

Clarity as a Solution for more Creative Translation Teaching Methods

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Abstract

The main aim of the present study is to suggest more creative translation methods for translation instructors in order to make studying translation more interesting. Because translation major became extremely competitive these days and acquired such paramount importance, students should be such an attractive experience as a profession. However, important, translation may seem boring and tiring for many translators. Therefore, this study is considered an ambitious attempt to carry out this objective for translators. This can be carried out by means of translation instructors. Therefore, this paper targets translation instructors to suggest them creative translation methods for teaching translation. The methods suggested are based mainly on specific educational theories such as Bloom's taxonomy with its variable levels as well as the importance of submitting a translation portfolio. It also suggests other methods of teaching translation based on translation theories such as Venuti's and Christian Nord's.

Keywords: Creative Teaching, Translation, Teaching Methods, Online

Introduction: How to be a good translator

The main concern that may cause a lot of suffering to translation students regarding translation courses is the ability to produce a natural translation. In other words, a kind of target text that is nearer to common language we read and listen to every minute. This is the real standard of a successful translation. A student should put in mind certain facts regarding the way to achieve a successful translation. First of all, a translator should put in mind that there is no translation version that is called *the best translation version* or the *ideal translation* to which all translators should aspire and that the standard of translation success is considered a relatively issue. It depends on the degrees of freedom in translation.

The Role of the translation instructor for more creative translation teaching methods

The role of translation instructor is essential for the purpose of carrying out promising translation training. It can vary from the general to the specific. In other words, a translation instructor should adhere to general teaching methods that lead to effective learning. Then, he can use additional specialized methods of teaching that are closely relevant to translation. Therefore, clarity is considered a part and parcel of teaching in general and teaching translation courses in specific. Clarity of teaching methods have such paramount importance because it enhances communication with students that, in turn, leads to more understanding as well as students creativity and excellence.

Who is the teacher who enjoys clarity and who does not

The results conducted by a group of researchers in Ohio University on a great number of students in a variety of locations first on 1000 students in Ohio public schools (Bush, Kennedy, & Cruickshank, 1977) and then validated on a larger number of students in Ohio and Australia (Kennedy, Cruickshank, Bush, & Myers, 1978), state that clarity has four dimensions according to (Kennedy et al., 1978) and guided by the survey results carried out by students that the teacher who enjoys the desired clarity for students should be able to *assess students learning, provide time to think, uses examples and finally he is the teacher who reviews and organizes.*

Clarity hence, means that a teacher should read what is going on in the minds of his students. He should be sensitive to their level of understanding to decide repeating some ideas if he feels that they do not understand. A teacher who enjoys clarity also should give them the chance to think and represent what they understand in their own words to ensure deeper understanding. Illustrating new information with examples is also a matter of clarity and explanation. Finally a teacher should plan and schedule teaching and learning activities for his students in order to know what is coming next.

On the other hand, the teacher who does not enjoy clarity and students suffer from a higher level of difficulty in studying his course does the reverse. For example, he may explain a large amount of information in one class whether the students prove their understanding or not. Unclear instructor also may not give enough examples for illustration. He does not give the chance to his students to express their points of weakness or even points of strength. Finally, this type of instructors does not organize his business and always surprises his students with such unexpected and tiring assignments without explaining how to conduct a research about them or how to organize their work. Therefore, the result is known to be awkward and blurred understanding of the course.

It is admitted that every teacher wishes to make everything clear for his students but he may perform specific actions that make him unclear for the students unconsciously. Hence, every teacher should evaluate himself to locate his teaching actions in accordance to clarity. It deserves mentioning that clarity can be improved. In other words, if a teacher recognizes that he does not enjoy clarity, he may improve his clarity gradually and moreover adapt his clarity according to the course and topics included because clarity cannot be isolated to a single set of behaviours (Titsworth & Mazer, 2011).

