Digital Storytelling as Transgressive Pedagogy

Multiliteracy Skills in Translator Education

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Abstract *In the age of globalization and digitalization, professional translation and interpreting require a growing set of ever more complex skills. We aim to present a set of case studies from the field of translation didactics by leaning on critical pedagogy and digital storytelling. The necessary traditional skills to become a competent translator or interpreter have included near-native or bilingual language proficiency in at least one language pair, sophisticated code-switching skills and a great deal of cultural knowledge. Due to the recent success of neural machine translation, however, the profile of translator competencies is transforming considerably. Today, the real challenge in training transcultural communication experts is to develop intertwined and sophisticated multiliterate skills and competencies. According to some traditionalist educators, however, learning facilitators first need to set clearly-defined tasks before students are able to develop procedural and in turn professional skills. As a flexible and socio-constructivist teaching method, digital storytelling has the potential to develop multiliterate translation skills through project-based assignments. This paper discusses the experience the authors have gained with digital storytelling in translation theory and translation practice classrooms and why digital storytelling can be considered a suitable tool for the development of multiliterate skills. Significantly, however, we would like to set these experiences in a broader context of liberationist transgressive pedagogies, which, paradoxically, keep blossoming in an ever more commodifying (inter)national educational landscape.*

Keywords *Digital Storytelling; Multiliteracy; Translation Pedagogy; Educational Philosophy*

Digital Storytelling is an innovative and down-to-earth method to liven up any classroom. Storytelling is as old as humankind, having evolved "as a critical survival tool" from the depths of human history more than 30,000 years ago

(Handler Miller 6). Perhaps, however, this unique tool for creating bonds between people had been forgotten in the modern classroom a long time ago. Digital storytelling, which appears to be "rooted fundamentally in the notion of a democratized culture" (Lambert and Hessler 25), may be further regarded as an innovative educational approach in the 21st century classroom that is growing in technological and digital complexity. This chapter is both based on the concept of *multiliteracy* and on the experiences and insights we have gained with digital storytelling in translation pedagogy. By presenting two case studies from the translation classroom and one educational blog by a translation scholar, we will also elaborate the notion of a *transgressive pedagogy*. The argument gradually unfolds along a series of explanations as to why we consider the method of digital storytelling to be a suitable tool for the development of multiliterate skills and why we believe that storytelling didactics may be fruitfully developed further within a broader context of transgressive liberationist pedagogies (Freire; Giroux). Such unconventional and in many ways side-lined, transgressive projects paradoxically keep blossoming in an ever more commodifying (inter)national educational landscape that is governed by neoliberal values and principles.

Digital Storytelling and the Translation Classroom

Traditionally, the skills necessary to become a good translator, interpreter or communications expert included near-native or bilingual language proficiency in at least one language pair, research and subject competence, sophisticated code-switching skills in the form of so-called transfer competence, communicative and linguistic competence as well as a great deal of cultural knowledge (Klaudy 159). According to the translation scholar Kinga Klaudy, a *competence* may be understood as an umbrella term for a theoretically unlimited number of possible translational solutions for any given translation task (ibid. 158). Klaudy explains that the concept of *competence* features alongside *performance* and *norm* in Gideon Toury's triadic model of translation practice. Here, performance stands for a *particular* translational solution realized in a respective target text, with norms representing *typical* translational solutions that are regularly selected by translators at a certain time in a certain sociocultural environment (ibid. 158, 162, 163).

The German Federal Association of Interpreters and Translators (BDÜ) maintains that the *skills* of translators and interpreters include the conscious

knowledge and use of all essential professional tools. This means that changes and developments in professional tools for translation work also require the development of *new* skills. Due to the unprecedented recent success of neural machine translation and AI-tools, the range of tasks and skills is transforming, diversifying and expanding in considerable measure, which is why the skilled use of language technologies such as CAT tools and the post-editing of machine-translated materials is becoming increasingly important. Today, the real challenge in training intercultural and transcultural communication experts is to develop sophisticated communication *and* digital – hence multiliterate – skills, when they embark on a journey of lifelong professional learning.

