sampling: Having secured permission by the Y.L.L.F. to conduct research in the SCSs, the researcher establishes contact with the Schools. The sequential application and assessment of the model, and the data analysis arising therefrom, is deemed necessary and

crucial as it will enable confirmation of the repeatability of the intervention and of the verifiability of its results, thus enhancing the project's reliability and validity. The "biography" of each SCS is reckoned into the processes of application, assessment, and analysis as a mediating variable. The next stages concern all SCSs.

Stage 4: Addressing ethical issues:

A. The researcher presents the project's rationale and objectives, as well as an outline of the proposed model to the SCS's EFL learners and regular teachers. She also informs learners and teachers about the instruments for data collection that will be used, the data analysis techniques, as well as the ways of reporting and disseminating the results. She explains that anonymity, confidentiality, and social responsibility will be strictly observed and that learners have a right to refuse participation.

B. Following the presentation, the learners provide their written consent to participate in the project and be observed during its course, within the context of the built-in formative assessment.

Stage 5: Setting up a variation of the randomised controlled trial: The researcher collaborates with the School's regular EFL teacher toward the formulation of the experimental group of EFL learners in which the proposed model will be applied and the control group, which will continue their regular EFL and Information and Communication Technology (ICT) classes. The allocation of learners is random so as to minimize the possibility of allocation bias. The application of the controlled trial and the ensuing interpretation of data reckon in possible uncontrolled sources of variation and confounding variables related to group composition, situatedness of behaviour, external circumstances, based on an understanding of the classroom as a dynamic environment. The controlled trial will operate throughout as one of the methods by which the researcher will seek to determine the effects of the experimental model, or independent variable, upon the dependent variables:

1. English literacy, 2. digital/media literacy, 3. cultural literacy, 4. self-conception, 5. self-in-the-world conception.

Stage 6: Pre-implementation diagnosis: The researcher: A. designs the instruments of the assessment and diagnosis, which are then subjected to piloting and ensuing amendment; B. conducts diagnosis of the learners' educational needs and baseline assessment (in both groups) via three data-collecting instruments:

1. EFL placement tests;

2. specially designed questionnaires, including open-ended, multiple choice, closed, and Likert scale questions, focused on assessing the learners' knowledge, skills, and performance in relation to the five dependent variables;

3. semi-structured interviews with the learners, focused on gauging their sociocultural and educational profile, including preferred learning styles, career plans, views and assumptions about education and learning, theatre, classical Greek literature, technology, the self, the self-in-society/community, the self as world citizen.

At the end of this stage, the learners of the experimental group choose a Greek tragic text on which to work in the course of the program from several available options.

Stage 7: Curriculum development: Based on the baseline assessment, diagnosis of the learners' needs, and choice of ante-text, the researcher develops the model's curriculum for each SCS. Both the content (lesson plans, materials, activities, tasks) and the process (informed by Multiliteracies Pedagogy and Transformative Learning Theory) of the curriculum are adapted to the learners' capital of knowledge and experience. The content is organized into no more than 18 units corresponding to 18 sessions. Each unit is organized around a cluster of expected learning outcomes dependent on the five variables. Each unit combines material drawn from the resources of:

1. Process Drama: from initial warm-up activities, to the introduction and interpretation of the pretext, the creation of the dramatic frame, improvisation activities for the development of said frame, devising of the guiding plot, structuring of dramatic action, role attribution and in-role activities, development of the working script and dramaturgy, up to the rehearsals, optional presentation, and (self-)reflection based on the dramatic content of the episodes;

2. (Anglophone) Classical Reception: from the analysis and use of textual material from the translated ante-text and its corresponding revision(s) as pretext, to the utilization and adaption of available revisionary forms as templates or patterns for the devising and enactment of the dramatic content of the theatrical piece under development (such as diegetical transposition, contemporary correlative, pragmatic transformation, dramaturgical adoption, transfocalization, and transvalorization);

3. Digital/media technologies: each unit selectively integrates new technologies in order to build, bolster, and forward the individual phases that Process Drama involves, and thus the unfolding of the episodes and achievement of the set learning outcomes. We refer to technologies such as web research (for pretext introduction and interpretation), drama-framed use of social media (like Facebook, Twitter), Wikis, Forums, and visual technologies (such as video creation, animation), in-role use of smart devices (for example, GPS, moblogging, videocalls) and online correspondence, production-driven blogs, digital scenography and dramatized digitally supported installations (like video and projection mapping), interaction online digital storytelling platforms, platforms for generative play (such as *Second Life*, *Digital Theatre+*), and 3-D Multi-User Virtual Environments (like *Stage Struck*). The curriculum comprises original textual material and props generated by the researcher. It also includes an educational online interactive platform serving the purposes of the intervention and integrating some of the above technologies.

