TEACHING APPROACHES OF GREEK AS A FOREIGN LANGUAGE AT THE GREEK LANGUAGE CENTER OF THE UNIVERSITY OF IOANNINA: DYNAMICS OF THE GREEK LANGUAGE REGARDING FOREIGN SCHOLARS OF IKY (STATE SCHOLARSHIPS FOUNDATION), AS WELL AS FREE STUDENTS

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Abstract

The Greek Language Teaching and Cultural Centre DI.K.E.P.P.E.E. "Stavros Niarchos" in the Ioannina University is the subject of our suggestion on teaching approaches, the teaching tools, textbooks used and techniques which contribute to the Foreign Adult and Children's Greek Literacy. Teaching applications and experiential learning of Greek as a foreign language in the last two teaching years at the specific Educational Centre are discussed. We also present the learning conditions in such a particular border region of Epirus and the operations of the Centre under the auspices of the University to communicate the Greek language and civilization with an emphasis on the participation of students from the Balkans and the Black Sea countries. The importance of their presence for the promotion of Greek in a language - bridge between cultures is noted. Also, we propose ideas to possible future cooperation activities in respect of students' birthplaces and teaching the Greek language in the Balkans and the Black Sea area. We supported and organized a coordinated research in order to overcome learning difficulties, present possibilities and empower the future of the Greek language as an international education.

Keywords: teaching approaches, Greek as a foreign language, foreign scholars, free students

1. Introduction

Learning the Greek linguistic pronunciation of words, Greek idioms, getting acquainted with Greek world literature, in terms of translation, interpretation, dialogue and communication, are the basic components of the original idea applied to teaching Greek

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to foreign students of the Greek Language Center in the University Ioannina for two consecutive years, (Papadopoulou, Sm. 2015, Widdowson, 1983). Our scientific initiative at the Center for the Study of the Hellenic Language and Culture in the University of Ioannina initially aimed at teaching a new concept for the Center as to what "lesson time" means and how the lesson can take place more efficiently and more pleasantly outside of formal curriculum, with traditional teaching without the use of textbooks for learning Greek; instead, by using primary teaching material as an outcome of related research and the students' own interest in the organization of a differentiated expression of teaching, in the form of speech and art (Sercu, 2006).

The Center for the Study of the Hellenic Language and Culture in the University of Ioannina organized on Monday, March 23th, 2015, an evening of music and fairy tale narration from around the world, titled "Fairytales and Music of the World". The event took place in the "Dimitris Hatzis" Cultural Multipurpose Center (Old Slaughterhouse), in cooperation with the Cultural Center of the Municipality of Ioannina, and was successful, as there was such a big audience, that were people standing. The selection of both the fairytales and the particular text subject as a teaching alternative language learning model, was made by the participants (Serafimidou, Chatzipanagiotidis, Christou, 2003, Van de Silva 2015). The event was attended by foreign students of the 23rd Program of the State Scholarship Foundation and the Center's Winter Program, professional narrators and musicians, in a night that was entertaining for everyone involved.

The intervention

Education as an act of life, expressed through the art of literature, folklore, music, theater, encountered a lot of difficulties in our first application, as is the case with every form of innovation; even the teachers themselves were puzzled, as they were not accustomed to using extra time, besides for grammar and language exercises, in the context of the hourly tradition of teaching, and perhaps believed that the aforementioned perception of education is something different from the essential learning and acceptable educational goals of the Greek language (Ioannou, 2014)

Theoretical framework and description of application in learning structures

Initially there were three teachers, followed by some more of their colleagues, who supported the preparation of their students on a voluntary basis, after hours, during the first year; during the second year, though, the teachers utilized some hours of the morning lessons for this purpose, feeling more confident that this process was useful, both for the language learning of the participants, and the sharing of the preparatory actions with the rest of the students of the Greek language, who did not want to participate actively. Moreover, along with the aforementioned change in the attitude of

the teachers, the based were created, for the organization of language into narrative oral and written expression that supports the following learning structures.

