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Self-Evaluation of Teaching Effectiveness

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The need for evaluating teaching effectiveness arises from many factors. First, the teacher, the techniques and strategies (s)he uses are the most important components in the teaching-learning process. Second, there is no guarantee that what teachers teach is learned by students. Third, dedicated teachers are keen to receive feedback about the effectiveness of their teaching practices. In addition to that, the need for evaluation can be attributed to the fact that teachers constantly strive to improve and develop their teaching for the purpose of helping students learn and achieve the desired learning outcomes. Furthermore, "monitoring teaching effectiveness reflects the institution's commitment to continual improvement." (Springfield, et al., 2012).

Teaching effectiveness can be measured in a number of ways such as peer review, administrative evaluation, student evaluation, and self-evaluation. This article aims at suggesting a questionnaire which helps language teachers self-evaluate the effectiveness of their teaching practices.

Research findings in the areas of cognitive science, classroom practices, and cognitive supports to help students learn complex tasks came to the conclusion that effective teaching is

based on the following ten principles: (Rosenshine, 2012, 12).

1. Begin a lesson with a short review of previous learning.
2. Present new material in small steps with student practice after each step.
3. Ask a large number of questions and check the responses of all students.
4. Provide models.
5. Guide student practice.
6. Check for student understanding.
7. Obtain a high success rate.
8. Provide scaffolds for difficult tasks.
9. Require and monitor independent practice.
10. Engage students in weekly and monthly reviews

These ten principles can be modified to form the suggested questionnaire below for measuring teaching effectiveness. Every teacher can measure the effectiveness of his/her teaching by doing the following:

1. Complete the questionnaire below, where:

A=5, O=4, S=3, R=2, N=1.

2. Calculate your score.
3. Your total score should be between 13 and 65.

Statement	A	O	S	R	N
1. I begin a lesson with a short review of previous learning.					
2. I present new material in small steps.					
3. After each step I check students understanding.					
4. I provide practice activities for students after each step.					
5. I give clear and detailed instructions and explanations.					
6. I ask a large number of questions.					
7. I guide students as they begin to practice.					
8. I provide many examples.					
9. I provide systematic feedback and corrections.					
10. I engage students in pair work and group work activities.					
11. I reteach material when necessary.					
12. I prepare students for independent practice.					
13. I monitor students when they begin independent practice.					

4. Based on your score and the parameter shown in table (1) below, you can form an idea about the effectiveness of your teaching. For example, if your total scores is 55; this means that your teaching practices are highly effective.

Table (1). The parameter of categories of teaching effectiveness

No.	Score	Categories of teaching effectiveness
1	13-26	Low effectiveness
2	27-40	Average effectiveness
3	41-53	Moderate effectiveness
4	54-65	High effectiveness

To conclude, we have a myriad of ways to measure teaching effectiveness such as peer-review, administrative evaluation, student evaluation and self-evaluation. Each of these methods has its advantages and limitations. Having this in mind and in order to reach to a valid and reliable judgment about teaching effectiveness, it is advisable to use various methods in evaluating teaching effectiveness. Also, we should not jump to conclusions based on the results of one evaluation method.

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The Evolution of Drama

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The drama has reached its grown-up state, after passing through various stages of the metamorphic development, in the period of several centuries.

THE GREEK DRAMA:

The drama has taken its birth much earlier than the present name was given to it. It was as late as the middle of the eighteenth century that Diderot of France used the word *Drame* for his plays; the origin of the drama, however, could be traced back to the mimes or the crude performances which were generally arranged in the honour of Dionysus, the god of life, death, wine and fertile earth in Greek mythology. In the initial stage, it was just a dumb mimicry, but gradually the dialogue and action were added to it. (Emmerson, R. K. 2005)

The mood of this early play was exclusively religious and its subject matter was the commentary upon the lives of gods and mythological persons. Gradually, human beings were introduced and their secular interests were given an important place in the previously god-dominated genre, in order to bring it "from heavenly heights to suit the earthly needs".

According to some critics, the Greek drama is originated from the chorus,

which was a band of dancers and singers, used to dance in a ring and sings sacred songs in the honour of the god of wine.

Contribution of Aristotle:

Aristotle, the Greek philosopher of fourth century B.C, lend peculiar services to the development of the Greek drama in more than one way.

The Three Unities:

Firstly, he propounded the Three Unities, namely the unity of action, the unity of time, and the unity of place, to be observed strictly by every dramatist.

The Unity of Action:

The play should be the imitation of a single action, and its parts should be arranged in such a way that if anyone of them were taken away, the whole action should experience an essential loss.

The Unity of Time:

The story of the play should not exceed the time limit of "one revolution of the sun," i.e. a single day.