Anstey and Bull point out that "skills, knowledge and practices are completely automatic" and thus it may not be easy to foster them by developing a purely task-based pedagogy (11). Instead of thinking about which tasks might be most suitable to develop a particular skill, learners may also be thought of as navigating through four stages of competence, as proposed by de Phillips, Berliner and Cribbin. These stages range from ignorance to mastery, and they are labelled as *unconscious incompetence*, *conscious incompetence*, *conscious competence* and *unconscious competence* (ibid. 69). At the first stage, learners are "not even aware of" their "lack of knowledge", i.e. they are unconscious of the fact that they do not have a particular skill. At the second stage, they become conscious about their own "ignorance and the need to do something about it." It then takes some determination to reach the third stage, "conscious competence, in which [. . .] knowledge is deliberately and often woodenly applied." Finally, the application of "[c]ontinued effort" helps learners to reach the fourth stage, i.e. unconscious competence, so by then they are not even aware that they have a particular skill and are thus performing tasks quasi-automatically. At this stage, "knowledge [. . .] as the objective and the end point of the learning process" is "utilized [. . .] gracefully [. . .] as if it were" learner's "second nature" (ibid.).

Introducing students to the evolving subconscious and conscious stages and competences that inhabit any learning process, and using these stages as groundwork for learning challenges and projects may help learners become gradually aware of the complexity of translating and interpreting. In this way, they will grow increasingly conscious of what they cannot yet do – e.g. making informed translation decisions – and that it takes time and patience to develop certain translation skills through a variety of exercises and tasks. We argue that applying digital storytelling in modern translator and interpreter education, as

a flexible and socio-constructivist method, may efficiently support students on their life-long journey from ignorance to mastery, as it has the added potential to kill many birds with one stone. Over the course of one semester, students can thus develop *multiliterate translation skills* through project-based assignments. By allowing students to configure and thus shape their own learning experience, they may reach high levels of learning and knowledge, affording a more efficient action-based and cognitively-oriented design of learning processes.

Achieving Multiliteracy Skills through Digital Storytelling: From Storytelling to Digital Storytelling

Storytelling is part of humanity's collective consciousness. An ancient activity and essential for the survival of humans in political strife and the struggle against nature, storytelling might be the most significant mode of communication in social and historical evolution (cf. Handler Miller 3). There seem to be neurobiological reasons for the significant role that stories play in our lives. Lambert and Hessler (7), for instance, argue that when "we have an affective relationship to the sensory information", i.e. when "that information is connected to the part of our brains that process our emotions" the affected neural "pathways become even stronger". The importance of stories for learning stems from the fact that they embed information about events in an emotional context and thus make it easier to process this information and recall these events, and that seems to be one of the main reasons why storytelling may play such an important role in education today. Moreover, storytelling creates – at least an imagined – community, since "the stories told to us become part of our tribe, our community, our culture, and are formed into myth and archetype" (ibid. 8).

The modern version of *digital* storytelling signifies storytelling by technically-enhanced means and thus concerns a phenomenon of the recent past. There are a variety of conceptualizations and definitions for digital storytelling (e.g. Pölzleitner, Penz and Maierhofer; Schuch). Handler Miller (xxxi-xxxii) uses a broad definition, claiming that "digital storytelling is the use of digital media platforms and interactivity for narrative purposes, either for fictional or for non-fiction stories. Under this definition, we include everything from video games to smart toys to virtual reality, to immersive journalism, and a number of other story forms as well." Handler Miller also discusses in much detail video games as digital stories that are characterized by a non-linear and

highly interactive approach which, however, implies difficulties in character development. Nevertheless, she further elaborates that

> in educational and community spaces […] 'digital storytelling' is used to mean the employment of still images and a recorded script, and possibly some video or animation, to tell personal stories or stories relating to an element in the curriculum or of interest to the community. Often children are given the opportunity to create these stories to teach them narrative skills and to excite them about learning. […] In journalism, the term is used to indicate a true story that is told via multiple media, such as audio, text, video, and still images. In the last several years, we have seen a significant growth in interactive documentaries, and some of these have been made for prestigious institutions like the New York Times and the John F. Kennedy Presidential Library and Museum. (ibid. xxxii)

