

**TEACHING ENGLISH LITERATURE
THROUGH ACADEMIC ACTIVITIES:
SPECIAL REFERENCE TO TEACHING
POETRY**

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Abstract

These rapid changes and new challenges in the age of technology increase the necessity to change. Accordingly, the aim of this study is to discuss the possibility to change the system of education in Iraq. Any reformer of the complex traditional educational system in Iraq should not expect a quick respond. The researcher's attempt at achieving this goal encountered so many obstacles. Some are governmental, some are personal. The study consists of two parts: the theoretical and the practical. The theoretical part presents Anthony Grasha's Model which is based on five teaching styles, defining it and referring to the supporters and opponents, focusing on the advantages and disadvantages of each teaching style, followed by a section on the approaches to literature and literary criticism as they are presented in the two textbooks for the first and the fourth levels. The practical part presents the researcher's personal experience of teaching English literature at Basrah and Jordanian universities for 30 years, followed by a list of her academic activities while teaching English literature, especially poetry. At conclusion, the questions raised in the study have been answered. The researcher devotes a section on recommendations to suggest solutions for the obstacles that encounter the change of teaching in Iraq.

Keywords: Academic Activities, teaching methods, Literature, Poetry, Drama.

خلاصة البحث

أخذت الحاجة الملحة إلى التغيير تزداد بشكل ملحوظ في عصرنا الحالي، عصر التكنولوجيا ، وذلك بسبب التغيرات السريعة والتحديات الجديدة في هذا العصر. وعليه فالهدف من هذا البحث هو دراسة إمكانية تغيير نظام التعليم في العراق. والدور الذي يقع علينا في هذا التغيير. يتوقع البحث أن أية محاولة للتغيير ستواجه عقبات عدة، لذا علينا أن لا نتوقع

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الاستجابة السريعة لأية محاولة لإصلاح نظام التعليم التقليدي المعقد في العراق. ومن خلال محاولات الباحثة لتغيير أسلوب التعليم الجامعي، واجهت عقبات عدة، بعضها إداري، وبعضها شخصي.

تتكون الدراسة من قسمين: القسم النظري والقسم التطبيقي. يقدم القسم النظري نموذج أنتوني كراشا في أساليب التدريس الخمسة، ويشير إلى المؤيدين والمعارضين، مع التركيز على مزايا وعيوب كل أسلوب تدريسي من وجهة نظر هؤلاء. ثم يقدم البحث مفاهيم دراسة الأدب والنقد الأدبي على ضوء كتابين منهجيين مخصصين لتدريس المرحلة الأولى والرابعة. يقدم القسم التطبيقي تجربة الباحث الشخصية في تدريس الأدب الإنجليزي، خاصة الشعر الانجليزي وهو التخصص الدقيق، في جامعة البصرة والجامعات الأردنية منذ 30 عامًا، تليها قائمة بالأنشطة الأكاديمية أثناء تدريس الأدب الانجليزي والشعر الإنجليزي.

أما في خاتمة البحث، فقد تم الإجابة على الأسئلة التي أثيرت في البحث والتي أوضحت العقبات التي يواجهها التدريسيون أثناء عملية التدريس. كذلك خصصت الدراسة مبحثاً بتوصيات ومقترحات لتطوير التعليم في العراق

الكلمات المفتاح: النشاطات الأكاديمية، طرق التدريس، الأدب، الشعر، المسرحية.

1. Introduction

The necessity to change the system of education in Iraq is highly recommended. These rapid changes and new challenges in the age of technology increased the necessity to change. Any reformer of the complex traditional educational system in Iraq should not expect a quick respond. The researcher's attempt at achieving this goal has encountered so many problems. Some are governmental, and some are personal. The first is based on the lack of financial support, the second on human nature. Some administrators in the university have negative traits, like jealousy, envy and selfishness. These traits create obstacles in front of the creative teachers, especially when they work in the same field of study. They hate any innovative activity to develop the traditional teaching skills, because they have nothing to participate in the process of the change.

The study is divided into two parts: the theoretical which presents the preliminaries of the study: the objectives, hypotheses, questions, problems, procedures, scope and organization.

1. 2. Objectives:

The paper aims to study the possibility of changing the system of teaching in Iraq, through narrating a personal teaching experience. The necessity to change the system of teaching is highly recommended. These rapid changes and new challenges in the age of technology have increased the necessity to change. The paper gives advices to the teacher too choose the best suitable teaching styles for him and his today's students. If the teachers usually keen to practice all of the pedagogical techniques they learned at college, or stick to the conventional one, this study advices them to follow new methodologies.

1. 3. Hypotheses:

The study has two hypotheses:

- 1- Teaching especially that of literature should not be confined to one teaching style. Teachers should choose more than one style to respond to all students' levels.
- 2- Academic activities for both teachers and students should be included in the process of teaching.

1. 4. Questions:

This study raises the following questions:

- 1- Is it possible to change the system of teaching in Iraq?
- 2- Why do teachers need to have different teaching styles?
- 3- Why do students suffer from understanding English Literature?
- 4- Are activities necessary in teaching literature?