The Unity of Place:

The scene of the play should be limited to a single place or a city. The third unity, according to some scholars, is not mentioned by Aristotle but is a later innovation probably introduced by Italian or French critics of the Renaissance.

Modifying the Role of Chorus:

Secondly, Aristotle also modified the role of the chorus in the drama. Previously the role of the chorus was only to add to the lyrical element of the drama. In the plays of Aeschylus, the chorus also took part in the action of the play. Aristotle intricately delineated the parameters of the functions of the chorus. He suggested that the chorus should not directly take part in the action of the play; instead it should make up for "the lack of scenery and the stage effects" and also to overcome the limitations imposed by the Three Unities. The chorus, according to Aristotle, should also provide a comic relief amid "the gloomy and tragic monotony" of the Greek drama.

Five Parts of Drama:

Thirdly, he advised the division of the drama into five parts viz: exposition, the rising action, the climax, the falling action, and the denouement.

THE ENGLISH DRAMA:

The origin of the drama in England is not indebted to the Greek experience in this field, as it was as late as the sixteenth century that in the period of Renaissance, links were established with the Greek drama and the doctrines of Aristotle were applied to the drama in England. Therefore, being unaware of its development in Greece, the drama set out in England with a fresh start of its own.

Mystery and Miracle Plays:

In order to project the simple truth of Christian doctrines on to the public, the most elementary kind of dramatic repre-

sentation on the model of tableau were presented by the clergy. This form was later on cultivated into the Latin Mysteries and Miracles after the Norman conquest. The Mysteries were the stories taken from the Bible, for example: "the man's creation" and "the Fall of Man". The Miracles, however, were the stories modelled on the lives of the saints and their divine miracles. The Mysteries and Miracles were initially presented in Latin, but from the twelfth century onwards they were vernacularized into English. (Craig, H., 1955)

Morality Plays:

In the evolutionary development of the drama, the next stage after the Miracle and Mystery plays was the introduction of the Morality plays. These plays were also predominantly religious; however, they were no more the stories derived from the Bible or the lives of saints and priests but were allegorical in nature and were the personified abstraction of the vices and virtues and represented the conflict inside the human soul. The early Morality play was "The Castle of Perseverance" staged in 1400. AD, in the reign of King Henry V in which there was the treatment of the conflict between Seven Moral Virtues and Seven Deadly Sins. The Seven Moral Virtues were: Faith, Hope, Charity, Justice, Prudence, Temperance, Fortitude: while the Seven Deadly Sins were: Pride, Envy, Sloth, Intemperance, Avarice, Anger, Lust. Each of these Virtues and Sins were represented by a separate character on the stage. The most popular Morality play was "Everyman" staged in 1490 AD. The introduction of Morality play de-

veloped the cause of the evolution of drama in many ways. The theme of Mysteries and Miracles was mainly super-human, while that of Morality plays was principally human. The Morality play by doing away with the borrowed Biblical stories paved the way for original themes in drama. The latter Moralities also introduced the comic element in the previous "serious and dry atmosphere of the drama. Satan, for example, was given the role of a low buffoon which proved to be a rich source of mirth and amusement for the audience. (Wasson, J., 1979)

The Interludes (The Secular Drama):

This species of drama dominated the English Theatre throughout the fifteenth and sixteenth centuries. John Heywood was the founder of this variety' who wrote "The Four P's" - an interlude - which provided the impetus for the development of this species of drama. The interludes were short plays which were neither religious nor didactic in nature but principally aimed at presenting fun and frolics. (Emmerson, R. K. 2005).

The characters were no more allegorical abstractions but the real men and women, however, they still were types than individuals. It was this comic element of the Interlude which proved to be the mother of Romantic comedy.

The Renaissance Drama:

Renaissance, the period of great revival of learning and re-birth of literature, under the influence of Greek continued throughout Europe in the fifteenth and sixteenth centuries. it brought about drastic changes in all the branches of learning and literature, including drama. The Mysteries, Miracles and Interludes gave way

to the new form of drama written on the classic model The first great work in this field was "Gorboduc" which was written in 1562 AD and was constructed on the strict model of tragedies of Seneca - an Italian tragic poet (04 B.C. 65 AD). It contained all the essential characteristics of Greek drama viz: the chorus, the Three unities and the division of actions into five parts. In this period, furthermore, a bifurcation was made between the tragedy and comedy; the former evolved from the Senecan tragedies while the latter developed from the interludes. (Falco, R. 2017)

The Romantic Drama:

