CAT 3. Translation
Tues/Thurs 11-12:20, Ledden Auditorium (Muir)

Professor Amelia Glaser (amglaser@ucsd.edu)
Office hours: Tues 1-2 (Literature 347) or Friday 1:30-2:30 (Zoom 789 490 3217)
This syllabus is subject to revision.

Course Topic: Translation
How have humans, from the ancient world to the present, made themselves understood across languages? What methods have proved the most effective and under what circumstances? This course seeks to answer these questions by examining innovations in translation from the Rosetta Stone, to Biblical translation, to web-based language technology. You will read essays and articles exploring the possibilities and impossibilities of translating jokes, slang, and terms of endearment. We will discuss how translators (the "work horses of literature") have sought to render poetry into different languages. We will test new technologies that are changing the way we approach foreign texts. Weekly exercises will allow you to try your hand at a variety of translation techniques. You do not need to know a foreign language for this class, but if you do you might have a chance to use it.

CAT 3 is a 6-unit course and the final course in Sixth's writing intensive sequence. While the topics of CAT 3 range, all invite students to imagine the intersection of culture, art, and technology in the future. The overarching purpose of CAT 3 is to build on those skills developed in CAT 2 (argumentative writing and critical analysis) and teach students how to create new knowledge through research and art/world making.

Required Reading for Lecture
- Eliot Weinberger, Octavio Paz, *19 ways of Looking at Wang Wei: How a Chinese Poem is Translated* (bookstore and online)
- Teresa Hak Kyung Cha, *Dictee* (bookstore)
- Films posted to reserves.ucsd.edu. The password is ag3.

Required Resources for Section
- Gerald Graff and Cathy Birkenstein, *They Say, I Say*
- Access to the class website, hosted by Canvas.

Recommended
- David Bellos, *Is that a Fish in Your Ear? Translation and the Meaning of Everything*
- Lawrence Venuti, *The Translation Studies Reader*

Course Learning Objectives:
Building on what you learned in CAT 1 & 2,
- Understand and practice effective research, including working in a group.
- Make an effective creative argument towards a specific audience.
- Engage with cultural products, including art/popular culture, poetry, and argumentative essays, as the result of research and as objects of research.

- Develop an independent research project: find and evaluate appropriate sources, and compose research genres, like annotated bibliographies and literature reviews, etc.) practice and revision.
- Develop independence in the composition process and effectively collaborate with peers in the process of research and development of a multimodal project.

Specific to this course topic: Translation

- Learn about theories of translation as a practice. Why does a translator or artist choose a particular method of translation/interpretation? How might translation change the argument a text is making? Understand and practice effective research, including developing research questions and finding and evaluating appropriate sources.
- Learn to use research methods to identify a text to study and translate as a group, and to understand its diverse interpretations. Use research to make an effective argument about what method of translation is appropriate to conveying your interpretation of this text.
- In your individually authored translator's introduction, you will make an argument about why the translation method your group has chosen is the most effective to connect your text to your ideal readership.
- Develop independence in creating an argument about what your translation is doing, while working collaboratively with peers in choosing a text to translate and a method of translation.

Core Concepts:
- Viewing language, translation, and word choice as a dynamic part of knowledge production
- Using translation to make an argument, and understanding the choices translators make
- Research and writing as a multi-step process

Core Writing Skills Fostered
- Mindful approaches to research across cultures and languages
- Developing your voice as a writer and translator
- Thinking carefully about word choice
- Respectful & Responsible Collaboration within your translation group
- Multimodal/creative composition of a final product

Grading and Assignments
- Participation (including attendance at lectures/sections, any section quizzes, discussion in sections, comments on other's work). 10%

- Short translation exercises (10 total): 20% (2% each). We will begin these in lecture each Tuesday. Please complete them by hand and post a photograph to the relevant thread of the discussion section. These will occasionally be workshopped in your section. You will receive full credit for turning in this exercise as assigned and putting in a reasonable amount of effort. Credit will not be given for late exercises.

- Review essay (draft worth 5% due week 3, final version worth 20% due week 5): 25%. Compare two translations of the Wang Wei poem. Weigh the relative merits and shortcomings of each of these choices. Analyze the choices the translators made, and argue for which approach to translation is most effective for its target audience and purpose. Discuss why this translation is the strongest, based on criteria you have established (fidelity to the

original, aesthetics, originality, etc.). (800-1000 words). Please hand hard copies of the draft and final version of this essay in at your Thursday section. Full credit will be given for drafts received on time that contain a clear thesis statement, "road map", and are the appropriate length.