Clarification of the degrees of freedom in translation

A group of translation theorists such as Baker, (1992), Hatim, (1997), Newmark, (1988), Dickens, Hervey and Higgins (1992)...etc discussed the issue of variety of methods of translation thoroughly and they submitted different definitions and explanation of equivalence which is normally achieved by a specific translation method as well as according to the type of text to be translated and the educational level of the addressees.

Hence, we can conclude from their theories that the degrees of freedom of translation vary according to the space between the translation and the target text. If the space between both of them is large and meantime the space between the translation and source text is small, then the translation is described to be restricted and this translation in fact is far from being natural. Literal translation is a form of this restricted translation. In this type of translation, the translator puts all his emphasis on the source text and also on the way to change each element in this source text into another language, the language of the target text. Unluckily, this is the zone in which most students are restricted in. They feel afraid from getting out of the restrictions and limitations of the source text. They care only for changing each element in the source text into an equivalent element in the target text. They always forget that their translated texts are to be read by target text readers and those readers want to feel that they are reading a natural and common language not an alien one.

The importance of Balancing free and restricted translation methods

On the other hand, if the space between the translation and the target text is small and meantime the space between the target text and the source text is large, then the translation is described to be unrestricted, communicative and pragmatic. Such type of translation which is nearer to the target text is considered natural and more common to the addressees or the translation receivers. In this type of translation, the translator puts all his emphasis on the target text and its receivers. He cares for the way to help those target text receivers understand the content of the source text. He deals with the translation from their point of view. He may add more details to the translation for the purpose of more clarification to the target text receivers. He may also drop some details from the source text which he thinks unnecessary or may block the process of understanding certain elements of the source text main idea. This way the target text produced by the translator becomes nearer to the real language situations relevant to the translation readers.

The importance of adapting translation methods according to the type of text

It deserves mentioning also that being communicative in translation is not the only standard of success. In other words, if the target text readers were in an educational situation, the translator should not be communicative or creative then. The standard of success in translation is the *semantic translation* in which the translator cares for translating all the details in the target text exactly without adding or dropping any details from the ST. Moreover, he should submit his translation in a clear and easy-to-understand language. This type of translation can also be described as being balanced.

To summarize, we can imagine the relationship between the source text and the target text as being two extremes like the difference between positive and negative, east and west, south and north, black and white...etc. The role of a translator then is to be a mediator between two groups who cannot communicate in reality by their different languages. He makes the ideas of one of these groups to be understood by the other group and the reverse. In order to fulfill this purpose, he should use certain strategies, which in turn should be appropriate to the situation of translation and the culture of the target group. A translator may use semantic strategies for formal and documentary translations for example. He may use communicative and creative strategies for translating literary works or others which require creativity.

Therefore, it is recommended that the students should try to quit the zone of literal translation and the continuous search for an equivalent translation of the source text in the target text language. They should elevate with their translation to the level of semantic and communicative translation and try to give a target text that is similar to original texts produced by its native speakers. They have a good chance to achieve such originality in translation in the translation into Arabic since we are native Arabic speakers and able to make a beautiful Arabic style. We can move between semantic and communicative strategies of translation, but we should not exceed them to *free translation*. As for translation into English, we should remember that the target language is the English language, which is not our native language. Therefore, we should be careful and give such simple and correct translation. In my point of view, following semantic translation strategies is better for achieving safe and correct translation, especially for translation trainees. It is also important to read a variety of topics in both English and Arabic and to observe both the Arabic and English styles and vocabulary produced by its native speakers. This is useful for translation into Arabic and into English in trying to produce such target texts which are similar to the original.

Therefore, we can say that clarity for both lecturers and trainees in representing the appropriate method of translation is essential for more creative translation teaching. A lecturer should be clear in explaining these differences between their methods and relate them to the type of the text as well as using a bountiful number of examples to illustrate. Hence, the idea will be clear to the trainees and they will apply in a correct way.

