

TRANSPARENCY AS ELUCIDATION FOR MORE CREATIVE TRAINING APPROACH IN TRANSCRIPTION

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Abstract: The primary objective of this research is to offer instructors of transcription more creative approaches to transcription in order to increase the interest of transcription instruction. Students should find a career in transcription to be such an appealing experience because the field has become so competitive and important in today's world. Despite its significance, transcription can appear monotonous and exhausting to many translators. As a result, this study is regarded as an ambitious effort to achieve this goal for translators. This can be done through interpretation teachers. As a result, the goal of this paper is to provide creative transcription training strategies for translators. The suggested approaches are mostly based on specific educational theories like the significance of submitting a transcription portfolio and Bloom's taxonomy with its variable levels. Based on transcription theories like Venuti's and Christian Nord's, it also suggests additional training strategies for transcription.

Keywords: Creative Instructing, Interpretation, Showing Techniques.

Introduction

How to be a good translator

The ability to produce a natural transcription is the primary concern that could cause a lot of pain for students taking transcription courses. To put it another way, a type of target text that is closer to the everyday language we read and hear every minute. This is the real indicator of a transcription's success. A student should keep a few facts in mind about how to get a good transcription. As a matter of some importance, an interpreter ought to place as a primary concern that there is no interpretation rendition that is known as the best interpretation form or the best interpretation to which all interpreters ought to desire and that the norm of interpretation achievement is considered a moderately issue. It depends on the transcription's degrees of freedom.

The role of the transcription instructor in developing more creative training strategies for transcription the transcription instructor's role is crucial for providing promising transcription training. It can be anything from broad to specific. To put it another way, a translator should follow standard training strategies that result in effective learning. After that, he can employ additional specialized training strategies that are extremely pertinent to transcription. As a result, training transcription courses in particular and training in general are seen as requiring transparency. Clearness of showing techniques has

Published Date: - 15-11-2022

such principal significance since it upgrades correspondence with understudies that, thusly, prompts more comprehension as well as understudies' imagination and greatness.

The findings of a group of researchers at Ohio University on a large number of students in a variety of locations, first on 1000 students in Ohio public schools and then validated on a larger number of students in Ohio and Australia, state that transparency has four dimensions according to Kennedy. Who is the teacher who enjoys and guided by student survey results, the teacher who enjoys the desired transparency for students should be able to assess their learning, give students time to think, use examples, and then review and organize.

As a result, a teacher should read his or her students' thoughts for transparency. When deciding whether to repeat some ideas if he believes they do not comprehend, he should be sensitive to their level of comprehension. To ensure a deeper understanding, a teacher who values transparency should also give them the opportunity to think about and express what they understand in their own words. Transparency and explanation are also important when using examples to illustrate new information. Finally, a teacher should prepare a lesson plan and schedule for his or her students in order to anticipate what will come next.

The teacher, on the other hand, does the opposite because he or she dislikes transparency and students find it harder to study for his or her classes. For instance, he might explain a lot of information in one class, regardless of whether the students prove they understand. Additionally, the instructor may not provide sufficient examples for illustration. He does not give his students the opportunity to discuss their strengths or weaknesses. Lastly, this kind of teacher doesn't keep track of his business and always gives his students challenging and unexpected assignments without explaining how to research them or organize their work. Accordingly, the outcome is known to be abnormal and obscured comprehension of the course.

It is acknowledged that every teacher aspires to make everything clear to his or her students, but he or she may perform certain actions that unintentionally make him or her unclear to the students. As a result, every educator ought to conduct an evaluation of them in order to identify training strategies that are consistent with transparency. It's important to point out that transparency can be improved. To put it another way, if a teacher realizes that he or she

Does not enjoy transparency, he or she can work on it over time and adjust it to the course and the topics covered because transparency is not limited to a single set of behaviors.

As a result, we can infer from their theories that the distance between the transcription and the target text influences the degree of freedom of transcription. If there is a large gap between the two, while there is a small gap between the transcription and the source text, then the transcription is described as restricted and is not at all natural. This restricted transcription includes literal transcription. The translator in this type of transcription places all of his attention on the source text and how to translate each part of the source text into the target text's language. Sadly, the majority of students are restricted to this area. They are afraid of departing from the source text's restrictions and limitations. They only care about

Published Date: - 15-11-2022

E-ISSN: 2349-2287

P-ISSN: 2349-2279

converting each element in the source text into a counterpart in the target text. They frequently overlook the fact that the readers of their translated texts are the intended audience, who prefer to read in a native language rather than an unfamiliar one.