Exploiting the Error/Mistake in the Intervention for Teaching Greek as a Second Language in specific circumstances

In order to understand the role of error/mistake in the teaching and learning process while learning Greek as a foreign language, during an evening presenting, either beautiful words from the world literature, or fairytales from different cultures, we observe and describe the course of the teaching process that passes through four stages. These stages are interconnected sequentially, without a clear temporal, or other, separation, in the learning process, as is the case, methodologically, for every natural process of education (Jabeen, 2015, Burt & Kiparsky, 1974). The first stage consists of setting goals and objectives in initial planning, and an agreement on the course of meetings and application of linguistic expression, the second stage has to do with the application of an appropriate didactic strategy with stylistic elements, the third is about the learning itself during the reading and formulation of texts to be presented to an audience, i.e the modification of the student's behavior in the language/speech production process and the fourth is about the assessment, at the end of the process and after the presentation of the related events to an audience consisting of local community members, outside the campus, which plays an auxiliary role in the teaching and learning process. The role of the student's error throughout this process is multidimensional and becomes consciously pleasant and creative: a. is a criterion of the way of thinking and learning of the speaker-writer of the texts who will present a specific fairy tale or happening or other narration of his/her choice, b. functions in a methodological way in learning, for both student and teacher, with the osmosis of the propositional types, in order to attain the improved aesthetic and linguistically alternative wording of the texts, and c. contributes to the adaptation of the teaching methodology to the needs of the pupil, to his / her abilities, at the language level of his/ her vocabulary (Jaszczolt, 2010, Cobb, 2013).

However, in order to ensure the threefold dimension of the role of the error, it must meet certain conditions: The error is distinguished in the learner's consciousness with the help of the teacher, his/her observations and interpretations based on the language actions inside and outside of the classroom during speaking and writing, listening and understanding, on the one hand, from the concept/sense of difficulty, and from complete ignorance, on the other (James, 1998, Gass & Selinker, 2008).

The co-listeners and interlocutors participate in the "rehearsals" of the texts at the venue of the event and, previously, in places of familiar spatial structure, in this case, at the campus of Ioannina, in the premises of a local spatial structure, in the Center for the Study of the Hellenic Language and Culture. Also, the treatment of the students' mistakes varies according to their type and level of linguistic proficiency, without it being subject to sarcasm, but becoming a perspective for perfecting the expressive

dynamics in this endeavor. It follows that the cognitive language error, if decriminalized and exploited in the learning process, can be useful as a method of improving foreign language learning. This was the opinion of the students who participated in the experiential action, based on their experience.

In our example, we created a pleasant environment of linguistic expression and linguistic intervention in the city, in an appropriate space with infrastructures, ensuring that teachers, students of all levels of education and art-lovers are invited to an evening full of fairytales and beautiful words with poetry, from the countries of origin of both speakers and participants.

The infusion of the venue with musical sounds and theatrical objects (red thread, for example, from the starting phrase of many Greek tales "red thread tied and wrapped to the spinning wheel…."), symbolically assisting experiential learning and creative expression, became teaching material and means of expression, in the context of the learning strategies we chose (Van De Silva, 2015).

For this purpose, the contribution of theatrical and musical education specialists was considered useful, as they, together with the scientifically responsible teacher, encouraged the students to express themselves in front of an audience, in fluent or clearly improved Greek, compared to the beginning of the program. Mistakes during its application while exposed to an audience, as well as in the form of a rehearsal for a cultural event, were a way to measure, for natural reasons of speech and cooperation in the learning language inside the group, even though it consists of people of different mother tongue countries and cultures. This pluralism was also the component of the success of the events, with both the public and the mass media of the city (Ioannina) that attended them, prompting for the repetition of such ventures and commenting on how the audience of the city embraced this foreign students' event.

For this reason, a further effort was made, with a second event, taking place a year after the first one: a. To demonstrate ways, in which these errors in Learning Language can be identified by the teacher and b. To always, aim for the correct pronunciation of the language for communication purposes, for the aesthetics, as well as its understanding by the users and recipients of our language environment, as we have decided to shape it, and c. To expand the vocabulary in a natural way. (Goutsos, 2006).