The gist of these descriptions represents digital storytelling as serving a variety of purposes in accordance with narrower or broader definitional frameworks. In educational settings, especially in the Humanities, the emphasis seems to be, as we shall see later, on narrower definitions of storytelling that focus on some essential storytelling ingredients – e.g. concerning plot, structure and character development, emotivity, etc. – rather than on sophisticated technology in order to create a competitive multimedia product (Handler Miller xxxi, xxxiii). The case studies presented later in the article will introduce some work carried out in teaching and learning settings based on these narrower definitions of digital storytelling.

From Literacy via Multiliteracy to Multiliteracies

The concept of *literacy* concerns, in a broad sense, "the quality or state of being literate" (*Merriam-Webster online*). In a more specific sense, literacy and the state of *being literate* refers to the "knowledge of letters" in relation to "the ability to read and to write". In its figurative sense, the idea of literacy circumscribes that someone is in "possession of education". Synonyms for the concept of being literate are educated and cultured, and the concept is further described as being "versed in literature or creative writing" and "having knowledge or competence" in the sense of, for instance, computer-literacy (*Merriam-Webster online*).

Schubert and He (xix) point out that the idea of *competency* appears to include the most widely accepted meaning of literacy at a specific time and place. This definition, however, falls short when it comes to describing related phenomena such as social and literate practices in our daily lives, since here it is more pertinent to speak of the existence of "many literacies" or indeed "multiliteracies" (ibid.; cf. Anstey and Bull 11). The concept seems to be so multi-layered and complex that in addition to the prefix *multi*, the plural *literacies* appears to be most fitting. Other authors, however, appear to favor the singular form *multiliteracy*, in the sense of a singular word with a plural meaning that serves as an umbrella term for the multitude of existing literacies (Müller, Sancho and Hernández; de Wilde). It is worth noting that neither the print nor the online editions of renowned dictionaries contain entries for the terms *multiliterate* and *multiliteracy*, indicating that these are still concepts of technical language.

The concept of multiliteracy or multiliteracies has been introduced by the so-called The New London Group in the 1990s. It appears to have arisen from an emerging discourse on multimodal forms of communication in the wake of globalization and due to the onset of the digital age, as well as in relation to an increasing sensitivity towards culture and language in postmodern societies (Schubert and He xix). Due to rapid technological developments, the five semiotic systems – "linguistic, visual, audio, spatial and gestural" (Anstey and Bull ix) – are now integrated into many increasingly complex and multimodal types of text which require different forms of literacy or literacies on behalf of authors and recipients alike. de Wild asserts that,

> Multiliteracy encompasses a new modern approach to literacy. The traditional definition of literacy has been widened to include the understanding of all types of visual and printed texts as well as textual connections including audio, spatial and gestural. Being able to read and write is no longer sufficient in today's technology-dominated world, so a major part of multiliteracy involves being proficient in new technologies which requires decoding skills as much as reading skills. […] To be media literate means to be aware of the impact different mediums have on psychology and decision making. Other types of multiliteracy include artistic or visual and musical. Many feel that the learning of multiliteracies should be incorporated into every school curriculum in order to sufficiently prepare students for the modern world.

A large variety of different skills and phenomena may be subsumed under the term multiliteracy or multiliteracies. Provenzo and Goodwin (2), for instance, regard the notion of a hypertext as "a multiliteracy that has changed the way we read", claiming that "[t]he beauty of a well-developed hypertext system is that the sources are instantly available in a useable format to the reader." For them, hypertext is a "multilinear [. . .] dynamic, three-dimensional text" (ibid. 4). There is, however, no mention at all that the constant confrontation with virtual hyperlinked text may have a detrimental effect on readers' attention span and thus prevent them from having a better understanding of a given text if they are not well-versed in dealing with hypertext.