- Translation proposal. Each group member will turn in the full text of or link to the original work you plan to translate (this could be a literary text, an article, a very short film, graphic novel, or song). Please note that your translation or the original text may not endorse violence or racial/gender/religious discrimination. This original should be accompanied by a bibliography of at least 5 texts that shed light on the original text. No more than two of these may be other texts by the same author. The other three (+) texts may be works about the author, about the author's genre, culture, or time period, or about related works. In addition, each group member should submit a 500-word discussion of the text, how you plan to approach it, what your particular role will be in the collaboration, which theorists so far are most influencing your approach and why. Please include a discussion of obstacles you see, and explain which group members will play which roles in the translation process. These proposals should not be the same as your group members', but the text you plan to translate should be the same. Due Thursday of Week 6: 10%

- Translation page. You and your translation group will create a page (ideally using a google doc, but you may choose a different host and provide a url), where you post your full translation (roughly 600-1000 words in the translation itself), together with the original, a 2-3 paragraph-long preface to the author/text, and a bibliography, as well as any relevant visuals. All group members will receive the same grade for this translation page. A Draft must be posted by Thursday of Week 8. On Thursday of Week 10 we will hold a whole-class translation expo, where you will display this page in the lecture hall, along with printed copies of your project, and have opportunities to comment on others' projects. All final changes must be made by Tuesday of Finals Week: 10%

- Translator's introduction/conclusion: a solo-authored 1000-1200 word translator's introduction (or conclusion, if you prefer!) to accompany the 600-1000-word group translation that you have collectively posted to your translation page. (Draft worth 5% of grade, due Thursday of Week 9; Final worth 20% of grade, due Tuesday of Final's Week.) You will be assigned to a translation team during the first 3 weeks of section. Together, you will choose a text to translate from another language. This should be very short – a story, poem, a letter, or even a comic strip. At least one person in each group should know the original language and will be responsible for a "trot". At least one other person in each group will be responsible for a smooth final English version. Your TA will give you time during your sections to complete this translation together. Additionally, you and your team can work together in person or online, outside of class. Each of you will write your own translator's introduction. This introduction should introduce the text, give us your reasons for choosing to translate it, discuss your approach to the translation, and ultimately argue how and why your approach to the text meets your objectives as its translator. You should cite at least 2 theorists we have read in class and two outside sources (these might be from your bibliography, included with your group's translation). Discuss how these theorists have influenced your approach to translation. Schedule for the final project: Thursday of week 6 – submit your translation proposal and original text via Canvas (see above – proposal worth 10% of final grade). Thursday of week 8 – upload a draft of your translation to your translation page to Canvas. Thursday of week 9, submit a draft of your Translator's introduction to Canvas and bring a copy to section. Thursday of week 10 – come to lecture to present this project in the "translation expo," Tuesday of finals week – upload your final translation, and individual translator's introduction to Turnitin by 11:59 pm (note that the group translation and original should be submitted to the assignment marked "Translation Page" and the introduction should be submitted separately under "Translator's introduction").

<p style="text-align: center;">**Schedule of Lectures and Readings**</p>
<p style="text-align: center;">Note: All readings must be completed by the date under which they are listed.</p>

<u>Week 1</u>. Introduction to CAT 3: Imagination, Knowledge Production & Critique
Tues. 4/2 Introduction to the class: Translation, knowledge production, and the future of language
- In lecture: Read and discuss Octavia Butler, "A Few Rules for Predicting the Future"

Exercise: Your interpretation of Butler's response to the young man (English to English).

Thurs. 4/4
- Walter Benjamin, "Theses on the Philosophy of History"

<u>Week 2.</u> Introduction to the course topic: Translation (and the translator's task)
Tues. 4/9.
- Benjamin, "The Task of the Translator" (Canvas)

Exercise: Wang Wei

Thurs. 4/11.
- Weinberger, Paz, *19 Ways of Looking at Wang Wei* (bookstore and online)

<u>Week 3</u>: Sacred Texts (Word for Word or sense for sense?)
Tues. 4/16.
- Jerome, "Letter to Pammachius" (Canvas)
- Robert Alter, "The Eclipse of Biblical Translation" (Canvas)

Exercise: Exodus 14:21-22

Thurs. 4/18
- Martin Luther, "<u>An Open Letter on Translating</u>"

Reminder: draft of assignment 1 due on Canvas.

<u>Week 4</u>. The dimensions of translation (homophonic and traces of the original)
Tues. 4/23
- Zukofskys' homophonic translations from Catullus 1-8 (Canvas)
- Green translations of Catullus 1-8 (Canvas)
- Lee translations of Catullus 1-8 (Canvas)

Exercise: Khlebnikov

Thurs. 4/25
- John Felstiner, "<u>Mother Tongue, Holy Tongue, on Translating and Not Translating Paul Celan</u>"
- Jerome Rothenberg, Selections from *Writing Through* (Canvas)

<u>Week 5</u>. Languages and their differences (does our language change how we think?)
Tues. 4/30 **Visit from Victoria Donovan**

- Boroditsky, Lera. "Lost in Translation"
- Barbara Cassin, "Introduction to *Dictionary of Untranslatables*" (JStor)
- Victoria Donovan, "Three Stories about Bings" (audio)
- **Recommended:** Pamela Haag, "The Top 10 Relationship Words That Aren't Translatable into English"
- **Recommended:** Bellos, "Translating Humor" (Canvas)

Exercise: Belén Atienza

Thurs. 5/2
- Film: *Arrival* (e-reserve)

Reminder: Review Essay due on Canvas.