This effort was initially considered as a different state of learning the Greek language and on a voluntary basis, despite the systematic learning, in the context of the Greek Language Center program, with traditional learning manuals and methods of memorization. Only after many months of application of the fairytales and poetry program did the students and some of the trainers themselves realize the improvement in the learning language, even inside the classroom, during lessons. This allowed us to propose methods of introducing new ways of intervention with a theatrical education, with the application of which the teacher can intervene in any problem of articulation and translation of texts, or wording in Greek and decisively contribute to dealing with the problem of errors in the use of Greek (Gavriilidou, 2003, Antonopoulou &, 2006).

Generally, we would say that we aimed to bring together the students of the Center for the Study of the Hellenic Language and Culture and to make them collaborate with students from other Departments of the University, within the cultural life of the city and the country in general. Moreover, the fairytales material gathered presents, due to its content, an original intercultural view of linguistic science. We consider this first presence of the Center for the Study of the Hellenic Language and Culture outside the University's gates important, as an opportunity to for unknown to the Greek society traditions to be heard and for Greek tradition to be presented, with various sounds, to foreign students and lovers of the Greek narrative art and music. At the same time, the aforementioned event became the starting point for the city's acquaintance with the Center's activities, as many people rushed to ask for details regarding the Center's operation and to express interest in future cooperation with it.

At the same time, Greek became of personal interest for the students involved in the events. There was even a climate of intercultural friendship and cooperation, compared to cases of neutral or hostile climate previously found (before the intervention), for example between Ukrainian and Russian students; although they spoke the same language and could otherwise collaborate in a multilingual environment because they had more in common with each other, they also had to deal with a war in progress between their countries. In our case, therefore, the inter-language of the preparation of an event was developed through literary texts of common interest and focused thematic, in "Love" as deferent concepts and varieties of the word.

In the context of experimental Greek language learning through the linguistic arts and, once again, under the scientific responsibility and linguistic editing of the narratives by the Associate Professor of the Department of Primary Education, Ms. Smaragda Papadopoulou, the Center for the Study of the Hellenic Language and Culture in the University of Ioannina, organized on Tuesday, May 24th, 2016, an afternoon event, filled with music, poetry and literature from around the world, on the occasion of the celebration of the World Day for Cultural Diversity for Dialogue and Development. The event, titled "An Evening of Beautiful Words", took place at the Cultural Multipurpose Center "Dimitris Hatzis" (Old Slaughterhouses). The event was attended by foreign students of the Winter Program of the Center, the Chinese students of the University of Foreign Studies of Beijing, who have been attending a Greek language program at the Center under a three-year collaboration protocol, postgraduate students of the Department of Primary Education from the direction "Language and Children's Literature" of the University of Ioannina, as well as the choir of the Department, under the direction of Mrs. Irene Nicolaou, Special Teaching Staff in the University of Ioannina. Students and students recited poems with theatrical presentation and read quotes from their favorite poets and writers, who had written about true love.

More specifically, excerpts from the following works were presented:

Title	Author/Writer/ Poet (Country)	Narration/ Recitation (Country)
Elegy	Dimcho Debelyanov (Bulgaria)	Nenko Vangelov (Bulgaria)
Facing the Sea, with Spring Blossoms	Hai Zi (China)	Chen Ruowei & Shao Xinyue (China)
Sappho	31-Sappho (Greece)	Linda Maria Pessolano & Elena Lomazzo (Italy)
Liang Zhu	Oral tradition (China)	Yuan Zongqi & Wang Jinyao (China)
Flipped	Wendelin Van Draanen (USA.)	Lu Xinyi & Li Jiaqi (China)
Repentance	Sima Qian (China)	Song Xunhui (China)
Pride and prejudice	Jane Austin (Great Britain)	Wang Shanshan, Liu Yuwen & Chen Haishirui (China)
To*** (I remember the single moment)	Aleksandr Sergeyevich Pushkin (Russia)	Iiulia Serova (Russia)
Monogram	Odysseas Elytis (Greece)	Nenko Vangelov (Bulgaria)
The Walls	Konstantinos Kavafis (Greece)	Students of the BSc Direction "Language and Children's Literature", Department of Primary Education, University of Ioannina

It would be an interesting perspective to further study the selection of texts in our case study, as well as the justification of this selection by the students, in another approach to this material that results from the linguistic cultural intervention by the world literature.