1. 5. Problems:

The questions raised in the study are discussed and answered. In an attempt to follow innovative teaching, the researcher has encountered so many problems. Some are governmental, some are personal. The first are based on the lack of financial support, the second on human nature. Some administrators in the university have negative traits, like jealousy, envy and selfishness. These traits create obstacles in front of the creative teachers, especially when they work in the same field of study. They stick to the traditional teaching methods because they hate any innovative activity to develop the traditional teaching skills; they have nothing to participate in the new process of the change. Therefore, they do not listen to the voice of change.

1. 6. Procedures:

The procedures used in the theoretical and practical parts of the study are based on the technique of listing. The five different teaching styles adopted by Anthony Grasha's model are listed and discussed in the theoretical part. The academic activities of the researcher are listed in the practical part. The researcher presents the details of her personal experience in teaching since she started teaching at college of Arts, University of Basrah in 1989 until recently. Each section on a certain activity starts with the definition of the term, followed by the advantages and importance of the activity in the field of teaching English literature, especially poetry.

1. 7.Scope:

The scope of the research is limited to teaching a specific course, English literature with special focus on English poetry. The researcher has chosen Anthony Grasha's model in teaching, adopting his Personal Model, interactive class and that of Blended Learning which developed with the age of digital and technology. This new theory asserts that people are no longer confined to learning from formal education. Today's ideal teaching style is based on a hybrid approach that mixes the best styles the teacher can offer.

1. 8. Organization:

The study consists of two parts: the theoretical and the practical. The theoretical part presents Anthony Grasha's Model "Teaching Style Inventory", defining it and referring to the supporters and opponents, focusing on the advantages and disadvantages of each teaching style from their points of view. The practical part presents the researcher's personal experience of teaching English literature at Basrah and Jordanian universities over 30 years, followed by a list of her selected 12 academic activities while teaching English literature, especially poetry, as it is her specialism.

2. Theoretical Part:**2.1. Introduction:**

Every teacher has his own teaching style. He/she should choose a style that addresses the needs of diverse students at different learning levels. Modern teacher should engage students with some entertainments during the learning process. When the teacher develops his teaching styles and integrates them with effective classroom management skills, he/she will learn what works best for his personalities and curriculum. The 21st-century teacher is responsible for students with a diverse range of learning abilities. He/she must develop good instructional styles in diverse classrooms. Effective teaching methods should look after gifted students, as well as slow-learning ones. "This is where differentiated instruction and a balanced mix of teaching styles can help reach all students in a given classroom—not just the few who respond well to one particular style of teaching" (Gill, 2013, para 40).

Harry Wong (cited in Gill, 2013) believes that the transfer of knowledge from expert (the teacher) to students is an artistic skill. How to engage the students starts with selecting the right teaching style. The teacher may prefer one teaching style over another; the teacher must find the style that works best for the students. He/she should try different styles to meet different objectives, and always challenge himself to find ways to reach each student. Different teaching styles are necessary; the choice of teaching styles depends on the educational mission of a certain country, and the educational philosophy of the teacher, and the subject area which is the most important area in teaching.

2. 2. Anthony F. Grasha's Model "Teaching Style Inventory":

Anthony F. Grasha has founded the differentiated instruction for 20th-century teachers to adopt styles to match their personalities and strengths, and later Tomlinson has developed it in the 21st century. The differentiated instruction suggests that all students should be kept in mind "when developing lesson plans and workbook exercises, lectures, and interactive learning. These student-focused differences necessitate instructional styles that embrace diverse classrooms for students at all learning levels and from various backgrounds without compromising the teacher's strengths" (Gill, 2013, para. 23). Grasha is credited with developing the classic five teaching styles. Following Carl

Jung, "Grasha began studying the classrooms; he advocated that teachers play multiple roles in the classroom and most teachers possess some combination of all or most of the classic teaching styles.

The modern teaching concept of classifying teaching methods originated in the 20th century. In 1996, Anthony F. Grasha, a professor of psychology at the university of Cincinnati who is credited with developing the classic five teaching styles, wrote his book "Teaching with Style: A Practical Guide to Enhancing Learning by Understanding Teaching and Learning Styles". The aim of the book is to be a guide for teachers and as a tool to help colleagues, administrators and students systematically evaluate an instructor's effectiveness in the classroom" (Grasha, cited in Gill, 2013). In this book, he developed a teaching style inventory which is adopted and modified by followers.

Since teaching styles have been categorized into five groups, not all students respond to one particular style. Today's ideal teaching style is based on a hybrid approach that mixes the best styles the teacher can offer.

Modern teaching style requires different types of teachers: the analyst, the organizer, the negotiator, and consultant. It is rather a hybrid approach that blends the best of everything a teacher has to offer (Gill, 2013). Next the study will present the five teaching styles of Grasha's model.