The significance of striking a balance between restricted and free transcription techniques On the other hand, the transcription is considered to be unrestricted, communicative, and pragmatic if the distance between the transcription and the target text is small and the distance between the target text and the source text is large. The type of transcription that is closer to the target text is regarded as natural by the addressees or transcription recipients and is more prevalent. The translator focuses entirely on the target text and its recipients in this type of transcription. He cares about how to help recipients of target text comprehend the source text's content. He approaches the transcription from their perspective. He may include additional details in the transcription to provide recipients of the target text with additional transparency. He might also leave out some information from the source text that he thinks are unnecessary or make it harder to understand certain aspects of the main idea. By doing so, the translator's target text becomes more like the real-world situations that the transcription readers are interested in. The significance of adapting transcription techniques to the type of text It is also important to note that being communicative in transcription is not the only requirement for success. To put it another way, the translator should not be creative or communicative if the readers of the target text were in an educational setting. The semantic transcription, in which the translator focuses on accurately translating all of the target text's details without adding or removing any details from the ST, is considered the gold standard for transcription success. In addition, he ought to submit his transcription in a language that is simple to comprehend. Additionally, this kind of transcription can be described as balanced.

To sum up, we can imagine that the relationship between the target text and the source text is like the difference between positive and negative, east and west, north and south, black and white, etc. The job of an interpreter then, at that point, is to be a middle person between two gatherings who can't convey truly by their various dialects. He enables the other group to comprehend the ideas of the first group, and vice versa. He should employ certain tactics to accomplish this, which should also be appropriate to the transcription context and the target audience's culture. For formal and documentary transcriptions, for instance, a translator may employ semantic strategies. When translating literary works or other works that call for creativity, he may employ creative and communicative strategies.

As a result, it is suggested that students try to get out of the literal transcription zone and continue looking for an equivalent transcription of the source text into the target language. They should strive to produce a target text that is comparable to the original texts produced by its native speakers and elevate their transcription to the level of semantic and communicative transcription. Because we are native Arabic speakers and are capable of creating a beautiful Arabic style, they stand a good chance of achieving such originality in the Arabic transcription. While semantic and communicative transcription strategies are interchangeable, free transcription should not be our sole focus. When translating into English, we should keep in mind that English is the target language, not our native tongue. As a result, we should exercise caution when providing such a straightforward and accurate transcription. In my perspective, following

Published Date: - 15-11-2022

semantic interpretation methodologies is better for accomplishing protected and right interpretation, particularly for interpretation students. It is likewise vital to peruse different subjects in both English and Arabic and to notice both the Arabic and English styles and jargon created by its local speakers. This is helpful for interpretation into Arabic and into English in attempting to create such objective texts which are like the first.

As a result, we can say that creative transcription training necessitates clear representations of the appropriate transcription method for trainees and lecturers alike. A lecturer should provide a clear explanation of this approach' differences tie them to the type of text and provide numerous examples to illustrate. Thus, the thought will be obvious to the students and they will apply in a right manner.

Using Bloom's taxonomy to teach transcription more creatively What a great idea it would be if every teacher planned his or her learning goals in such a scientific way that they achieved such outstanding results. Students who love to learn and create are born as a result. Using Bloom's taxonomy learning on the cognitive domain, this can be accomplished. There are six levels in the taxonomy, ranging in complexity from the simplest to the most complex. The taxonomy can be used in any course taught by any teacher. He teaches and plans for his students' learning outcomes scientifically in this way. There are two sections to these six levels: The lower level thinking skills are in the first section, while the higher level thinking objectives are in the second. It is not difficult to be applied on the entirety of our courses in English division on the off chance that we could comprehend it well. Bloom's success as a teacher was not only due to the taxonomy he created, which encouraged creative thinking, but also to his curiosity and ability to inspire his students.

According to Seels and Glasgow, the affective domain of learning "is ordered according to internalization." Internalization is defined 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". Bloom's taxonomy also includes the psychomotor and affective domains.

According to Simpson E.J., the psychomotor domain includes physical movement, coordination, and the use of motor skills. Students need more practice to develop these skills until they can perform them with precision and speed. According to Clark (2009), the seven skills that make up the psychomotor domain are described. A student's performance in this domain can be measured by how quickly and precisely he or she can carry out the procedures that have been assigned to a particular motor skill. The skills that are pertinent to this domain are arranged from the simplest to the most complex, and each level necessitates the level before it.