According to our approach to the teaching use of such interventions, with events of poetry and fairy tales in the language of learning, it is clear that the learning of Modern Greek with experiential character and the cultural action in the Language Centers in the Balkans function effectively regarding the interaction between learners and other media speakers of the daily learning language in the host country's natural learning environment, (Wilson, 2008).

Moreover, dealing with fairy tales and literary works is also about acquaintance with forms of everyday language that one cannot encounter/experience in the typical Hellenic textbooks for Foreigners. In particular, the main features of the interlanguage developed by foreign pupils of Greek as a second language, as identified and examined during earlier investigations (Papachimbas, 2002, Hamad Al Khresheh, 2015), as well as in our case, were the following: The overgeneralization of grammatical rules of Modern Greek and the tendency for simplified syntax, which is shown by the preference for the appositionary connection of sentences, the avoidance of passive syntax with the use of periphrases, the tendency to avoid using indirect cases (particularly, the genitive case),

the tendency to avoid the use of weak types of personal pronouns, and the preference for particular expressive means intended to avoid error.

The role of articles and indefinite pronouns in reference was important component of difficulties that the students faced in their preparation. Difficulties also appeared in the context of the conquest of the Greek language by individuals from linguistic minorities across the inter-language word that was found to translate their texts on Love from intercultural literature and organize speech and meaning making from the mother language to the second language- the modern Greek language, (Portz, 2004). Research data is presented which provide a basis for the organization of universal and special characteristics of the inter-language; then, a method of empirical study of data is proposed, which can be used by the teacher-researcher in order to develop appropriate teaching approaches, for him/her to be able to utilize the communication interactions of his/her pupils, (Savignon, 2000). This method is based on the systematic way in which the tutor-researcher elicits specific language elements during a conversation between him/her and a student or between students. The aim of the teacher in this case study is to extract elements of the indefinite and definitive reference, and, in particular, of the reference by correlating pronouns. Where needed, the method of recording conversations with a tape recorder and subsequent diagnostic analysis was used. This technique proved to be useful in our case, as the narration and theatrical action groups had to be able, on an individual basis, before the groups or the individuals meet, to listen and recognize the language expression and the result, in co-operation with the animators, as well as operate with their body language during speaking, so that they achieve comprehension and convergence in pronunciation with the common modern Greek, spoken by the audience (Wilson, 2008). There was a clear need for understanding between a transmitter (foreign pupils of the Greek language) and a receiver, (an audience of Greek-speaking Greek city residents, of various ages and educational levels), (Bernstein, 2000).

During the conversation between students, the teacher is not always present. There are helpful preparation strategies in the learning group, some of which have helped us to get acquainted with the group. For example, we should mention the educational linguistic strategy, according to which, each pair of students is given a pair of images. The two students sit opposite each other. Each one takes one of the two images and holds it in a way that does not allow the other student to see it. They both know that the pictures have some common elements and that they have to find, using appropriate questions and answers, what are the common elements and what are the differences of the two pictures, they will then describe in the learning language. Afterwards, the teacher-researcher deals with the conversation recorded in a tape recorder, to diagnose which linguistic and communicative phenomena need to be reinforced during the teaching process (Iordanidou & Sfyroera, 2007, Kramsch, 1995, Krashen & Terrell, 1995). In our case, students were asking for help from one another, as well as from dictionaries and online information, to expand their vocabulary and to

find the appropriate word and phrase for the particular case of expressing artistic discourse.