Applying Bloom's taxonomy for more creative translation teaching

What a good idea if each teacher plans for his learning objectives in a scientific way that he secures such outstanding results. This creates a generation of students who love to learn and create. This can be carried out by applying Bloom's taxonomy learning on the cognitive domain. The taxonomy consists of six levels grading from the simplest to the most complex. Any teacher can apply the taxonomy on any course he is teaching. This way he teaches and plans for his learning outcomes in a scientific way. These six levels can be classified into two sections; the first includes lower level thinking skills (LOTS) and the second section includes the higher level thinking objectives (HOTS). It is easy to be applied on all our courses in English department if we could understand it well. The secret of Bloom's success as a teacher does not lie only in his invention of the taxonomy that lead to creative thinking but it lies in his being an inquiring scholar who was inspiring to his learners.

Bloom's taxonomy has also other two domains such as the affective and psychomotor domains. According to Seels and Glasgow (Glasgow, (1990), the affective domain of learning "is ordered according to internalization" and hence they explain what internalization refer to as "the process whereby a person's affect towards an object passes from a general awareness level to a point where an effect is 'internalized' and consistently guides a person's behavior (ibid.).

The psychomotor domain is described by (Simpson E.J., (1972) as including physical movement, coordination and using motor skills. In order to develop such skills, the students need more practice until they acquire precision and speed in performing such skills. The seven skills in the psychomotor domain are described by (Clark, (2009). The performance of students in this domain can be measured by means of how precise and fast a student is able to carry out the assigned procedures of a specific motor skills. The skills relevant to this domain are arranged from the simplest to the most complex and each level requires its preceding level. In the present study, the main area of concentration is the application of the six levels of cognitive domain on translation teaching in the following way:

1. Cognitive levels

The following diagram shows Bloom's taxonomy levels the way each level is dependent on the preceding level.



Bloom's Taxonomy (Anderson, 2001).

We can understand the levels of the taxonomy and how to apply them in our teaching in the following way:

Knowledge: At this level, the student is to able to memorize the information he studies. Retention of information is a characteristic of this level. A student is able to recall information on the long term memory. This level is essential and basic to secure such an appropriate development in the higher level. To master this level, a student should be

interested in taking notes, watching videos, listening to lectures, studying and memorizing terminology and rules relevant to a specific major.

Comprehension: At the comprehension level, the student is able to follow the ideas relevant to a specific subject matter when someone discusses them in front of him because he already understands them. A student, therefore, can also interpret, translate, paraphrase or summarize a subject, in a specific domain, in his own words. He can also interpret the components of a diagram, a graph, a chart...etc. into a verbal form or vice versa. This level is logically based on the knowledge acquired in the preceding level. This level also reflects the ability of the students to state the problem discussed by textbook and suggest the appropriate solutions out of his understanding.

Application: At this level, the student uses both the knowledge he learns at the basic level and the procedures and strategies of solving a problem in a new situation. In other words, he applies what he knows and the methodology and techniques of problem solving on discussing and solving a brand new problem without any guidance from his teacher. This level requires deeper thinking to employ what he learned in a new situation. A teacher can test his students at this level by assigning him a new problem to locate, discuss and suggest solutions by following expected steps or procedures (i.e. employing grammatical rules to solve a new sentence with an implicit problem or applying mathematical rules to solve a new problem).

Analysis: This level requires both knowledge and understanding. However, it does not require the application level and requires prompting by the teacher to follow his development. A teacher can test his students by asking him to analyze the components of a situation, a problem, a figure, a subject... etc. At this level, a student will be able to justify his answers and clarify why his solution works in a specific problem.

Synthesis: This level requires the preceding four levels; knowledge, comprehension, application and analysis. It requires guidance and follows up from the teacher. At this level, a student needs to learn how to assemble parts into a whole by means of creative thinking. He can suggest his own procedures to solve a new problem. He can also make a new piece of writing about a specific subject.