Within the context of developing literate skills, a subliminal tendency towards an almost all-encompassing notion of digitally-enabled literacy can be observed. Repaskey (14), for instance, underlines the importance of "environmental print", i.e. of "strings of letters and numbers" that are contained in "street signs, billboards, freeway signs, signs on buildings, clothing, TV shows, newspapers, books, store signs, fast food, boxes, wrappers, news channels, and graffiti." In a similar vein, Provenzo (18–19) argues that "electrified signs" in urban environments have led to the creation of a new kind of "textuality" and thus "literacy". Deese (23) describes "emoticons" as "a form of modern literacy that provide an emotional context to e-mail, text messaging, and other means of technological communication." In terms of functionality, here the focus is not on a relationship between emoticons and alphabetic systems, but between emoticons and hieroglyphs. Therefore, receiving and understanding such information requires more than the ability to read and write in the traditional sense. This may be related to the communication by people with hearing impairments, with Lipsky (36) claiming that "sign languages are a powerful alternative literacy for people who are unable to hear." In sum, then, originally one-dimensionally conceived forms of literacy have developed into multi-dimensional multiliteracies over time and in highly diverse contexts.

Multiliteracies and Digital Storytelling

The question of how digital storytelling may foster multiliteracy skills may be answered by comparing some of the main elements that feature in some definitions of digital storytelling and multiliteracy or multiliteracies introduced earlier in this section. Digital storytelling might indeed serve as a very valuable and suitable tool for developing multiliteracy skills. It is thus not unrea-

sonable to suggest that the skills required for creating a digital story may at the very same time be considered as multiliteracy skills.

Table 4: Comparison of Definitions of Digital Storytelling and Multiliteracy

Digital Storytelling 1	**Digital Storytelling 2**	**Digital Storytelling 3**	**Multiliteracy 1**	**Multiliteracy 2**
Lundby 2008, Pölzleitner, Penz and Maierhofer 2018	***Schuch 2020***	***Handler Miller 2020***	***de Wilde 2024***	***Müller, Sancho and Hernández 2009***
short multimedia piece	short-form videos	video, animation	visual	visual communication
pictures	images, video	still images, video, animation	spatial, gestural, artistic, visual	visual communication, corporeal communication
spoken and/or written text	voiceover narration	script, text	all types of visual and printed texts	oral communication, corporeal communication, alphabetical communication
sound/music	music and sound effects	recorded script/ audio	audio, artistic, musical	musical communication
			cultural and linguistic diversity	awareness of social, economic and cultural factors that frame communication

Table 4 demonstrates significant similarities and overlaps across digital storytelling and multiliteracy. Thus, and considering the multimodal charac-

ter of both educational concepts, digital storytelling may be very suitable for promoting multiliteracy skills as defined by de Wilde and Müller, Sancho and Hernández. In addition, the description of typical workflows involved when creating a digital story may help explain how this learning method contributes to the development of multiliteracy skills. There are also overlaps concerning de Wilde's focus on cultural and linguistic diversity, which could have been described here in more detail by including further elements of the three methodologies for digital storytelling listed in the table above. Pölzleitner, Penz and Maierhofer (409), for example, also emphasize that digital storytelling as a teaching method may be very useful in case of "groups of diverse learners" and that "digital storytelling has also been applied as an effective means of enhancing diversity awareness and intercultural competencies in pupils and teachers as well as exploring diversity of all types."

Translational Storytelling in Practice

This section will describe three case studies as examples of good practice in view of the digital storytelling approach. The first two examples concern direct classroom applications, whereas the third example concerns a creative and indirect didactic approach in the form of an online blog presenting stories about the topic of machine translation. All three examples, we believe, represent a novel way to relate new knowledge about translation and its (today largely digital) practice in an engaging, accessible and playful manner.