1. Cognitive levels the following line depicts the levels of Bloom's taxonomy, showing how each level is dependent on the level before it.

Knowledge, comprehension, application, analysis, synthesis, and evaluation are the components that make up the taxonomy's levels, and we can use these components in our training as follows:

Published Date: - 15-11-2022

E-ISSN: 2349-2287

P-ISSN: 2349-2279

Knowledge: The student is able to retain the information he studies at this level. This level's characteristic is information retention. A student's long-term memory can recall information. In order to ensure such an appropriate progression to the next level, this level is fundamental and essential. A student should be interested in taking notes, watching videos, listening to lectures, studying, and memorizing relevant major-specific terminology and rules to master this level.

Comprehension: At the cognizance level, the understudy can follow the thoughts pertinent to a particular topic when somebody examines them before him since he as of now grasps them. As a result, a student can also express himself in his own words and interpret, translate, paraphrase, or summarize a subject in a particular area. He also knows how to read the parts of a chart, graph, diagram, etc. into verbal form or the other way around. The previous level's knowledge serves as a logical foundation for this level. This level also shows how well the students understand the problem presented in the textbook and how to come up with appropriate elucidations.

Application: At this level, the student applies both the fundamental knowledge he acquired and the approach and approaches for resolving a problem in a new setting. To put it another way, he applies what he knows about problem-solving approach and approach to discuss and solve a brand-new problem without the help of his teacher. To put what he learned into practice in a new setting, he needs to think more deeply at this level. At this level, a teacher can put his students to the test by giving them a new problem to find, talk about, and solve by following the expected steps or procedures (for example, using grammatical rules to solve a new sentence with an implicit problem or using mathematical rules to solve a new problem).

Analysis: Understanding and knowledge are required at this level. However, it does not necessitate the application level and requires the teacher's prompting to monitor his progress. Students can be tested by a teacher who asks them to analyze the parts of a situation, problem, figure, subject, etc. A student will be able to explain why his or her elucidation solves a particular problem and justify his or her responses at this level.

Synthesis: The previous four levels are required for this level; comprehension, application, analysis, and knowledge the teacher must provide guidance and follow-up. At this level, an understudy needs to figure out how to gather parts into an entire through imaginative reasoning. He can suggest his own elucidations to a new issue. He can also write something new about a specific topic.

Evaluation: This level necessitates completion of all five levels before it. It is very similar to the comprehension level. However, the difference lies in the depth of the student's design or project demonstration. At this level, the student should be able to give a value judgment based on how useful or effective a piece of work or design is.

2.The taxonomy of Bloom and transcription:

Published Date: - 15-11-2022

E-ISSN: 2349-2287

P-ISSN: 2349-2279

The taxonomy has a greater impact on transcription instruction if teachers use the six levels, which can be organized as follows:

Knowledge: to provide students with a comprehensive understanding of transcription theories and the connection between transcription and grammar. As part of his transcription study, a teacher should also demonstrate transcription to his students.

Understanding: to let students compare and contrast a variety of theories and paraphrase and summarize what they've learned about transcription theory. A student can justify his or her answer by explaining how a sentence is translated.

Application: A student applies the fundamental knowledge he has acquired and his comprehension of how to translate brand-new sentences.

Analysis: A student of transcription can analyze any target text to identify its strengths and weaknesses at this level. He can now clearly see how the sentence was translated by breaking it down into its individual parts.

Synthesis: After criticizing a flawed piece of target text (i.e., criticizing machine transcription and providing his own transcription), a student at the synthesis level can provide his own new transcription. **Evaluation:** Based on scientific criteria, this is the highest cognitive level at which a student can evaluate a target text. This level is similar to the second level—understanding—but requires greater depth because he will evaluate and offer better elucidations to a particular transcription issue.

As a result, the lecturer will be able to carry out the objectives he planned at the beginning with ease and smoothness, and he will observe the gradual elevation of the levels of his trainees because he tries that in a systematic manner according to a taxonomy if he is clear in calculating his time and allocating it to the variety of cognitive levels regarding transcription approach of training. He will find that all that will be obvious to the learners since he had the option to assist them with grasping bit by bit.