Evaluation: This level requires all the preceding five levels to be carried out. It resembles the comprehension level to a great deal. However the difference lies in the degree of depth in which the student should demonstrate his design or project. At this level, the student should be able to evaluate a piece of work or a design by giving a value judgment based on its being useful or effective.

2. Translation and Bloom's taxonomy:

Teaching translation benefits more from the taxonomy if the teacher uses the six levels in teaching translation which can be on the following way:

Knowledge: to give students a full account on translation theories and the relationship between grammar and translation. A teacher should also show his students how to translation as an application part of his translation study.

Understanding: to allow students paraphrase and summarize the knowledge they learned about translation theory as well as compare and contrast a variety of theories. A student can explain how a sentence is translated and justifies his answer.

Application: A student applies the basic knowledge he learned as well as his understanding on translating brand new sentences.

Analysis: At this level a translation student is able to analyze any target text to find out the negative and positive points. He can now break the whole sentence into its components to clarify how it was translated.

Synthesis: A student on the synthesis level can give his own new translation after criticizing a faulty piece of target text (i.e. criticizing machine translation and giving his own translation)

Evaluation: This is the highest cognitive level in which a student can give a judgment on a piece of target text based on scientific criteria. This level resembles the second level (understanding) but it requires more depth because he is going to evaluate and suggest better solutions for a specific translation problem.

Therefore, if the lecturer is clear in calculating his time and allocating it to the variety of cognitive levels regarding translation methods of teaching, he will carry out the objectives he planned at the beginning easily and smoothly and he will observe the elevation of the levels of his trainees gradually since he tries that in a systematic way according to a taxonomy. He will find that everything will be clear to the trainees because he was able to help them understand step by step.

Teaching Portfolio, Learning Portfolio and Translation Portfolio

The importance of portfolio for teaching and learning

According to Center for Teaching Advancement & Assessment research, the teaching portfolio is best thought of as a documented statement of a faculty member's teaching responsibilities, philosophy, goals and accomplishments as a teacher. It is a flexible document, and can be used in a number of ways, depending upon the needs and interests of the faculty member. It can be an extensive collection of information, or something much more compact and limited.

Another definition is also given to teaching portfolio by Academic Programs in College Teaching. The Graduate School in conjunction with the Teaching Excellence Program University of New Hampshire Durham, as "a relatively short collection of materials you select to document, summarize, and highlight your growth, your experiences and your strengths as a teacher. When you first enter the job market, it can help set you apart from other candidates. For permanent faculty, it provides concrete evidence of teaching effectiveness to offer promotion and tenure committees. For adjunct faculty and for anyone else who teaches it can become part of a formal process for reflecting on one's practice and developing one's strengths as a teacher".

According to (Glassick, 1997) and (Boyer, 1990) specific guidelines are recommended to be followed by teachers and lecturers in teaching any course for describing their activities in the context of the scholarship of teaching. Hence, the details a teacher should include in his portfolio should be representative enough for the key dimensions of teaching as a scholarly activity to be evident and if he wishes to begin a systematic method for developing his own portfolio, then he is recommended to consider the following approach:

- Identify his teaching activities and responsibilities
- Select indicators for his teaching activities and their impact and effectiveness
- Begin collecting documentary evidence to support his claims

A portfolio for a teacher is best thought of as a documented statement of a faculty member's teaching responsibilities, philosophy, goals and accomplishments as a teacher. It reflects the teacher's character of organizing his teaching materials as well as his aspirations for the future. Within a teaching portfolio, each teacher records his aims and objectives for improving his performance in his career. He should also keep all his evaluation reports from business organizations he worked for, from students as well as from his peers regarding his performance. A teaching portfolio varies in quantity and quality according to each teacher's innovation. Because of its benefit for anyone whose job is to teach courses for students and its variance according to the subject matter and the level of the lecturer, we need to benefit from this idea by applying it on our students and let's call it "learning portfolio".