The Translation Storytellers

Our choice for digital storytelling as a teaching and learning method in translation pedagogy was due to its many didactic advantages, as also described in specialist literature. Wu and Chen, for instance, and based on an analysis of 57 peer-reviewed empirical investigations, specify eight positive outcomes arising out of classroom applications of digital storytelling (Wu and Chen presented in Schuch 175), namely

- Affective outcomes (e.g., motivation, engagement, confidence, empathy)
- Cognitive outcomes (e.g., critical and creative thinking)

- Conceptual outcomes (e.g., understanding and critiquing of concepts and reconceptualization)
- Academic outcomes (e.g., achievement, impact on study skills and research skills)
- Technological outcomes (e.g., computer and media skills)
- Linguistic outcomes (e.g., developing language abilities in terms of fluency, but less so in terms of vocabulary and accuracy [. . .])
- Ontological (identity-related) outcomes (e.g., self-awareness and awareness of others, including intercultural awareness)
- Social outcomes (e.g., collaboration and communication skills)

Pölzleitner, Penz and Maierhofer also emphasize the use of digital storytelling "as an effective means of enhancing diversity awareness and intercultural competencies in pupils and teachers" (409). Because of these aspects and given that translators and interpreters are widely regarded as cultural mediators (Katan), we decided to apply digital storytelling as a learning tool in two BA-courses and in one MA-seminar at the Department of Translation Studies at the University of Graz. While students at the department are from very diverse backgrounds, the application of digital storytelling also provided a great opportunity to collaborate with the Narrative Didactics Research Group at the University of Graz.

In the academic year 2020/2021, we introduced digital storytelling as a teaching and learning method in two BA-courses that are offered as part of the BA-curriculum *Transcultural Communication*. The two courses *Introduction to Translation I and II* are designed to introduce students to key theories and concepts in the interdisciplinary field of Translation Studies. They also help students develop basic translation-related competencies such as linguistic competence, transfer competence (code-switching) and (cross-)cultural competence, all of which can be subdivided into further sub-competencies, for instance terminology management, corpus-based linguistic research, making efficient use of parallel texts, and so on.

The digital storytelling projects usually ran throughout a whole semester. At the beginning, students were initiated to the various tasks associated with the project work – e.g., expected outcomes, estimating the time and effort required for completing individual tasks, etc. – in order to better organize themselves and to work in a more target-oriented manner. Moreover, the translational aspect was addressed intralingually and interlingually, both in terms of working with the evolving scripts and concerning the creation of subtitles for the evolving stories. The first steps for the students themselves consisted in

finding an interesting topic for their digital stories and developing a feasible plotline. The theoretical and practical knowledge about digital storytelling necessary for the project work was provided in synchronous and asynchronous form, in the latter case via the learning management system Moodle. On the Moodle platform, students had access to a plethora of relevant learning material from the field of digital storytelling, e.g., scholarly articles, glossaries, links to podcasts and videos, etc. Students were encouraged to maintain a learning journal, in which they monitored the achievement of their short-, intermediate- and long-term goals. All of this was done to support the individual student's own autonomous discovery and learning process.

Considering our cooperation with the Narrative Didactics Research Group, we decided to adopt their *Story Map* project at a later project stage. The *Story Map* exists as a website containing a virtual map of the city of Graz that features several points of interest. When clicking on specific locations, short videos are shown presenting digital stories about events experienced by students in specific areas and places in the city. It turned out that the *Story Map* approach was particularly motivating and helpful for students when developing a concept for their digital story. In fact, most of them got to know Graz only after they moved there, which also allowed them to view the city from a whole new perspective.

One further work step included the writing of a *Storyboard*, which students translated into English or German, they chose still images or short video sequences, and they combined all these elements into a finalized end product. The final results were then discussed among course participants. Provided students handed in a signed consent form or chose a cc-license (e.g., *CC BY* or *CC BY SA*), which would identify their digital story as an open educational resource, their digital stories could be uploaded to the *Story Map* website or a specific *YouTube* channel. It was important to explain that the project was not about delivering a story that was perfect in every way. Pölzleitner, Penz and Maierhofer already pointed out some years ago that "the technical equipment plays a minor role in the production of good digital stories. What is more important is the quality of the stories, the images and the expressive rather than the technical quality of the voice recordings" and that "the learning process is often more important than the final product" (ibid., 414). The journey itself shall serve as the reward. This is consistent with the principle of *Storytelling First*, meaning that technological tools are only a means to the end of narrating a story (Schuch 191).