2.2.1. The Expert, or The Demonstrator (The Coaching Style):

In this teaching style "experts share knowledge, demonstrate their expertise, advise students, and provide feedback to improve understanding and promote learning." (Gill, 2018, para. 20). Similar to the lecture style, it maintains authority in the classroom. It coaches students using multimedia presentations, class activities and demonstrations. It is suitable for subjects like music, art, and physical education subjects. It is perfect because the demonstration is usually necessary to acquire a full understanding of the subject, but with little individual interaction between the teacher and students; this makes it difficult to accommodate to personalized needs (Hasen, 2018).

2.2.2. Formal Authority or the Lecture Style:

This style shows authoritative teachers who "incorporate the traditional lecture format and share many of the same characteristics as experts, but with less student interaction" (De Florio-Hansen, 2018, p. 165). It is based on sitting and listening to the teacher who speaks about a pre-assigned topic; the students take notes and memorize what is said. This particular style is more popular in universities when the number of students is very large. This method lacks allowance of student participation; it is unable to meet individual needs (ibid.).

The advantage of this style is that it is acceptable for higher-education disciplines; it needs auditorium settings and large groups of students. It is most suitable for history, which is based on memorization of key facts, dates, names, etc. (Gill, 2013). The disadvantage of this style is that its questionable model is for teaching children because there is little or no interaction with the teacher.

2.2.3. Personal Model, or Blended Learning:

This model is based on "blended teaching styles that match the best techniques with the appropriate learning scenarios and students in an adaptive format" (De Florio-Hansen, 2018, p. 165). It is a teaching style that incorporates personal preferences, individual personalities, and specific interests. It incorporates extra-curricular knowledge into a

developed, deeper knowledge of a particular topic. The opponents of this style think that this style would weaken the process of learning as the teacher tries to be everything to all students (Robin, 2018).

The advantage of this method is that it enables teachers to adjust their style according to student needs and appropriate subject matter. The disadvantage is that it risks "too many things to all students, prompting teachers to spread themselves too thin and dilute learning" (Gill, 2013, para 12). "Because teachers have styles that reflect their distinct personalities and curriculum—from math and science to English and history—it's crucial that they remain focused on their teaching objectives and avoid trying to be all things to all students" (Gill, 2013).

2.2.4. Facilitator, or the Activity, or Action Method):

This method focuses on "Designs participatory learning activities and manages classroom projects while providing information and offering feedback to facilitate critical thinking" (Gill, 2018, para 19). It encourages self-learning via peer-to-teacher learning. To the contrary of the lecture style, the teacher asks the students to question rather than to give them the answers. The goal of this method is to develop a deeper understanding of the topic; it uses self-discovery; it also develops problem-solving skills. This technique is used in small classroom, so that the teacher can interact with students individually. This style is difficult with a larger number of students (De Florio-Hasen, 2018).

The advantage of this style is that it "trains students to ask questions and helps develop skills to find answers and solutions through exploration"; it is ideal for teaching science and similar subjects" (Gill, 2013, para 5). The advantage of this method is based on teacher's interaction with students and encourages them to discover rather than giving them lecturing facts and tests knowledge through memorization (Gill, 2013).

The disadvantage is that it erodes teacher authority. The teacher's role is a consultant rather than the traditional authority figure.

2.2.5. Delegator Style, or Group method:

This style "organizes group learning, observes students, provides consultation, and promotes interaction between groups and among individuals to achieve learning objectives" (Gill, 2018, para. 19). It is used for school subjects that require group work, lab-based learning, or peer feedback, like science classes and certain language learning classes. The teacher acts as a delegator; he, she becomes an observer and encourages student-to-student learning. The style becomes more popular because it removes the teacher from a position of authority (De Florio-Hasen, 2018, para 6).

The advantage of this style is based on Guided discovery and inquiry-based learning; it gives the teacher the role to be "an observer that inspires students by working in tandem toward common goals" (De Florio-Hasen, 2018). The disadvantage is that it erodes teacher authority. The teacher's role is a consultant rather than the traditional authority figure.

2. 3. The Five approaches to understand Literature:

In his book "A Guide to Literary Study", Leon Dickson devotes part 1 of his book for the nature of literary study and the role of literary criticism. In this book, he defines with literary examples the five approaches to literary study. I have taught this book for years in the Department of English and the Department of translation for first year students. The book is rich with introductory information to all literary genres: criticism, fiction,

drama, and poetry. I usually start teaching any literary course of different levels the literary approaches to make my students understand English literature easily. These five approaches, as they are introduced by Dickenson (1959) are:

- 1- Literary Work in Relation to its Background.
- 2- Literary Work in Relation to the Author.
- 3- The Literary Work in Relation to its Readers.
- 4- The Literary Work in Relation to Other Literature.
- 5-The Literary Work as an Entity in Itself.

In his book "Five approaches of Literary Criticism", Wilbur Scott refers to the five approaches:

- 1- The Moral Approach
- 2- The Psychological approach
- 3-The sociological approach
- 4- The Formalistic Approach.
- 5- The Archetypal Approach.