Stage 8: Implementation: The researcher implements the model in eighteen 40-minute episodes in each SCS. The implementation is structured in three phases:

1. Initiation (Units 1 to 4): The learners are presented with selected excerpts from the chosen ante-text and their counterparts in a contemporary Anglophone reception theatre work on the same text, both of which function as pretext. Digitally and media-enhanced research on and interpretation of the said material follows.

2. Dramatic framing (Units 5 to 15): The learners develop a dramatic world context by digital and non-digital means, including improvisation activities, working script, dramaturgy, and presentation, along the lines of existing reception theatre work on the chosen ante-text. The learners actively experience and construct meaning, as well as language production within that context.

3. Reflection (Units 16 to 18): The learning outcomes of the previous two phases become explicit via identification of the gains involved in the intervention; exploration of constructive and transformative moments; crystallization of the effects of meaning-making, the layers of meaning unearthed, language production and use; reflection on follow-up possibilities, both language-related and other; self-reflection on development regarding the five dependent variables.

Stage 9: Data Collection and Analysis: A mixed-methods approach (data triangulation) will be applied to the collection of data in the course of:

1. The model's formative assessment: this involves peer observation (investigator triangulation) and encompasses field-notes, selective recordings and ensuing transcripts, and detailed progress reports. It also includes comparison between the control and the experimental group.

2. The learners' assessment in both the control and experimental group via learner portfolios and work samples, specially designed skill-focused tests assessing EFL,

digital/media, and cultural literacy; questionnaires assessing all five dependent variables; semi-structured interviews for in-depth assessment of the last three dependent variables; working script and digital/media products.

3. The researcher's self-assessment in the course of the program via her reflection journal which assumes the form of a structured, tabulated logbook.

The collected data will undergo qualitative and quantitative action research analysis (data analysis triangulation), taking into account the above-mentioned confounding and mediating variables. In more specific terms, numerical data will be analyzed by means of the Statistical Package for the Social Sciences (SPSS). Qualitative data will be analyzed via: 1. using coding and protocols of content as well as discourse analysis of field-notes, progress reports, the researcher's reflection journal, transcripts, interviews, as well as the learners' portfolios; 2. discerning patterns in learner responses as well as for causal pathways and connections in tests, questionnaires, interviews, transcripts, and work samples. Utilization of tools included in Qualitative Solutions and Research (QSR) software and triangulation are expected to facilitate data interpretation and enhance the project's reliability.

Stage 10: Reporting and Dissemination: The analysis of the project's findings will be issued into a book-length study intended for publication. However, selected portions of the research and study will be prepared for conference presentations and in article form for journal publications before the project's conclusion. Data analysis is expected to also enrich the project's online platform, thus serving the project's educational and outreach purposes via hosting a presentation of its main aspects, constitutive processes, selected findings, samples of developed curriculum, and a forum for ongoing discussion on its premises and possible future uses.

IV. Contribution

The contribution of the project can be described as multilayered since it extends far beyond illuminating developments in T.i.E. and D.T.i.E., Classical Reception, Adult Education, and EFL education.. The project is ideally positioned to enrich and expand the conceptual frameworks and methodological toolboxes of the four fields it engages by bringing the content and potential of each to bear on the others: the resources of Anglophone Classical Reception, texts and revisionary methods come to be added to the arsenal of materials of D.T.i.E.; contemporary pedagogical insights in the field of Adult Education come to broaden and deepen Classical Reception pedagogy, while D.T.i.E. supplements evolving pedagogical applications of Classical Reception; D.T.i.E. and Classical Reception come to invest novel pedagogical and cultural resources into the banks of Adult Education; and all three strands support and introduce a brand new and much-promising aspect in EFL education. The project is suitable to not only aid practitioners in any of the above contexts in their understanding of changes and emerging forms of educational praxis within—and across—their sphere of activity or content areas, but also help them shape forms of teaching and learning enabled by new technologies to optimize the benefits learners reap from the educational experience.