In the academic year 2021/22, we also introduced digital storytelling in one MA-seminar that focuses on an advanced understanding of translation the-

ory. The postgraduate seminars function as forums for intellectual debate on a topic chosen by the teaching facilitator. The respective seminar was entitled *Translation and Critique*, aiming to explore critical epistemologies and methodologies in Translation Studies with a focus on a critical perspective on translation technologies. Our initial motivation was to liven up dry theoretical content, which was provided in the forms of a selection of academic articles and book chapters, by encouraging students to explore translation theory and critique also through their own constructed narratives. Our hope was that students would then not only be more willing to engage with difficult theoretical material, but also that they would do so in a more playful, creative and also emotionally satisfying way.

Once the students had engaged first with the theoretical reading material and second with the instructions on digital storytelling, they began creating and producing their digital video narrations. As part of the evaluated assignment, they were asked to deliver a five-minute presentation followed by a screening of their respective digital work. In order to sweeten up the experience, the class was eventually asked to elect the three best videos, and this of course included some small prizes for the winners. One particularly interesting video focused on the controversially discussed development and growing usage of digital sign language interpreters in public. For some years now, so-called sign-language avatars are increasingly being used in public scenarios, for instance on railway station screens or in films. While in spring 2022 the technology did not allow sign-language avatars to faithfully imitate human facial gestures – which are in sign-language at least as important as hand gestures – by spring 2024 facial expressions and lip movements by AI-generated avatars have become more human-like, which raises various problems such as deep fakes, counterfeits, copyright infringement, loss of authenticity, etc. A good example for these new opportunities and risks are services provided by AI-powered video tools like *HeyGen* featuring text to speech-technology in different languages, customizable avatars and automated video editing.

The two students who produced the video enriched their critical exploration of sign-language avatars with the new – yet widely unexplored – critical methodology of *Technology Impact Assessment* (Suppan). By emphasizing the ethical need to accompany the development of new technologies with social impact assessments, they successfully put theoretical knowledge to practical use. In doing so, they were able to activate and develop their critical and multiliterate skills. In summary, most of the above-mentioned outcomes elaborated by Wu and Chen seemed to have been achieved in both case studies presented,

which surely implies that the learning curve was relatively steep. Students also realized how important it is to share knowledge, to cooperate and learn from each other.

Fig. 21: Critical Digital Story on Sign Language Avatars

The Machine Translation Storyteller

Mary Nurminen, a translation scholar and university instructor from Finland, refers to herself as the *MT storyteller*. Her educational approach differs from those presented in the previous two case studies. As opposed to fostering the independent creation of digital stories within learning environments in higher education, her educational motive centers around the attitudes and applications of today's 'ubiquitous' and often freely available machine translation (MT) systems by people from all walks of life. Nurminen keeps a blog entitled *Machine Translation Stories*, featuring a collection of stories about the ways in which people from different backgrounds use MT in their professional and everyday lives, which she herself describes as "[s]imply a collection of stories about how people use machine translation" (ibid. n.p.). Most interesting for our purposes is Nurminen's reasoning why she created the blog in the first place. Her justification comes in the form of a short bullet point list, in which she outlines the transformative – but also transgressive – benefits for herself and others:

- "I like stories.
- Stories are from everyday life. They are real and about real people. People like you and me.
- Stories are not academic. There are no strict requirements on form and genre. These stories are my escape from my day job in academia.
- Stories are written in normal language. This site is also my escape from scientific writing, which is not something that comes naturally to me. This site lets me talk about a subject that fascinates me in a language I like.

In your face, academia." (Nurminen n.p.)

When working on a study some years earlier, she and her co-author analysed log files and an end-user survey that were gathered over a four-month period from users of one online MT tool (Nurminen and Papula). While a lot of research has already been carried out on how professional translators use MT systems, the same cannot be said about average MT users. Most non-expert MT users do not expect a perfect translation, they often simply want to grasp the *gist* of a given source text, so Nurminen and Papula call them "gist MT users" (ibid. 199). Among the main findings of the study were that such users tended to have at least "some level of proficiency in the source language of the document they translated" and that they also used MT "for verifying their understanding of documents" (ibid. 207).