The first group is taught to the first year in the Department of Translation and the Department of English. The second to the fourth level in the Department of English only. The students are lost with these approaches, unless the teacher simplifying them by giving certain literary examples, and applying these approaches with some literary texts. To make Teaching and learning English literature more interesting and entertaining to the students at all levels, the teacher should blend all teaching styles. In the practical part of the study, the researcher has listed out hers teaching styles through her academic activities.

3. The practical Part:

3. 1.Introduction, Personal Experience of Teaching English Poetry:

In this practical part, the study presents the researcher's personal experience of at teaching. Having got Ph. D. from Glasgow University, Britain, 1989 the researcher started teaching English literature in the academic year 1989-1990, at The Department of English, College of Arts, and University of Basrah. Throughout the years that I have been working in The Department of English, (from 1989-2012), no colleagues co-operated with me, because they did not have the interest in poetry activities. Some of them were devoted to drama activities in some of which I participated.

Teaching English literature, especially poetry is not an easy task for both the teacher and the students. The course of poetry is always an issue to the students who complain about the difficulty in understanding the poetic sound devices, like rhyme, rhythm and scansion of metrical patterns. In order to solve the problem, I decided to break the traditional method (dictation and summarization). I read the verses in two different readings: the normal one and the poetic one to let them know the difference between the two. The first reading did not help them to understand English prosody; the second did. Then I asked them to imitate me. I also used the board to syllabi the verses, I used my fingers, beating the table to create the sounds syllables. I gave each syllable a certain

sound symbol, the unstressed (Da) and the stressed (Dum). Then I give them an example, asking them to guess what metrical patterns are Da Dum, or Dum Da, the first iambic, the second trochaic. I read selected verses using the sound symbols and asked a clever student to read a new verse using the same symbols. Following that method, I almost solved the problem of scansion. Another problem is the literary analysis of poetry. When I found my students weak at critical comments, I encouraged them to be confident enough to present their critical points of view no matter how weak and silly they might be. The purpose of this method is to increase their ability in literary criticism. I also taught them how to reconcile between their teacher's critical notes and the notes they usually find in the printed sources or in the internet papers. Later I added two different procedures: first, listening to a selected poem recorded in a DVD player, and recited by a native speaker. Then I asked them to imitate the voice and to memorize the poem, especially when it is short. I even asked my students to translate the poems into Arabic because verse translation would let them concentrate on the meanings of the poems more than usual. Moreover, I asked them to draw the poetic image. The benefit of that method was to let the students contemplate the details of the image to enrich their imagination. That method motivated me to discover many talented students in paintings. They presented their paintings in two exhibitions during the Departmental program of April University Annual Activities. The aim of this activity is to prove the relationship between poetry and paintings; both express human feelings, and experiences in life, the only difference is that poetry is expressed by a pen, and painting by a brush. These are not all the problems I encountered while teaching English Literature because the list is endless.

In order to demonstrate the ability of the Iraqi students to read and write English poetry, I suggested a workshop in creative writing and a participation in national and international poetry competitions to show off their poetic talent. I encouraged my students to write and recite poetry, first in the class, and second in public (poetry competition); the result of this encouragement is a poetic collection, entitled "The Tree of Poetry". In addition, I asked my students to examine the poetic images in English poetry, drawing paintings, inspired by these images. During that experience, I discovered many talented painters. Therefore, two exhibitions on "Poetry and Paintings" to write poetic texts in both English and Arabic languages on posters, to be shown in an exhibition, and in a data show (for more details see section 3. 2.).

The impact of my pioneering activities on the teaching English Literature was great. When I left the department to work in The Department of translation, The English department continued my activity of poetry workshop (writing, translating and reciting). In addition, I found poetry competition in two languages: Arabic and English held in the department of translation, inspired by my own previous poetry competitions. I participated with my own poems in English and Arabic, as well as my poetry translations from and to English. In this departments I began a era in my life in the field of translation, as I translated two books on English and Arabic poetry, as well as miscellaneous poems were published in the electronic sites.

3. 2. Academic Activities:

3. 2. 1. Definition of the word 'activity':

The word activity, according to Merriam Webster Dictionary, suggests:

- 1- The state of being active: behavior or actions of a particular kind
- 2- Something that is done as work or for a particular purpose

3- Something that is done for pleasure and that usually involves a group of people (Merriam-Webster, Incorporated, 2018).

Co- Curricular activities are defined by iDream Career (2015) as follows

Co-Curricular activities are those which are undertaken side by side with the curricular activities. A co-curricular activity essentially takes place outside a typical pen and pencil classroom experience. It gives the students an opportunity to develop particular skills and exhibit their non-academic abilities. These activities might be compulsory, such as music, art or drama classes that take place during the day. Others generally are voluntary, such as participating in school sport steam, school debating team or student newsletters. In either case, participation can assist students in more than one ways.(para. 3)

The teacher's academic activities, and the student's co-Curricular activities inside and outside the class are significant in the process of teaching and learning. The purpose of these activities is to enhance teaching and learning with extra knowledge; they also widen the horizon of students' mentality, and strengthen intimate relations with their teachers and colleagues.