The Center for Training Advancement& Assessment's research indicates that the training portfolio is best understood as a documented statement of a faculty member's training responsibilities, philosophy, goals, and accomplishments as a teacher. Other types of portfolios include the transcription portfolio and the training portfolio. The significance of portfolios for training and learning It is a document that can be used in a variety of ways, depending on the faculty member's needs and interests. It can be a large collection of data or something much smaller and more restricted.

Academic Programs in College Training also provides a different definition for the training portfolio. A "relatively brief collection of materials you select to document, summarize, and highlight your growth, your experiences, and your strengths as a teacher," according to the Graduate School and the Training Excellence Program at the University of New Hampshire Durham. It can help differentiate you from other applicants when you first enter the job market. Offer promotion and tenure committee's concrete

Published Date: - 15-11-2022

evidence of training effectiveness for permanent faculty. It can become part of a formal process for reflecting on one's practice and developing one's strengths as a teacher for adjunct faculty and anyone else who teaches.

Glassick et al. (1997) and Boyer et al. (1990) state that specific guidelines should be followed by instructors and lecturers when training any course for describing their activities in the context of training scholarship. As a result, the details a teacher should include in his portfolio should be representative enough to show the key aspects of training as a scholarly activity. If he wants to start developing his own portfolio in a systematic way, he should think about the following strategy:

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

A teacher's portfolio is best viewed as a documented statement of the teacher's training responsibilities, philosophy, goals, and accomplishments as a teacher. It shows how the teacher organizes his training materials and what he wants to do in the future. Every teacher keeps a portfolio of his or her goals and objectives for improving his or her career performance. Additionally, he ought to keep all of the evaluation reports regarding his performance that he received from students, colleagues, and business organizations for which he worked. The innovation of each teacher influences the quantity and quality of a training portfolio. We need to use this idea by putting it into practice with our students—let's call it a "learning portfolio"—because it has advantages for instructors and varies depending on the subject matter and instructor level.

The ability of a student's portfolio to assist him in completing the learning process in a complementary manner is the reason why designing one is crucial. Additionally, it assists the student in becoming an interactive learner who is able to respond to learning situations rather than a passive learner who only receives information. Additionally, it can foster critical and creative thinking in students. We need to keep in mind that every learning process has three sides in order to acknowledge the significance of a learning portfolio for our students; information, abilities and feelings. The issue in the conventional learning is that it centers around the main side just, which is how much information and data an understudy gets in his talks inside the homeroom. Students learn this information, take tests, and receive varying grades based on how well they understand and absorb it. On the other hand, a portfolio helps students gain the second aspect of the learning process, which is skills, as well as the third aspect, which is giving their reflections in a group project or scientific research and developing positive attitudes toward their instructor and course. By organizing the learning portfolio in a particular way, this can be accomplished.

From the first day of class until the way students organize their portfolios to organize their subject-matter ideas, a teacher can help his students. It is suggested that a portfolio have two primary sections. The first section, which is so restricted or controlled that the student records the classroom knowledge, can be divided into sections like; lectures, fundamental concepts and terminology, assignments, discussions, model exams, questions and answers, and other similar materials as well as any additional sections that correspond to the course's requirements. The second section, which is free and considered an extension

Published Date: - 15-11-2022

E-ISSN: 2349-2287

P-ISSN: 2349-2279

of the course, can connect the material to the real world, including the business market. To help students understand how valuable the course they are already taking is for the real world and the business market, each teacher can suggest sections to their students. It might have sections like; article or book reviews about topics in their course, interesting websites about the course or their major in general, wisdoms or caricatures about their major, the relationship between a student and a teacher or an employer and employees, and the student's own reflections and personal point of view in which he or she discusses his or her goals for the future. He can also give his own evaluation for himself, as well as for his peers and teachers, to help them improve and develop through such constructive criticism.

The significance of a transcription portfolio this fundamental structure for a portfolio can be adapted in accordance with the instructor and the course that will be taught. For instance, if we apply this concept to transcription classes, we might think of the first part as consisting of sections like lectures in which students record any comments they have about the transcription process and any texts that are translated in the class; terminology, which gives them a broad understanding of any terminology used in various majors (legal, medical, business, historical, etc.); important definitions and concepts in which students learn about fundamental transcription definitions and concepts.