The classical form of drama was short-lived and soon was driven out by the romantic one". The observance of the unities of time, place and action were abandoned. The Romantic play, therefore, covers an indefinite period of time, it could move to any possible place, and in it any number of sub-plots and by-plots could run side by side with the main plot. The pioneers of the Romantic drama were the University Wits - a group of young scholars who received education either at Oxford or Cambridge— among whom the prominent ones were: Robert Greene, Thomas Kyd, George Peele, John Lilly and Christopher Marlowe. Kyd was the pioneer of revenge tragedy, Peele and Greene introduced Romantic comedy, while Marlowe innovated the historical play. (Bostetter, E. E. 1963)

Shakespeare belonged to the rival group of playwrights who were not working individually but in groups for their respective companies. About his

supremacy in the field of drama, there can never be two opinions. He has left unsurpassable masterpieces in all the species of drama namely: tragedy, comedy, tragi-comedy, revenge play and historical play. "No other writer's plays have been produced so many times and so widely read in so many different lands". (Falco, R. 2017)

The Modern Drama:

For about two centuries, after the death of Shakespeare, the drama remained dormant in England. However, its re-birth took place in the latter part of the twentieth century owing to the powerful stimulus provided by George Bernard Shaw and Oscar Wild. "Shaw was the greatest practitioner of the comedy of ideas while Oscar Wild that of the comedy manners".

Fresh experiments were carried out for the improvement of the drama and side by side efforts were also made to revive those positive aspects of the old drama which had been discarded in the course of evolution. T.S. Eliot, for example, brought about the re-birth of poetic drama in England. It should be remembered that from the very outset of its evolution up to the days Shakespeare, the drama was predominantly written in verse, the practice which, however, was discarded by the dramatists who were to follow Eliot's experiment in this field, was a successful one and regained for drama the plus point it was deprived of for long. (Hardison, O. B. 1965)

With its relocation from stage to the studio (of television), the drama has found a new medium through which it could secure for itself a non-restricted and never-ending future.

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Madness in Arabic Narratives

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Madness has been a recurrent theme that preoccupied the western imagination. However, in the twentieth century it acquired a prominent space as a platform through which, out of step and at odd with the society, literary men utter a truth-telling treatise against the monstrous mechanisation of the modern world. Literature has always been interconnected with madness and represents "the sole channel by which madness has been able throughout history to speak in its own name" in a society that defines itself as "sane." (Felman 15). Literature gives voice to the mad inmates immured within the constricting walls, and juxtaposes the inner world of psychiatry and the outer world of socio-cultural reality to highlight the polarities of reason and unreason, the powerful and the powerless, matriarchy and patriarchy, black madness and white madness, as well as freedom as versus repression. The portrayal of madness creates a new sensibility revealing what has been excluded and marginalised as 'abnormal'.

The discourse of madness has specificity. Thematically, narratives in which madness occupied central place are critiques of the oppressive system that they undertake to expose through the world of madness. Common themes that dominate such narratives include rebellion against manipulation, power, confine-

ment, laws and order. Madness in the narrative is presented against the backdrop of settings like a mental hospital that unfurls a milieu of which the protagonists have firsthand experience suffering the horrid practices of the institution. They introduce an understanding of a world absented and marginalised by society. Characters emerge as physiologically imbalanced, fragmented and emasculated by the institutionalised technology.

Narratives of madness resort to a mode of narration that utilizes internally focalized narration characterized by the "straight forward single character bound epistemology. Alternately, it conveys "the mixed position of 'narratorial co-vision'" presenting "a defined reflector character which ... goes along with ... [an] external perspective onto all other characters" (Meister and Schönert 15). Narrators deconstruct taken for granted structures. They also incite the reader to deal with them in their own terms and according to the specificity of the logic of madness.

In Arab narratives, madness acquires the same space and social framework it was allotted in the twentieth century in the western world: it has been regarded as a tool of protest and a truth-telling voice. However, by virtue of the

specificity of the Islamic Arab context, the issue of insanity and madness was dealt with in different terms. Mona Fayyad points out the distinction, stating that "throughout the Islamic-Arab civilization, the insane person has never been stripped of his humanity and was treated accordingly ... this tolerance and humane attitude persist up till the present day in urban milieus, in general, and in rural areas in particular" (cited in Al-Samman 40 my translation).

In his comprehensive critique of the discourse of madness in Arab culture, Mohammad Al-Samman elaborates on such clemency and humanitarian attitude: he affirms that this stance "was not specific to the ordinary people, but it has extended to the sophisticated and ruling class ... including its representatives such as the caliphate, the sultan and the governors of counties" (Al-Samman 45). More factors promote such disposition of absolution towards the deranged members of the community. They have been regarded as "prudent and pious people who are blessed with the knowledge of the unknown. Hence, they were highly venerated to the extent that often they walked the streets naked, and nevertheless, they received all due respect" (Al-Samman 52).