In his article "Digital Classroom; An Innovative Teaching and Learning Technique for Gifted Learners Using ICT, in Creative Education Abu Baker (2016) defines the gifted students as:

a group of individuals with specific and unique learning needs. Due to their uniqueness, the students always face problems in mainstream educational system. Teachers of gifted students need to be proactive and creative in preparing their teaching plans, methodologies, and materials, in order to ensure that the learning process is going to be effective to the students. (para. 1)

Many Parents do not like their sons and daughters participate because they believe these activities are waste of time. Pilgrim (2013) justifies this dislike:

Many parents and students do not understand the importance of extra-curricular activities. Over the years I have had to persuade a number of parents to allow their children to continue participating in extra-curricular activities, because they felt that these activities distracted their offspring from their academic work. This scenario tended to unfold either when a student was struggling academically or when the student wanted to focus totally on academics, to the exclusion of everything else. They felt that extra-curricular involvement was a waste of precious time and that it caused their children to get home too late in the evening. (para. 1)

The researcher has listed the most influential activities, in which she is participant or a supervisor since the first year of teaching at University of Basrah until recently. The activities the researcher shared with her gifted students do not mean the negligence of other students. The later always participate in the evaluations of the activities by

watching as a critical audience. Who are the gifted students in literature? They are a group of students who have talents in literary activities, like writing, reciting poetry, dramatic performance, and literary translation.

3.2.2. The Researcher's Academic Activities:

Academic, activities are not confined to teacher's supervision on students' activities, they also suggest her participation in her own academic activities. Achieving this approach, the teacher gives herself the opportunity to widen the horizon of her knowledge, so that she could pass this widely established knowledge to her students while supervising their creative activities. The researcher started her educational activities since primary schools. At the age of seven, she acted on the stage of the school, given the role of summer in a dramatic performance entitled "The Four Seasons". She also participated in painting exhibitions and school sport competitions. She started writing poetry at the age of 13. She participated in school and University poetry slams. The sources of those activities are her inspiring teachers at school and university. In the following section, the researcher has presented her most influential activities that are admired and emulated by other colleagues.

3.2.2.1. Poetry Competitions (Slams), and Festivals:

Poetry competition is defined as slam and festival, related to poetry recital. A poetry slam is a competition that poets perform spoken words of poetry. In 1984, It began in Chicago with its first competition; it was designed to move poetry recitals from academia to a popular audience. The American poet Marc Smith began experimenting with open microphone for poetry readings by making them competitive. (powerpoetry.org, n. d.) The performances at a poetry slam are judged by a panel of five judges, selected from the audience, or judged by audience response. (poets.org, 2004)

The first competition the researcher supervised and shared was held in 2010. It was based on a workshop of "Writing and Translating English Poems into Arabic". The twenty participants were students of The Department of English, College of Arts, and University of Basrah. The second competition was held in 2011. It was based on a workshop of "Writing English Poetry". The sixteen participants were students of the same department. Two members of PRT group from the American Embassy were invited to evaluate the competition. The third competition was held in 2012. It was based on a workshop between the students of the same department and the school students. The twenty three participants were students of the Department of English and the most distinguished students of intermediate and secondary schools in Basrah. Those three poetry activities paved the ways to the participant students to develop their talents in writing and reciting poetry. Some of them tried to recite poetry at the Rap rhythm. That attempt was pioneering. The audience was emotionally moved by the rappers' talents. Most of these students are now inspiring teachers; they emulate the activities supervised by the researcher (their teacher in those days), and encouraging their students to be creative by giving them the opportunity to participate in school and university activities.

The referee committee of the first competition was a group of four teachers selected from the same department to announce the three winners. In the second attempt a teacher from the department and two members of PRT group from the American Embassy were invited to evaluate the competition and to give marks for each poem, to select the three winners.

3.2.2.2. Poetic Collections (Chapbooks):

The words 'collection' and 'chapbook' suggest a very popular name for a book of poetry or miscellaneous writings by the same author. It is "an old word, but it has come into wide usage in modern times, especially among poets who are publishing their own works" (Delaney, 2018). According to Brian A. Klems in *Writer's Digest*, a chapbook is:

a small collection of poetry, generally no more than 40 pages, that often centers on a specific theme, such as exotic foods or wild animals or Justin Bieber. It's typically saddle-stitched (like a pamphlet or magazine) and is a format well suited to smaller print-runs. (Klems, cited in Delaney, 2019, para. 2)

Consequently, as a result of the two poetic slams, two poetic collections were published: 1- *The Tree of Poetry*, 2012; and 2- *Rose Buds*, 2013 were published by Dar al-Kutub, University of Basrah. To publish a work is let the content of a work to be available to the public for evaluation. When a student is told that his literary creative work will be published electronically or paper print, he/she would be motivated for further creative works, especially when this creative work is shared with the teacher, and his/her name appears first. The poems written by me and shared with my students, or written by them and participate in the poetry slams were sent by me to the electronic sites: *Daily Writing Tips*, and *Why are we in Iraq?*, Al-Noor Center, and also published in myblog:nuasmar.blogspot.com, and my facebook. The first collection "The Tree of Poetry", mentioned above was accepted for publication by Durance Publishing Company; unfortunately, I could not sign the contract because of financial problems.