The assignment section is where students submit their transcriptions of any texts that their instructor has certified them to translate. The free part, on the other hand, can be divided into sections like the following: captures in which students can translate any words they capture from the streets or under any pictures, such as hospital instructions, clinic instructions, prescriptions, brochures, and so on. in addition to caricatures, transcriptions, and paraphrasing of proverbs or sayings. The free part, in which a student copies the transcription-related links and writes a paragraph about how important they are to him and his peers, is just as important as the websites section. For more information on specific issues, book reviews and article reviews about transcription issues are helpful. A student's ability to write reports will improve if he or she writes about the book or article in his or her own words for at least one paragraph. A lecturer or a student might suggest adding more sections to make learning more interesting and varied.

I also suggest that students swap their portfolios to benefit from their classmates' readings and expand their knowledge. The learning process becomes more complementary as a result of this. Finally, a deal between two parties is the key to any learning process's success; The first is a learner who is eager to acquire new information, and the second is a teacher who is eager to instruct. As a result, both parties benefit from the tasks that are required of them, creating a learning process that is mutually beneficial. In order to encourage students to collaborate on such creative work that will reflect on their characters, relationships, and attitude toward the business market, a lecturer should also distribute the year work grades on the two parts of the portfolio.

As a result, using a portfolio for trainees and lecturers aids in the scheduling and organization of the work. Because there is a free portion to be completed, it also encourages creativity from trainees and instructors alike. A speaker and learners ought to go ahead and mirror their perspectives and their inclination towards the course as well as adding however many materials as they can to demonstrate their comprehension

Published Date: - 15-11-2022

and creativeness. Here, transparency is very important, and the portfolios that have been described are thought to be tools for getting that transparency.

The translator's invisibility and transparency versus the author's visibility and authorship When deciding to translate a text, the translator's primary goal is to make it clear and understandable to the people he or she is translating for. As a result, he tries his hardest to reach the goal he wants. At this point, it may be possible to be understandable by attempting to conceal the translator to a significant degree. As stated by Venuti, when a translator is invisible, the translated text appears transparent, as if it were the original. It also includes the transcription's fluency, which enhances its original appearance. Venuti went on to say that in a transparent transcription, the original author of the foreign text is made more apparent the more fluent the transcription and the more invisible the translator.

These are some of the characteristics of the recommended fluent transcription: It ought to be written in a language that is up-to-date or contemporary as opposed to archaic, and it ought to be written in a language that is widely used rather than specialized like jargon. Additionally, a fluent transcription ought to appear in a standard language that is not slangy or commonplace. When translating, foreign words should also be avoided. Instead of conforming to the foreign language syntax, the transcription's syntax should conform to the target language syntax, resulting in an awkward text that, regrettably, undermines the idea of being understandable. A translator who is fluent in the language he is translating into will be easy to understand and his text will be immediately recognizable. Venuti added that a text that flows well can provide the reader with unimpeded access to great thought and the original. As a result, a translator should strive for this level of transcription fluency. To put it another way, to remain invisible so that his translated text appears natural.

However, despite being desired and important to the translator, such transparency and fluency should not cause the translator to identify the original author or to feel that his transcription is his own. As a matter of fact creation started to win in the Old English American culture and interpreters started to offer their viewpoints and sentiments uninhibitedly in his works to be unique or straightforward. In this regard, medieval translators may serve as an excellent illustration of authorship and visibility. Famous medieval translators would listen to a story or read an existing text and then rework it to produce a transcription that was superior to the original to the point where it was more original and beautiful than foreign literature. It also became more prestigious and well-liked than the original, and it appeared that the translator was much more prominent. As a result, the translator is pleased to have contributed to the brand-new outstanding piece of art. In addition, they used to briefly mention transcription in their literary works' prologues and epilogues. According to Garrette , if they openly referred to their literary work as "humble supplications," they would be seen as unworthy translators "unschooled in the source text" and ask for an explanation for the transcription's lack of subtlety and polish, particularly when it is intended for a noble audience. "The theories of transcription contained in the writings of Cicero and Quintilian were formulated, not with the express aim of defining the practice of transcription itself, but rather as a way of defining the status of rhetoric in relation to grammar," states Copeland. One approach to establishing the distinction between the two fields was through the use of transcription theory. This demonstrates the

Published Date: - 15-11-2022

E-ISSN: 2349-2287

P-ISSN: 2349-2279

subpar status of transcription in that era, when it was only thought of as a tool for training rhetoric and grammar. Regardless of whether interpretation hypotheses were created at these ages, it was not so much for showing interpretation as a free science.