In a similar vein, Ahmed Khosoy elaborates on the phenomena of folly and madness in the period extending from

Jahilia to the fourteenth century. He professes, "The madman is no longer an ordinary passerby whom boys in the streets chase and harass, but he has attained the position of the solemn sheikh and the insightful critic whose talk is awaited with great enthusiasm" (187-188). The hallowing of the mad contributed to the attitude of tolerance since they were raised to the level of "wali, the sanctified friend of Allah" (Al-Samman 50). Consequently, the communal criteria that governed the outlook of the people not only bestowed a metaphysical aura on the mad but also resulted in treating them kindly and humanely. Such inclination culminates in the great interest in establishing the "Bimaristan" and the asylums to host the insane.

In a nutshell, narratives of madness are utilised by Arab authors who have been intent on breaking the culture of silence, and thus they disinter a world that is hidden and evaded. Through their narrators, they present madness as a means through which they offer new ways of conceptualising a better future in which the binary polarity of the superior and powerful and the inferior and powerless is radically transformed. Prominent authors in this field include Khudeir Miri (Iraq), Samiha Khrais (Jordan), Usama Issa (Palestine), Ahmed Yousif Dawood (Syria), Ghazi Abdul Rahman Al Gosaibi (Saudi Arabia), Walid Damag (Yemen), Khairy Shalaby (Egypt), Ihab Adlan (Sudan), and Ismail Yebrir (Algeria).

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The Impact of Collocational Competence on Translation Quality

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One of the most problematic areas for foreign language learners is collocation. It is often seen as an obstacle that gets in the way of natively like fluency. In translation studies, it is widely acknowledged that collocations play a significant role in translation quality. This article sheds light on the essential role knowledge of collocations plays in the accuracy of translation. Most of the research on collocations explores the use of collocations in productive language, especially in writing, but few empirical studies discuss collocations in respect of the special significance of collocational competence in producing accurate translations.

In defining collocation, Firth (1968) argues that “you shall know a word by the company it keeps.” He clarifies this definition by the example dark night, and illustrates that one of the meanings of the word night allows its collocability with dark and vice versa. According to Firth, “collocations of a given word are statements of habitual or customary places of that word”, and proposes that words obtain their meaning from their co-occurrence in texts (p.181). In describing the effectiveness and beauty of collocations, Ralph Waldo Emerson said

“so in writing, there is always a right word, and every other than that is wrong. There is no beauty in words except in their collocation. The effect of a fanciful word misplaced, is like that of a horn of exquisite polish growing on a human head”.

Collocational knowledge has a great impact on the process of translation since collocations help translators produce language in ‘chunks’ instead of individual words. James (1998) asserts that “adherence to the collocational conventions of a foreign language contributes greatly to one’s idiomacity and nativelikeness, and not doing so announces one’s foreignness” (p.152).

In teaching translation to EFL learners, it is recommended to integrate the teaching of collocation by including cultural data, metaphorical meanings and the associated historical origins to reach the ultimate goal of effective meaning communication, and to take collocational knowledge into account during their translation. The findings of Farghal and Obiedat (1995) support this view. They found that Arabic ESL learners and student

translators suffered from collocational deficiency and thus were unaware of collocations, resulting in their inability to communicate with effective collocations and to translate the related texts with high quality. According to them, the only way for ESL/EFL learners to be proficient in the English language is to highlight the collocational aspects of lexical items. They asserted that collocations should be an area of focus among L2 learners and teachers alike, and that foreign language syllabuses and language instructors should single collocations out as the most needed and useful genre of prefabricated speech.

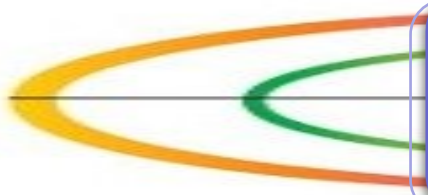
There are various kinds of activities and exercises that can enhance and develop students' productivity skills in handling collocations. For example, the texts selected for translation practice in EFL classrooms should contain a large number of different kinds of collations in order to provide students the op-

portunity to practice their collocational knowledge during translation. Additionally, teachers can use 'brainstorming' or 'collocational grids' in which students are provided with words and then asked to list all the acceptable collocates. It is also very useful to focus on collocations that have no equivalent in the students' first language, and to try to find near equivalents in the TL or calques. In addition, a very effective way to improve students' knowledge of collocations is to encourage them to use English collocation dictionaries whenever they are uncertain about the usage of a particular word.

Collocations are both a linguistic and cultural issue, and collocating is not merely a matter of substituting words using their equivalents in the TL. We should admit that inadequate proficiency in the production of collocations calls for a more constructive instructional focus on collocations. A variety of teaching approaches is essential to generate a productive learning environment for effectively incorporating collocation study in translation courses.

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