3.2.2.3. Literary Translation as a Tool:

The role of translation in language teaching and learning has become an issue which has opponents and supporters. The opponents have ruled out the role of translation as a tool in teaching and learning, because they think that it is inapplicable and damaging. The supporters think that translations can be helpful for a language teaching and learning.

A language-learning-centered-translation practice is pressed for as the need for a clear description to highlight the applicability of translation in language teaching is immediate. After studying the existing work and correlating it to findings through experience, it can be concluded that translation when made recourse to in a proper language learning setting and within a well-set framework, can prove very useful (Al-Amiri, 2014, abstract).

This study attempts to prove that translation as a tool in the process of teaching is vital, because it attracts students to the contrastive grammar, and vocabulary of the source and target languages. In the course of English literature, especially poetry, translation plays the role of enriching the literary vocabulary and comprehending the meanings of the two languages. The personal experience of the researcher in poetry translation as a tool in teaching shows the positive results of this activity. The students enjoyed studying poetry, especially when transferring its meaning and figures of speech into another language. The researcher did not only ask her undergraduate and postgraduate students to translate the poems included in the curriculum, she also translated these poems and collected them in a poetic collection entitled "A Selection of English Poetry from different Centuries" , and then published them in 2016 by Dar Al-Amal in Syria at

her expense. In addition, she has achieved other translation activities, like her translation of the Library Guide of Glasgow University into Arabic, in 1989, as well as three chapters of a book on the biographies of the British, Kurdish and Arab Writers, supervised by the British Council in 2010. She has also a project of translating contemporary Arabic poems, which are forthcoming, and to which she devotes a blog and a page in her face book. She published them in many Arabic and international electronic sites.

In the Department of Translation, I started teaching Literary Translation. I asked the students to translate literary works from English into Arabic and Vice Versa in groups; when they finished their translations, the heads of the groups were asked to send their final versions to me by emails, for editorial works, to be published later on my face book page. When the group translations were published on my page, I asked my students and fans to write their own critical comments to improve the translated texts. My response to further editorial works enriched the translated texts.

3.2.2.4. Workshops:

Workshops are excellent opportunity for both teachers and students to develop their skills in the field of knowledge they are interested in. A workshop is defined as:

a kind of meeting at which a group of people engage in intensive discussion and activity on a particular subject or project. In general, a workshop is a single, short (although short may mean anything from 45 minutes to two full days) educational program designed to teach or introduce to participants practical skills, techniques, or ideas which they can then use in their work or their daily lives. (Daffodil University, 2019, para. 1)

In "Advanced Workshop: QPPV Tool Box – Your Key to Success" Mercure Lyon defines workshop as small group interaction and discussions, led by an expert instructor. The workshop will allow us to be more efficient in solving the problems, learn the right ways of thinking and hear the solutions from other in similar situations.

Workshops are used for many purposes (On Course Workshop, 2018, cf. Community Tool Box, 2018):

1. For higher cognitive objectives.
2. Developing understanding and proficiency for the approaches and practice in education.
3. Developing and improving professional efficiency,
4. Developing the proficiencies of teachers.
5. Learning research-based strategic learning and teaching practices.
6. Learning to empower students to take responsibility for their own happiness and success.
7. Collaborating with colleagues on best practices.
8. Simplifying student's difficult college courses.
9. Exchange knowledge with colleagues from across the nation to ensure student success.

10. Exploring classroom issues that impede student success and learn how to deal with them.
11. Having a great time, meeting, chatting exchanging cultural information.

The researcher has supervised and participated in many educational workshops, local and international. She joined Basrah university workshops on teaching training during the nineties of the twentieth century. The American Consulate held a lot of them in Basrah airport, and in the International Corner in The Central Library of University of Basrah. The German Goethe Institution held various workshops in poetry, novel, and women writings. The British Council has attempted at restarting its educational activities in Iraq, including workshops. The researcher has not only participated in workshops, but also supervised workshops in writing, reciting and teaching poetry.

3. 2. 2. 5. Poetry Exhibitions:

The word 'exhibition' suggests (Ask Difference, n.d.) :

An exhibition, in the most general sense, is an organised presentation and display of a selection of items. In practice, exhibitions usually occur within a cultural or educational setting such as a museum, art gallery, park, library, exhibition hall, or World's fairs. Exhibitions can include many things such as art in both major museums and smaller galleries, interpretive exhibitions, natural history museums and history museums, and also varieties such as more commercially focused exhibitions and trade fairs. In British English the word "exhibition" is used for a collection of items placed on display, and the event as a whole, which in American English is usually an "exhibit". In both varieties of English each object being shown within an exhibition is an "exhibit". In common usage, "exhibitions" are considered temporary and usually scheduled to open and close on specific dates.(para. 1)

In Educational exhibitions, the teachers look for talented students to participate in these activities. This inspiring deed encourages students to be productive because their works would be presented to an audience for evaluation. They are the best places to show the student's most creative works. In addition, they give the students the opportunity to communicate.