The importance of designing a portfolio for a student lies in its capacity to help him achieve the learning process in a complementary way. It also helps the student to shift from a passive learner who receives only into such an interactive learner who can respond to learning situations. Moreover it can help a learner to be a creative and a critical thinker. In order to acknowledge the importance of a learning portfolio to our students, we should remember the fact that any learning process under the sun has three sides; knowledge, skills and emotions. The problem in the traditional learning is that it focuses on the first side only, which is the amount of knowledge and information a student receives in his lectures inside the class room. Students study such knowledge and take their exams and get varied grades according to their understanding and absorption of the given knowledge. A portfolio, on the other hand, helps students to gain the second side of the learning process, which includes skills as well as the third side of the learning process when they give their reflections in a group work or in a scientific research and make positive attitudes towards their course and their lecturer. This can be carried out by organizing the learning portfolio in a specific way.

A teacher can guide his students from the first day of studying the course to the way they organize their portfolio in order to organize their ideas in their subject matters. It is suggested that a portfolio is composed of two main parts. The first part is such a restricted or controlled one in which the student records the knowledge he learns in the classroom and it can be divided into sections such as; lectures, main concepts and terminology, assignments, discussions, model exams, questions and answers...etc. as well as any additional sections that reflect the requirements of the course (i.e. tables, figures, statistics, problems and solutions, maps, important dates, important characters...etc.). The second part is a free part that is considered an extension for the course and is capable of relating it to the outside world, the real world which includes the business market. Each teacher can suggest its sections to the students to help them feel the value of the course they study already for the real world and business market. It can include sections such as; *article review* about topics in their course, book review, interesting *websites* about the course or their major in general, *wisdoms* or *caricatures* relevant to their major or the relationship between a student and a teacher or the relationship between an employer and his employees, his *reflections* and personal point of view in which the student describes his aspirations and the aim he wishes to achieve in his future career. He can also give his own evaluation for himself as well as for his peers and teachers to benefit them by such constructive criticism that leads to improvement and development.

The importance of translation portfolio

Such main scheme for a portfolio can be tailored according to the lecturer and the course to be taught. If we apply this idea on translation courses for example, we may think of the first part as composing sections such as *lectures* in which students record any remarks about translation process and any texts that are translated in the class, *terminology* which gives them a wide account about any terminology used in variant majors (i.e .legal, medical, business, historical...etc.), important *definitions and concepts* in which students collect information about basic translation definitions and concepts (i.e. ST, TT, TL, SL, synonyms, hyponyms, hyperonyms, translation as a process and as a product...etc.) ,

assignment section in which students submit their translations of any texts they are qualified to translate by their lecturer. On the other hand, the second part which is the free part can be composed of sections such as; *captures* in which students can translate any words they can capture from streets or under any pictures, hospital instructions, clinics, prescriptions, brochures...etc. in addition to *caricatures, proverbs* or sayings translations and paraphrasing. *Websites section* is also important for the free part in which a student copies the links which he benefitted from regarding translation and writes a paragraph about its importance of benefit his peers. *Book review* and *article review* sections about translation issues are useful for obtaining more information about specific issues. It is useful that a student writes about the book or the article one paragraph or more in his own words to improve his ability in writing reports. A lecturer or a student may suggest more sections to add more variety and enjoyment to the learning process.

I suggest also that students exchange their portfolios to benefit from the readings of their peers to enlarge their knowledge. This helps in making the learning process more complementary. Finally we can say the secret of success of any learning process lies in a deal between two parties; the first is a learner who is willing to learn and the second is a teacher who is willing to teach. The result is a complementary learning process in which each party enjoys in the tasks required on his part. A lecturer should also distribute the year work grades on the two parts of the portfolio to encourage students work on such innovative work in such a cooperative way that will be reflected on their characters, relationships as well as their attitude to the business market.