Against this educational and 'narrative' backdrop, stories featured on Nurminen's blog include a variety of scenarios such as people using MT-tools when shopping, when on their travels, or in tricky family situations. The necessity for quick-fix machine translation is also narrated from within various professional contexts, such as in connection with email communications, in a lawyer's practice or during media interviews. One interesting story from everyday life revolves around a woman who was born in Finland but had a Russian father whom she never really met. The woman managed to get in touch with somebody who knew her father's family in Russia. Since she only had a very rudimentary knowledge of the Russian language, she had to rely on a machine translation tool to communicate with her father in Russian, something which would not have been possible if she first had to learn how to speak Russian. Another story, this time from the world of work, features a Finnish car dealership owner who uses MT-tools when needing technical information about German and Swedish cars. And in another story again, a company employee responsible for foreign business acquisitions relates his

experiences when dealing with documents in Brazilian Portuguese, which he translated into English "to get an idea what they were about", while also translating entire "articles in trade magazines, economic reports, [and] excerpts from longer things like books" (Nurminen n.p.).

These are stories told with the help of digital means, in this case about machine translation, and although they do not really cover the classical definitions of digital storytelling, they do include this very significant emotion-generating element. Moreover, we include Nurminen's stories here to also take wider definitions of storytelling into account. Thus far, we have outlined the theoretical and conceptual entanglements surrounding the technical-didactic approach of digital storytelling and the resulting learning achievements not only in regards to literal but also to multiliteral skills and competencies. In addition, we have presented three 'real-life' scenarios with applications of the digital storytelling method in action. In the following final section, we aim to come full circle by relating the theoretical, conceptual and practical elements of digital storytelling to the wider epistemological and ideological landscape of higher education pedagogy.

Transgressive Pedagogies in Translator Education

The transitive and intransitive verb *to transgress* broadly signifies "to go beyond a boundary or limit" (Merriam-Webster online). Its semantics of boundary and norm transgression make this verb an unlikely candidate to ever feature as a descriptor for learning outcomes. It is, however, not unreasonable to consider digital storytelling, as exemplified in the three case studies above, as an example of *transgressive* education (Bengtsson). A *transgressive* translator pedagogy has the potential to replace, at least to a certain extent, traditional philosophies in translator training (Baumgarten, Klimkowski and Sullivan).

In the past, translation didactics largely focused on human translation skills. Today, however, and to achieve multiliteracy, an interrelated set of multiple – linguistic, intercultural, technical, social – skills needs to be trained and developed, not least due to the increasing integration of AI-based machine translation systems into professional workflows, and this for a growing number of language pairs. In this context, an approach such as digital storytelling reflects the digital nature of modern translation practices and it is also pushing the boundaries of what kind of learning results can be achieved by students within a relatively short period of time. Moreover, when students

have the opportunity to publish their digital stories, they have created something lasting. They will, regardless, be able to employ the acquired multiliterate skills to their advantage in many different work environments and situations.

The three case studies above represent some dynamic teaching approaches that foster multiliterate skills. Digital storytelling, however, and at least as we understand it, remains stuck in the dominant social constructivist philosophy of education. Bengtsson (7), for instance, argues that a transgressive epistemology "appeals to a radical notion of social change that differs from cognitivist notions of accommodation" and that is not dependent on an apparent "pre-given human capacity to reason" and "its ability to create knowledge as a 'process of continual construction and reorganization'". Put in pragmatic terms, the idea of a transgressive pedagogy has evolved out of the conviction that any society which treats education as a *privilege* rather than as a *basic human right* uncritically embraces a social Darwinist ideology. Simply put, the strongest and fittest shall prevail! Consequently, any educational theory that fails to openly acknowledge its ideological leanings can easily be hijacked by unscrupulous commercial lobbyists, just as it happens in many countries, where exorbitant tuition fees are being charged. In the year 2023, in the UK and the US, for instance, an average range of between around 5,000 to 10,000 British pounds or 10,000 to 30,000 US-Dollars are being charged for an undergraduate degree at a public university per home student per year (*Mastersportal.com*).