Three Painting Exhibitions, College of Arts, Basrah University: 1- Methodological Paintings, 1993; 2- Poetry and Paintings, 1994; 3-Rapunzel, a fairy tale pictures with comments in Arabic translated from English, were held in Basrah University Centre of Education, 1997. Rapunzel Exhibition "was held in the department of English, college of Arts, University of Basrah. in 1995. This fairy tale is referred to frequently by many world writers. I have translated the short story written by Pat Pond, illustrated by Gill Gayle. I painted 25 pictures derived from this book I showed them in an individual exhibition in 1990, and then in a sharing exhibition with my students in 2008. I have also translated William Morris's dramatic poem "Rapunzel". It is published in my forthcoming book "A Selection of English Poems from Different Historical periods. Al-Qasurah (Pomage) Exhibition, sharing it with Ali Al-Emarah, an Iraqi poet who wrote 45

Arabic poems inspired by 45 dramatic scenes from 9 Shakespearean dramatic works, 20 of them translated by Nuas Basim (a student in The Department of Translation). Though unfinished, the project participated in the American University Conference, held at Sulaimani, 2016.

3.2.2.6. Dramatic Activities:

Conventionally, the teachers of drama teach drama through surveying the contents of drama, talking about the author, characteristic of the play, characters, and a plot in drama classes. In this method, students do not bring characters into life. Experimental Approach to Literature creates opportunities for students to perform drama in a theatrical mode in classroom. Usually in drama classrooms, the teacher is the center; students are rarely involved in the texts of drama scripts. So, the teacher should encourage reading, analyzing and performing the dramatic work. Teaching English drama via dramatic performance enhances students' knowledge of drama. The participants in the dramatic performance, and so are the rest students (the audience) will benefit a lot from this activity, because it helps them comprehend, analyze characters and make narration easier. Students prefer dramatic performance to reading the contents of the plays, because it motivates and makes them more interested in the dramatic work and classroom participation. On the other hands, students who conventionally read the contents sit passively on their seats having no interest in participation.

Through dramatization, the content is presented in the form of language in action and, hence, the learners' motivation is heightened. Moreover, dramatization might activate broader parts of the brain; therefore, learning would be more effective. On the other hand, through mere lecturing just the theme of content is conveyed and the information is transferred. The use of dramatic performance makes learners' speech visible, and not merely audible, and this enhances the chances of learners' noticing, remembering, and producing different aspects of the drama scripts. Group performance helps learners to be highly involved in the learning process and recognize mistakes which lead to greater depth of learning (Gorjian, Moosavinia, and Jabripour, 2010, conclusion).

Robinson (1997, pp. 223-227, cited in Gorgian, 2010, p. 74) suggests two approaches to the teaching of drama:

1- Analytical" approach: this approach "deals with language structures and language items that the teacher or the course designer must take into account. Once a literary text illustrating these structures is chosen, the teacher helps learners become aware of and practice them.

2- Experiential approach: in this approach, language is regarded as a tool more than an object. "Learning through the students' experiences is the major concern, and this is acquired via their comments, responses, and expressions based on the text itself or its theme/topic" (Robinson, cited in Gorjian, 2010). Berlinger (2000, cited in Gorjian, 2010) sees the effect of dramatic performances on teaching culture by story-making, rehearsal, and performance encourage students to show inner life of characters, and to compare and contrast their own culture with the other culture.

During my teaching experience, I have been attempting all these approaches. I ask my students to read, analyze and perform. Naturally, not all students respond to these approaches. Most prefer reading, or analyzing. Only the talented students have an interest in performance. Though I supervised many students dramatic performance, it is not my invention, as this activity started since the seventies of the twentieth century, when I was a student at College of Arts, University of Basrah. What is innovative in this field is my co-writing and co-directing a play entitled "Bye London" with my students. It was performed during the blockade imposed on Iraq during the nineties of the previous century. Despite of so many obstacles, it was successfully performed. Unfortunately, this activity was not financially supported by the department. So it was performed without documentation, at the expense of the students and the teacher.

3. 2. 2. 7. Films, Power Points, Data show:

Recently, an exponential growth in educational technology has a great advancement over the past few years. From overhead projectors to iPads. In 1925, Thomas Edison said: "books will soon be obsolete in schools. Scholars will soon be instructed through the eye" (Dunn, 2011). Films, power points, data show as teaching tools in classroom are the most important achievements because they provide a lively guide to a literary study. This activity would help students of literature to engage critically with a range of media, including visual and printed texts. To be successful in his task, the teacher must be acquainted with a wide variety of techniques of oral and written interpretation, activities, devices, media and audio-visual resources which will stimulate, develop and reveal student's interest and knowledge in literature. The role of the teacher in this activity is to be the key and guiding spirit to his students. He is the builder of programs, the provider of the reading time, the spark that makes students enthusiastic in reading literature as a source of joy and rewarding form of recreation. Watching film in the classroom is applicable in teaching literary genres: poetry, drama and novel through a variety of media, including music, art, and acting without special talent and training in these areas.