Findings

During the course of our research, the following linguistic elements were identified by the teachers involved and the promoters of the action: a. Students who learn Greek as beginners and middle level regarding language use, have used more vocally misplaced clues, compared to students who have been living in Greece for more years and have acquired a better level of language skills, which may be due to their decision, not to learn the structure of their own language, but to engage with the learning language, committing more time, b. concerning the structurally inappropriate indications, the students who participated in the events used more syntactically acceptable strategies, compared to the passive recipients of the actions in corresponding exercises, which may be due to the fact that the actions functioned as an aid to teaching with voluntary support, c. in terms of syntactic and meaningless indications, it was noted that the most accepted strategies of most students were hesitation, repetition and self-correction.

The results of this intervention have shown us in some way that learners' mistakes are not always mistakes, but positive strategies that they use, influenced by their own language, as well as Greek, in order for them to be able to read and understand (Revythiadou & Tzakosta, 2007, Jabeen, 2015).

Adults, in our case students of Greek at the Center for the Study of the Hellenic Language and Culture in the University of Ioannina, were more hesitant, in their attempts at speaking Greek, which was evident at the transcript of their speech, than the other students of the Departments, who speak Greek as their mother tongue and have again been exposed to similar cultural events in front of an audience. The attitude of an adult foreign student against a potential mistake prevents him from taking the courage to speak, as found in semi-structured interviews assessing each action, with the students of the Center.

In a linguistic survey (Mangana, 1998 and 2002), regarding the conquest of the case characterization of Modern Greek as a foreign language, we find useful evidence about the language teaching of the cases in connection with the mistakes in the cases, as used by our students. These data were brought to the attention of the teachers at the Center for the Study of the Hellenic Language and Culture in the University of Ioannina from the beginning of the year, for personal use with teaching material. The assumptions of the research concern the use of nominal and various combinations of the terms of the sentence by the students of Greek. It is investigated if some cases appear more often than others, if the nominal types are numerically higher and if the Subject-Verb-Object combination is the most common in student production. In an attempt to explain the errors of the students, we came to the conclusion that there are three stages in the course of conquering the case characterization, with an initial overgeneralization of the types in nominal. In the transition phase, the nominal types

are still undermined to a lesser extent and only during oral production. In the third phase, the types are more commonly found in accusative. The assertion of the use of the Subject-Verb-Object combination is not fully verified and depends on the mother tongue and the peculiarities of the speaker, in relation to the country of origin and the degree of exposure in the foreign (Greek) language, other than the systematic study in the context of the educational structure (Dimasi, 2013).

Finally, reference is made to the factors influencing the linguistic production of students at the Center for the Study of the Hellenic Language and Culture. Adult students seem to choose voluntarily to come and learn Greek, while also the fact that they came to Greece and were enrolled to the Learning Center for this purpose is also due to their free will. In the case of younger children found in Greece and attending Greek schools, due to several circumstances, their learning conditions are of ethical and mandatory nature, which may make the learning process more difficult, despite the fact that due to their age, children may have a better memorization and learning performance, in a foreign language.

Factors influencing the language production of adults in the learning language are:

a) the knowledge of the lexical properties, which, when inadequate, leads the students to mistaken overgeneralizations and mistakes of production; and

b) the automation of the lexical recall procedure from the cognitive/ mind dictionary.

When the transition from the lexical access stage to that of the lexical analysis is slow, the default forms of the mental, as we say, dictionary (Jaszczolt, 2010) emerge. In a way, students translate internally, with their thoughts, the implicit discourse that will subsequently emerge as a speech (Saussure, 1979). The phonological level of grammar examines the quality of the "sounds" of a language, and, more specifically, of the locally spoken dialect, their differentiating value and their degree of combination. It is then useful to mention the repair strategies used in the realization of the phonemes of Greek, when these are produced both as single pieces and as members of symphonic complexes, as we have seen in our two-year interference of cultural linguistic actions Center for the Study of the Hellenic Language and Culture (Liebscher, & Dailey-O'Cain, 2003).

We need to emphasize to specific language phenomena, such as the deletion of onset / coda segments, the cluster simplification, the epenthesis/insertion of consonants and vowels, the coalescence of vowels and the fusion of consonants, the metathesis and substitution of items/ letters, as well as the consonant and vowel harmony (Lightner, 1965).