Digital storytelling is a promising educational strategy, but it needs to be underpinned by a transparent philosophical outlook. We thus believe that the dominant social constructivist outlook on education – i.e., the encouragement of learning via the promise of individual transformation – should be complemented by a liberationist philosophy that entails, at least in theory, the encouragement of learning via the additional promise of social transgression. This can best be explained by placing the transgressive pedagogy in dialogue with two prominent educational epistemologies. The transmissionist philosophy, which places emphasis on the educator and thus a frontal teaching approach, reduces learners to individual and passive receptacles of knowledge. The transformationist philosophy, on the other hand, considers learning as an individual and collectively constructed process of discovery and thus emphasizes the social and interactive dimensions of learning. While transformationism does capture the shortcomings of the flawed transmission model, it nonetheless ignores the matrix of ideological pressures and social hierarchies that surround and thoroughly influence any classroom scenario. We would therefore like to

add a third philosophical dimension of learning which we consider transgressive in the sense that learners are granted the option of *thinking beyond* the boundaries of the dominant ideology. As shown in table 5, the three pedagogical philosophies are also linked to the relationship between educator and learners, and to the actual teaching method.

Table 5: Pedagogical Philosophies in Action

Pedagogical Philosophy	**Transmission**	**Transformation**	**Transgression**
Interactional Dynamics	Instructor-Novice	Facilitator-Apprentice	Facilitator-Co-worker
Didactic Approach	Knowledge-transfer	Social-constructivist	Critical-reflexive

Transmissionism actively produces and reproduces a subservient student habitus. In a transmissionist classroom, learner novices regard their instructors as the repository of all knowledge which they receive in the form of a transfer along the educational conveyor belt. In a transformationist classroom, a foreign language, for instance, is acquired via the communicative approach to language teaching. Here, learner apprentices are not mere receivers of knowledge but the autonomous creators of their own learning experience. They interact with their facilitators in a spirit of collaborative support whilst co-constructing their knowledge by means of a largely task-based – rather than multiliteracy-based – methodology. In a transgressive classroom, learners are seen as truly equal co-workers in the process of knowledge construction. In tandem with their facilitator, the student co-workers not only co-construct new knowledge, but they are also expected to hone their critical-reflexive capabilities. The transgressive outlook represents a radical pedagogy in the spirit of Paulo Freire's *Pedagogy of the Oppressed* and its successor *Pedagogy of Hope*. A transgressive philosophy regards students as an oppressed social group. They are therefore, through the dissolution of traditional hierarchies, better equipped to see through the smokescreen of institutional and social power relations and ideologies.

Conclusion

In today's digital and globalizing times, professional translation and interpreting require a growing set of ever more complex – thus multiliterate – skills. At the same time, techno-capitalist digitalization has called forth novel pedagogical approaches that aim to challenge classical models of education. We have, therefore, presented a set of case studies from the field of translation pedagogy not only in relation to the narrative approach known as digital storytelling but we have also embedded these case studies within wider philosophical and epistemological considerations, in particular in relation to critical 'transgressive' pedagogical approaches. In the 21st century classroom of higher education, learning facilitators are expected to trigger their students' intellectual curiosity, independent decision-making and above all emotional intelligence. However, in times of economic disenfranchisement and human-made climate destruction – and all this within a highly polarized political landscape – novel pedagogical approaches are being called for. We need approaches that challenge classical models of education. We have, thus, presented a set of case studies from the field of translation pedagogy not only with a focus on the advantages of the narrative approach known as digital storytelling but also with a focus on the development of a critical-transgressive mindset. In addition, we have drawn a critical boundary between task-based and skill-based learning, by arguing for the achievement of multiliteracy skills. In the final analysis, digital storytelling projects, in all educational domains, should not only aim for achieving multiliteracy skills, but also for a critical-reflexive awareness of existing power relations and underlying ideologies that plague our institutional settings and their surrounding societies.

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