Therefore, using portfolio for both lecturers and trainees helps organizing the work and puts it in a schedule. It also allows creativity for both lecturer and trainees since there is a free part to be carried out. A lecturer and trainees should feel free to reflect their opinions and their feeling towards the course as well as adding as many materials as they can to prove their understanding and creativity. Clarity here plays a very important role and the portfolios described are considered tools to achieve such desired clarity.

Translator's invisibility and transparency versus translator's visibility and authoring

On deciding on translating a text, a translator's utmost objective is to be intelligible and clear to his readers or audience, to whom his translation is addressed. Therefore, he does his best in order to achieve such a goal he aspires to. At this point, trying to achieve a considerable degree of translator's invisibility can be the way to be intelligible. According to (Venuti: 1995), invisibility of a translator results in the transparency of the translated text in which a text seems as if original. It includes also the fluency of the translation which also adds to its original appearance. Venuti added that in a transparent translation, the more invisible the translator and the more fluent is the translation, the more visible the original author who wrote the foreign text.

Such recommended fluent translation has certain characteristics; it should be written in such a language which is current or modern instead of archaic and it should also be written in such a language which is widely used and not specialized like jargon. A fluent translation should also appear in such a standard language which is not colloquial or slangy. Foreign words should also be avoided in translation. The syntax of the translation should be conforming to the target language syntax instead being faithful to the foreign language syntax, which in turn results in an awkward text that unfortunately collapses the idea of being intelligible. If a translator was capable of achieving such fluency in the target language he is using, he will easily be intelligible and his text will immediately be recognizable. Venuti added that a fluent text is capable to give the reader unobstructed access to great thought and to what is present in the original. Therefore, a translator should do his best to

achieve such fluency in translation. In other words, to be invisible that his translated text seems natural not translated.

On the other hand, although favoured and important to the translator to achieve, such transparency and fluency should not result in the translator's identification of the original author or make him feel authorship in relation to his translation. In fact authorship began to prevail in the Anglo-American culture and translators began to express their thoughts and feelings freely in his writings for the purpose of being original or transparent. In this respect, middle ages translators may be a real example on authorship and visibility. Prominent middle ages translators used to listen to a tale or read an extant text and re-work on it to create a translation which surpasses the original work to the extent of being more original and more beautiful than the foreign literary work. It also become more privileged and popular to the original and the translator seems much more visible. Thus, the translator is proud of authoring to the new great work of art he created. Moreover, they used to refer briefly to the act of translation in their prologues and epilogues to their literary works. If they referred openly to their work of art as a translation they render to it humbly as a person who is an unworthy translator, "unschooled in the source text" and their literary work as "humble supplications" and ask for excuse the lack of subtlety and polish, especially when the translation is to be addressed to a noble audience (Garrette, 2011). Copeland (1991:9) claims that "The theories of translation contained in the writings of Cicero and Quintilian were formulated, not with the express aim of defining the practice of translation itself, but rather as a way of defining the status of rhetoric in relation to grammar. Translation theory was one way of clarifying the difference between the two disciplines. This shows the inferior role of translation at that age and it was considered only for other purposes and such as being a tool to teach grammar and rhetoric. Even if translation theories were produced at these ages, it was not for teaching translation as an independent science.

In Honig (1985:13-14), Trask, was asked to put a distinction between translation and authoring, he said that he is a translator and he tried also to write a novel. He described his feeling while writing a novel that he is expressing himself, even if he was writing about other people, places or things. On describing his feelings about translation, he said that while translating, he is not expressing himself. He rather described the translation he is performing as a "technical stunt" in which the translator is like an actor and he should own the talent of an actor because he is simply taking something which belongs to someone else and puts it over as if it was his own. In fact a translator knows perfectly well that any attempt of authoring is an illusion.