As the engagement with the expression of a narrated story, or a fairytale from the country of origin of the students predisposes us that the student emphasizes the content more than the form, there is the danger that the student memorizes sentences he/ she does not fully understand (Goodwin & Duranti, 1992). Therefore, the student should involve himself/ herself in the formation of the final text, which he/ she will read

or orally/ verbally recall as a text, that he/she himself/herself has written in the learning language, based on elements of the language of origin/ mother language of the text. This way, he/ she will be able to compare all grammatological factors, as mentioned in the discourse production language, and to pose important questions to the teacher, when he/ she encounters idioms and exceptions during the use of Modern Greek as a learning-narration (Lightbown & Pienemann, 1993, Archakis & Tsakona, 2011).

In addition, it is interesting to discover, in which position in the word, at the beginning, in the middle or at the end, these mechanisms are more powerful, in order to emphasize the subject and content of an expressed idea or poetic structure in our application which was videotaped, so that it is able to provide feedback, after hearing the result for a second time. Since word endings and accented syllables tend to appear as particularly powerful word components, they are usually not subject to the above phonological processes.

The initiation of Greek language students at the Center for the Study of the Hellenic Language and Culture, as an intervention in the terminology of the Greek language, is strongly related to the daily use of language, with examples that are not usually found, in a natural way, inside the language learning manuals (Archakis, 2005). Also, during the organization of teaching, it is necessary for us to approach whether, why and to what extent, does the mother tongue play a role in learning a second language. This is also directly related to the study of interlanguage, that is to say, the intermediate language of the fairy tale and the poem; in our case, either original, or as a translation governed by elements of both the mother tongue and the language under study, which facilitates the learning of the grammar of the target-language at the Center (Hamad Al-khreshe, 2015, Fauziati, 2011, Frith, 1977).

The role of listening to teaching Greek as a second language

The Emeritus Professor of Linguistics Napoleon Mitsis (2004, 1998) states that listening is a very important part of the communicative learning of Greek as a foreign language: Listening, he stresses, is a category of the so-called language comprehension skills, through which the speaker internalizes the information- the idea expressed in words, which is necessary for him/her, to both understand and speak, in other words, to become eloquent and proficient in Greek. In general, modern scientific perception considers that listening is much wider than the ability of speech; in fact, in the opinion of many researchers, listening is an additional universal feature of the language (Almandi, 2016). As a field of language teaching, listening, up until the recent past, has been systematically degraded, not only in the context of traditional teaching, which has always given more importance to the written discourse, but also in that of new teaching methods (Brown, 2002). In our two-year experimental project at the Center for the Study of the Hellenic Language and Culture in the University of Ioannina (2015-2016), we tried, in terms of importance, to attribute to listening, the same importance and value, as is the case with the written expression.

However, it is a complete turn of linguistic science, towards the development of the listening skill. It is noted that at the end of the 1970s and early 1980s, when two new methodological approaches, the total physical response, with Ascher as a leader for the application of the method to foreigners during teaching a second language (1969, 1996) in the 1970s, and the natural approach in 1983, highlighted the importance and primary role of listening to learning foreign languages, pointing out each one from its own point of view, that students are better off, for a long time, if they only receive language stimuli, listen to the learning language, internalize the language as thought/ implicit discourse, without speaking it themselves (Lightbown & Pienemann, 1993). In particular, our approach, as adapted to the demands of the cultural venture, has had several elements in common with the Natural Approach of learning a foreign language, as was developed by the methodological pioneers in language teaching, Stephen Krashen and Tracy Terrell (1983 1st edition and 1995, see also Kramsch, 1995), in which the feeling carried by the selected language learning text is predominant.

This means that when students have appropriated the necessary amount of language material, they will feel the need to speak, just as is the case with natural speakers. Of course, during the past twenty years, new data have emerged and the perception of listening has changed, especially after the emergence and spread of the communication approach and the experiential action with active speakers and co-learners in the context of learning a foreign language (Savignon, 2000, Katsimali &, 2007).