By supplying concrete evidence of the benefits of the multimodal and transmedial alliance it performs, the project provides a signpost for researchers/educators interested in pursuing socially embedded, innovative teaching-based endeavors. In building on solid conceptual ground, the project offers a key to engaging with a range of possibilities available in each strand it involves and, most importantly, in their combination, in terms of pedagogical rationale, analytical and critical capacity, educational output, and forward impulse, toward future-oriented educational praxis. In setting up a methodologically sound educational model, the project offers both a repeatable educational program applicable in diverse EFL settings, and a blueprint for related initiatives, responsive and adaptable not only to individual learning

contexts but, possibly, to other subjects of the curriculum. In addition, and on the same note, the project validates the enduring real-life import of the field of Arts and Humanities and its significant role in public life at a time when the field is deeply embattled by providing ample testimony of the benefits to be gained from the alignment of Arts and Humanities scholarship and education.

At the same time, by validating the flexibility and applicability of D.T.i.E. and Classical Reception, as well as of their compatibility, the project enhances the educational currency and cultural purchase of both, enabling to function as accessible, useful, and user-friendly resources for educational initiatives across the curriculum. With respect to Classical Reception specifically, the project contributes to the multiplication and diversification of pedagogical applications directly linked to, tangential to, or drawing from Classical Reception. Moreover, we should not fail to stress that, in putting the Anglophone resources of Classical Reception to a novel and socially advantageous educational use, the project contributes to the dissemination of its underexplored manifestations, such as the vast corpus of dramatic revisions of the Greek classics and the pedagogical possibilities it affords, thus reinvigorating the classics themselves and adding to the value of their afterlife.

Further, the project's contribution extends to its bringing attention to a singular and most timely aspect of the pedagogical premises of both D.T.i.E. and contemporary Classical Reception which aligns them both with the principles of Adult Education—particularly the latter's offshoots that target at-risk learners; namely, their concern with exploring and negotiating real-life issues, as well as with equipping the beneficiaries of their pedagogical affordances with intellectual and affective means to cope with those issues. After all, the project's primary goal is to facilitate learners' acquisition of global citizenship skills through which to access the social capital on offer in the twenty-first century.

In equipping adult learners with transferable skills related to the English language and with digital competencies, while engaging them in a collaborative, confidence- and social consciousness-raising process drawing upon their own real-world experience, the project aspires to enable its participants to avert the risk of job displacement and the attendant risk of social exclusion. The application of the model that the project delivers is expected to deepen learners' understanding of the constant shifts and transitions which our reality is defined by, and to enrich their skill inventories, so that they can navigate those shifts and transitions successfully. In that way, they may actively participate in the shaping of the changes happening all around us rather than merely follow them. Hopefully, the project will yield findings that will exceed its proposed short-term, intervention-style endeavor towards a long-term longitudinal research and practice, within and without formal educational settings, conducive to the improvement of educational services provided in Greece.

Conclusion: The Prospects

In view of all the above, it follows that the innovative character of the proposed project derives, first and foremost, from its pedagogically informed merging and purposeful integration of Digital Theatre in Education, Classical Reception, Adult Education, and EFL education in an unprecedented educational model for EFL teaching and learning, whose approach is evidently transdisciplinary. Both the model's conceptual framework, consisting of the aforementioned strands, and its methodology, combining Process Drama strategies, Anglophone reception work on classical Greek literature, and digital media and conventions, confirm the originality of the project. So far, no model of this kind has been documented in Greek or in international literature, which makes it the first of its kind. Moreover, a pioneering aspect of the project, which further reinforces its innovative character, relates to its bringing together of selected elements from Transformative Learning Theory and from Multiliteracies Pedagogy; two approaches that have never been put into use jointly within or

without adult educational settings, despite having kindred premises and compatible methodological features. Ultimately, the conceptual and methodological alliance among the four branches of knowledge and practice, as well as the confluence between Transformative Learning Theory and Multiliteracies Pedagogy which informs the aforementioned alliance, set up a fertile cultural and pedagogical territory that begs to be explored and charted. The model presented here will hopefully break the ground for more future intervention along similar lines. It may also serve as a first map of the said territory, calling attention to and justifying its potential for the teaching not only of EFL, but also of other subjects of the curriculum and in diverse educational settings, whether adult- or non-adult-oriented.

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