In Honig, Trask, was approached to put a differentiation among interpretation and creating, he said that he is an interpreter and he attempted likewise to compose a book. Even though he was writing about other people, places, or things, he expressed himself by describing how he felt while writing a novel. When asked about his feelings regarding transcription, he stated that he is not expressing himself while translating. He rather referred to the transcription he is performing as a "technical stunt" in which the translator is acting like an actor and should own the actor's talent because he is simply taking something that belongs to another person and acting as though it were his own. As a matter of fact an interpreter knows completely well that any endeavor of composing is a deception.

The answer for this issue lies in attempting to make such a harmony among imperceptibility and composing. Therefore, a translator ought to strive for such visibility, transparency, and fluency in transcription on the language side. To put it another way, language, not thought, should take originality into consideration. This pattern helps in giving the interpreters such legitimate status in America and be lawfully protected in an interpreter's name in their status as interpreters who render considerations, written in an unknown dialect, to one more language to be coherent to the crowd of the objective language. In point of fact, translators were denied this legal status because they were simultaneously regarded as authors and not authors. As a result, it is important to note that translators are encouraged to remain faithful to the original author's ideas and to present themselves as original in their use of the target language. Kratz, a translator from the 20th century, says, "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." This clearly demonstrates the point.

So, we can say that a teacher should help his students choose and use a particular transcription method clearly. A translator should avoid revealing his identity in a way that jeopardizes the transcription's meaning. Using creative, distinct language that is expressive of the content in a smooth, direct, and easy-to-understand manner can demonstrate a translator's identity. As a result, we can say that creativity in training transcription approach and translating into the business market requires transparency for trainees and instructors alike. At last we can say that lucidity in educating and rehearsing prompts imagination in interpretation.

RESULTS AND DISCUSSION

We can conclude that transparency is the key to creative training approach in general and transcription training creativity in particular from the preceding theoretical study and suggestions for more creative transcription training approach. Anyway the assortment of interpretation strategies proposed lucidity in showing stills the fundamental instructing key that upgrades correspondence between the interpretation speaker and his students. Therefore, in order for transcription lecturers to achieve the intended training

Published Date: - 15-11-2022

objectives, specific recommendations must be adhered to. All of this can also be accomplished through transparency across all levels and preparation for upcoming tasks to make students aware of their responsibilities. This can be used to teach transcription courses as well as any other course.

We can also say that this paper's creative training ideas improve training transparency. Training and learning portfolios, for instance, are regarded as powerful tools for lecturers and trainees alike to identify areas of strength and weakness. Also, Bloom's cognitive taxonomy makes it easy for the lecturer to understand all of the tasks, especially when it comes to following up with and evaluating his students.

The lecturer's focus on helping his students adapt their transcription approach to the type of text and the requirements of their audience is one of the results that this paper obtained that is relevant to using transcription theories and assisting trainees in practicing them. By observing the type of text and balancing their authorship with their invisibility when producing their target texts, it is also useful to draw trainees' attention to balance in their transcription. As a result, for more creative transcription instruction, a lecturer should follow the suggestions below.

- It is recommended that a translator keep an eye on how clear his students are.
- It is recommended that a teacher of transcription use quizzes and problem-solving exercises to assess his or her students' comprehension.
- To illustrate each theoretical point, a translator instructor should provide a variety of examples.
- A teacher of transcription should assist his students in organizing their time and, in particular, their approach of studying and practicing transcription.

Before instructing, a translator should clearly define the course's primary objective and each lecture's objectives.

To make sure that his or her students are meeting the course's goals, a translator should keep in touch with them about how they did in class and on their assignments.

- To demonstrate his level of comprehension, a transcription trainee should summarize, illustrate, illustrate, etc., what he understood. This can be done in his unique portfolio, in class discussions, and in presentations.
- A trainee in transcription should inform his instructor of any course material that is unclear so that they can re-explain it in class.
- In order to encourage students' creativity, a translator should gradually advance his or her students' level by grading activities from easiest to most difficult.
- A teacher of transcription should encourage his or her students to submit multiple transcriptions of the same sentence using various transcription techniques.

In order to produce more transcription versions and be creative, a transcription trainee should keep in mind that there is no such thing as an ideal transcription.

Published Date: - 15-11-2022

- It is suggested that a lecturer in transcription instruct his or her students on how to strike a balance between free and restrictive transcription, as well as semantic and communicative transcription.
- -An interpretation educator ought to assist his students with adjusting their strategies for interpretation as indicated by the text type.

According to Venuti (1995), a transcription lecturer should observe his or her students' work and assist them in finding a balance between authorship and invisibility.

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