Discussion-Suggestions

Nowadays, therefore, one of the main aims of Greek as a foreign / second language course, in our opinion, is to make students adequate and autonomous listeners and co-listeners with a combination of methods (principled eclecticism). It is no longer enough for someone, to understand what they are saying to him/her, but he/she has to be able to express himself/herself, along with them. The methodological dimension of learning that supports this perspective has emphatically confirmed the existing literature on eclecticism (Kurita, 2012 Yan, Zhou, & Dai 2007, Mellow 2002). Of course, there are now a series of questions, for teachers to investigate further, especially after our two-year intervention at the aforementioned Center for the Study of the Hellenic Language and Culture in the University of Ioannina; the following questions should be addressed by each researcher:

a. What is the nature of listening? **b**. What are the characteristics of normal / authentic listening and the limits we put on it as such and what are the factors that make it interesting? Especially if those attending a Greek Language Center belonging to any university are consciously interested in Greece as a whole, as well as in communication in Greek? **c**. Is listening, regarding a e second or foreign language, actually a very difficult process, due to the fact that Greek is a language with difficult spelling and broad vocabulary, being historically old? **d**. How could listening, as a

teaching process, adopt the features of the original language, thus becoming interesting for the students? Especially, if we take into consideration, how many Greek words exist in English, for example, and how many of the words of the pupils' mother tongues have the same grammatical root or sound similarly to Greek? **e**. Are there any listening strategies? What are these and how should they be used by students? (Pourhosein Gilakjani & Sabouri, 2016, Archakis, 2005), **f**. Are there any teaching principles that could make teaching effective and at the same time economic and what are they? (Dinas & Griva, 2017, Goodwin & Duranti, 1992).

The aforementioned open questions, as well as others, in a world of authentic communication, have created the pillars for the implementation of experiential actions, in interaction with Greek non-class speakers, with the organization of theatrical and narrative events.

In conclusion, the students, via such forms of cultural and linguistic interventions, and with the cooperation of their teachers, create the curriculum of the future (Ahmadi 2016, Koutselini 2006).

We believe that the curriculum should be adapted to the needs and interests of the students. Learning Greek goes through the levels of understanding, as well as speaking and writing skills, to the internal thinking, an intimate discourse and communication between different people and ethnicities (Chatzisavvidis & Griva, 2014). It utilizes experiences, students' knowledge, and work undertaken on thematic units, as well as the identity of the linguistic awareness of each individual involved in the process, as a new teaching project. Students work with interest every semester on each subject and produce their own written discourse, with emphasis on content and semantical meaning (Manca, 2012, Papadopoulou, M. & Zaga, 2008).

Entertainment as an oral expression in the learning language (Cultural Creative Events) is becoming a mentality, interaction, knowledge of Cultural similarities and differences, intercultural communication and friendship, (Brown 2002, Ali, Zee & Sanders 2003). It includes knowledge of linguistic interaction with customs, narratives of people, local stories, creative writing of the students, all based on the values of Hellenism as they are researched by the students in modern Greek Society and History, in Arts, Monuments, Greek Nature (Papadopoulou, M. & Zaga, 2008, Archakis & Tsakona, 2011, Bettelheim, 1978).

In other words, to summarize our teaching proposal, foreign students in Greece and Greek students in the Balkans, where language is taught, should prepare a social event, create their own action, an "experience", and, so, define the future of the Greek language, with respect for their own homelands, by creating together a language code of interculturalism, a palm of identities that defines the Greek Balkan identity of the Greek language in a universal vision, beyond time and synchronism of the language (Bourdieu, 1993, Zhou & Kim, 2006, Griva &, 2017).

In our opinion, the cooperation of all Greek education agents, through various institutions, according to the didactic proposal - example we have previously described, regarding the Center for the Study of the Hellenic Language and Culture in the

University of Ioannina, acquires a dynamic range in the geographic Balkan boundaries, as well as in the a strategic communication approach of Greek as a language bridge to an ecumenical range for humanity, in the modern world of the leveling and misconceived "globalization" (Papadopoulou, Sm., 2015).

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