The solution to this problem lies in trying to create such a balance between invisibility and authoring. A translator then should aspire at such invisibility, transparency and fluency in translation in the side of language. In other words, originality should be considered in language not thought. This trend helps in giving the translators such legal status in America and be legally copyrighted in a translator's name in their status as translators who render thoughts, written in a foreign language, to another language to be intelligible to the audience of the target language. In fact, translators were deprived of such legal status as they were considered as authors and not authors at the same time. Therefore, it deserves mentioning that translators are advised to seem original in his usage of the target language and keep fidelity to the thoughts of the original author. This can be expressed clearly by Kratz (1986:27), a twentieth century translator who claims that "Certainly, my ego and personality are involved in translating, and yet I have to try to stay faithful to the basic text in such a way that my personality doesn't show".

Hence, we can say that a lecturer should help his trainees to be clear in selecting and using a specific translation method. A translator should show his identity in a way that does not spoil the content of the text to be translated. The identity of a translator can be shown by using creative and distinguished language that is expressive to the content in a smooth and direct way that is easy to understand.

Therefore, we can say that clarity for both lecturers and trainees is considered the key to carry out such creativity in both teaching translation methods and translation application in the business market. Finally we can say that clarity in teaching and practicing leads to creativity in translation.

Results and Recommendations

Out of the preceding theoretical study and suggestions for more creative teaching methods in translation, we can say that Clarity in general is the key to creative teaching methods in general and creativity in translation teaching in specific. However the variety of translation methods suggested clarity in teaching still the essential teaching key that enhances communication between the translation lecturer and his trainees. Therefore, there are specific recommendations important to be followed by translation lecturers in order to achieve the teaching goals they planned. All of this can also be carried out by means of clarity in all levels as well as planning for future tasks in order to let the students well-aware with what they have to do in the future. This can be applied on teaching any course as well as translation courses.

We can also say the suggested ideas for creative teaching in this paper enhance clarity of teaching. For example, teaching portfolio and learning portfolios are considered such powerful tools to discover points of strength and points of weakness for both lecturers and trainees. Also Bloom's taxonomy on the cognitive level also allows all the tasks to be clear for the lecturer especially in the follow-up and evaluation of his trainees.

Among the results obtained by this paper relevant to using translation theories and helping trainees to practice them is the lecturer's focus on helping his students to adapt their translation methods according to the text type and the requirements of their audience. It is also useful to draw trainees' attention towards balance in their translation by watching the text type and balancing between their authorship and invisibility in producing their target texts. Therefore, a translation lecturer is advised to follow the following recommendations for more creative translation teaching.

- A translation instructor is recommended to watch his level of clarity to his students.
- A translation instructor is recommended to check his students' level of understanding by quizzes and exposing them to an experience of problem solving.
- A translation instructor should submit a variety of examples and illustrations to each theoretical point he explains.
- A translation instructor should help his students organize their time in general and their methods of studying and practicing translation in specific.
- A translation instructor should set the main aim of the course clearly at the beginning and the objectives of each lecture before teaching.
- A translation instructor should follow-up his students regarding their performance in class and their assignment to ensure their achievement of the objectives of the course.
- A translation trainee is recommended to represent what he understood, summarizes, explains, and illustrates...etc to show his level of understanding. This can be carried out in class discussions and presentations as well as in his special portfolio.
- A translation trainee should inform his teacher with any unclear points in his course to re-explain in class.

- A translation lecturer is recommended to elevate with his students' level gradually by submitting graded activities starting from the simplest to the most complicated in order to help them be creative.
- A translation lecturer should encourage his students to submit different translations for the same sentence by applying different methods of translation.
- A translation trainee should put in mind that there is nothing called ideal translation in order to produce more translation versions and to be creative.
- A translation lecturer is recommended to teach his trainees how to balance between restrictive and free translation as well as the balance between semantic and communicative translation.
- A translation instructor should help his trainees to adapt their methods of translation according to the text type.
- A translation lecturer is recommended to watch his students' performance and help them to balance also between authorship and invisibility according to Venuti (1995).

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