I started using technology in my teaching literature in the twenty first century, particularly when I returned to Iraq to restart my teaching at university of Basrah. The delay is not my responsibility. It is due to the lack of technology in the field of teaching in Iraq in those decades as a consequence of the wars and the blockade. Showing students their literary courses through these literary devices makes teaching and learning more interesting because these devices attract students' attention to the details of the literary works. Most used device in literature is showing films based on the novels taught in the course of novel on a data show, or on VHS videos, later from the internet you tubes. I have taught novel for only a few years because my major is poetry.

3.2.2.8. Conferences, Forums, and Seminars:

Many educators confuse the terms: conference, forum and seminar, as they are interrelated terms. All have the same goal, but variant details. A conference is

a much larger gathering, usually at a large venue, involving a whole series of meetings – generally a mixture of forums, seminars, presentations of reports, and (possibly) debates – along with opportunities for even less formal discussions, such as simply being in the same bar as someone in your field that you haven't met before (A Consolation in East Africa, 2010, para 6).

Whereas a forum suggests:

A forum (named after the Roman marketplace where citizens would gather) is a discussion group, where ideas related to a subject 'under discussion' can be raised and evaluated on a (more-or-less) equal and informal basis. This compares with a debate, in which formally stated (and usually opposed) opinions are given by named speakers who then let an audience decide which is right. Contributions may be accepted from 'the floor' but it is mainly about what the speakers (who will usually be on a stage) have to say. A forum will usually be arranged on a formal basis – arranging the venue, inviting the participants, deciding on the subject to be discussed – but would normally have an informal atmosphere where anybody can 'have their say'. Whereas a debate will have a 'chair' to control things, the chair of a forum will more commonly be called a 'moderator' and will be there mainly to keep everything 'focussed'. (A Consolation in East Africa, 2010, para 1)

A seminar suggests:

A tuition meeting, where participants come to learn about a particular topic. These can actually be any size, but are usually thought of as relatively small groups. Again, there will usually be speakers and a chair, but contributions from the floor will usually be in the form of questions only (A Consolation in East Africa, 2010, para. 2).

Participation in national and international conferences is significant for both teachers and students. Through conferences the teachers would exchange knowledge with the other participants. Students urgently need such an activity. Their participation would make them more confident to present their research papers, by which they would be able to develop their academic research skills. College of Arts used to have students conferences for certain years. It stopped holding them for a while. The college has started these educational conferences anew. A Graduation Research Conference was held at the College of Arts. I was included in the Evaluation Committee. Many students used power points to present their research papers. The conference was very successful for the great efforts the students spent. One of the students of the Department of Translation participated in the American University Conference "Shakespeare Lives", in Suleimani, reciting his translated English poetry on Shakespeare, based on Arabic poetry by an Iraqi poet. I also participated in this conference by presenting a paper on "Arabic versions of Shakespearean Drama. Personally, I have participated in almost all the College conferences and departmental seminars, as well as conferences inside Iraq and abroad. Since I am specialized in comparative literature, I have participated in both Arabic and English conferences. The benefits of these activities are countless, especially in the field of knowledge and cultural exchange.

4. Conclusion:

4. 1. Discussion:

Despite the obstacles encountered by the researcher throughout her academic years, she continued her innovative activities. These activities have great impact on the process of changing teaching and learning. Having watched these new teaching methods, the colleagues who used to be jealous and those who admired the researcher's academic

activities started to emulate them. They tried to do the same. My students who became my colleagues in the same department, especially those who continued their Higher Studies abroad, followed the same approach if not sometimes better than it. The graduated students who became teachers at schools attempted to follow these strategies in their school teachings.

At conclusion, the study has answered the questions raised for discussion: Is it possible to change the system of teaching in Iraq? The answer to this question is yes, if the government responds to the demands of the change and if the teaching reformers have determined faithfully to achieve the new change. The next question raised in this study: Why do teachers need to have different teaching styles? The answer to this question also yes, because teachers do need different teaching styles, to respond to all students' levels. The questions raised on teaching English literature are discussed in the practical part of the study. Almost all students of literature suffer from the difficulty of the literary courses: Poetry, drama, and novel. Therefore, illustrations, entertainments and other activities are recommended. To make students of literature more interested in the literary courses. Are there any obstacles that encounter the teaching reformers in Iraq? Yes, of course there are so many obstacles. The study has devoted the following section to solve these problems by giving advices (recommendations) to make the change real:

4. 2. Recommendations:

1. To be a good reformer you have to change yourself before you ask for change.
2. Learning comes before teaching; so, read, learn study to widen the scope of your knowledge, and then teach.
3. Participate in activities, and supervise students' activities while teaching.
4. Re-examine the curricula, and suggests the best modern ones that go with the spirit of the age.
5. Emerge technology to create a new academic milieu.

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