Week 6. Translation as conversation
Tues. 5/7 Julia Musakovska visit
- Julia Musakovska poems (Olena Jennings, tr.) in *Two Lines* and *Apofenie*
- Glaser, "There's no there there"

Exercise: response poem or translation (Musakovska)

Thurs. 5/9
- Watch: "The Flying Words Project"
- Bellos, "Translating Humor"
- Recommended: "6 American Sign Language Poems That Will Completely Floor You"

Reminder: Translation proposals due in section and on Canvas (original, bibliography and 500-word discussion of your role and approach to the translation).

Week 7. Rhyme and rhythm
Tues. 5/14. **Visit from Prof. Tsitsi Jaji**
- Vladimir Nabokov, "The Art of Translation"
- Hofstadter, Introduction and Chapter 1 of Onegin (Canvas)
- Tsitsi Jaji poems, Canvas

Exercise: Analyze an Onegin stanza – generated by ChatGPT

Optional evening talk: Tsitsi Jaji and Gabriel Bambgose, 5:30 pm, library.

Thurs. 5/16.
- Falen, Chapter 1 of Onegin (Canvas)
- Nabokov, Chapter 1 of Onegin (Canvas)

Week 8. Translation as autobiography
Tues. 5/21
- Theresa Hak Kyung Cha, *Dictee*, first half (bookstore)

Exercise: Language autobiography (500 words maximum)

Thurs. 5/23
- *Dictee* (complete)

Reminder: Draft of your group translation due on your translation pages (be sure you've provided your TA with a link to your translation page). Draft of your final translator's introduction due in section.

Week 9. Translation and technology; politics and human rights
Tues. 5/28
- Stephen Mandiberg, "Playing (with) the Trace: Localized Culture in Phoenix Wright | Kinephanos"
- Bellos, "The Adventure of Automated Language-Translation Machines" (Canvas)

Exercise. localization

Thurs. 5/30. Short Presentation by Wayne Lee
- Nataly Kelly, Jost Zetzsche, "Saving Lives and Protecting Rights in Translation" (Canvas)
- Bellos, "Human Rights" (optional)

Week 10. Summing it up, translating across genres
Tues. 6/4. Visit from Yiddish Scottsboro project
- Listen: "Translation" (Radiolab)

Exercise: Post an excerpt of your translation project that is giving you difficulty to workshop in your section.

- Thurs. *Translation expo* (you may bring a laptop to class to share your translation pages)

Tuesday of finals week: *Final version of translator's introduction must be submitted to turnitin (via Canvas) by 2:30 pm. Final draft of your translation page must be updated in Canvas.*

CAT POLICIES:

Peer Review, Self-Evaluation, and Reflection
Self-assessment, reflection, and collaboration are core components of the first year writing program at UCSD. In this class (and CAT broadly), you will do a fair amount of peer review, revision, working in groups, and reflection on your work. That is, be prepared both to receive and offer constructive criticism and re-work your writing, presentations, etc.
- Peer Review will happen regularly, so be prepared to work with your peers and offer constructive critique and receive feedback.
- Revision will be a crucial component of each major assignment. Failure to revise an assignment and/or participate in peer review will lower your final assignment grade by ⅓ a letter grade.
- Self-Evaluations and Reflections are also a crucial part of this course. I will ask you do reflections on your work throughout the term and a final reflective portfolio. If you fail to do a reflection, it will lower your final assignment grade by ⅓ a letter grade.
- Grade Contesting Policy (Must be done before Monday of Finals Week).

Attendance
Attendance in lecture and discussion are very important. Lecture attendance ensures that you understand and can ask questions about the specificities of your topic. Discussion sections build community and provide a space to work through your ideas and engage with your peers. Below are the attendance policies for discussion sections:

For Section/Lecture:

- You are allowed 4 unexcused absences. For every unexcused absence after 4 for either section or lecture, you will lose 1/3 a letter grade of your overall grade.

<u>Engagement</u>

CAT courses are designed to support and strengthen your communication and thinking skills. Your participation in the course is required for the development of these skills and will be assessed according to the following rubric:

<u>Laptop policy</u>

Please refrain from using your laptop or other electronic device in lecture. Bring a pen/pencil and notebook to class, and take notes by hand. For your assistance, classes will be podcast in case you need to refer to something later. All electronic readings will be available on the instructor's laptop, and may be shown to the entire class if needed. TA's may sometimes ask you to bring a laptop to section for group work.

Excellent (10)- You are well prepared for lecture and section, demonstrated by: having all your materials; consistently contributing to discussion; asking productive questions; listening actively and taking notes; engaging in group work; supporting and respecting other students; respecting TAs, the instructor and course material; attending office hours; coming to lecture and section on time and staying for the entire class time; taking responsibility for any work or material missed if absent; overall proactive.

Good (9) - You are usually prepared for lecture and section, demonstrated by: contributing to discussion; listening actively; engaging in group work; respecting other students; respecting TAs, the instructor, and course material; mostly coming to lecture and section on time and staying for the entire class time; overall responsible.

Adequate (8) - You are inconsistently prepared for lecture and section, demonstrated by: rarely contributing to discussion; missing materials; managing time poorly; working well with others, but unable to contribute fairly; respecting TAs, instructor, and course materials; mostly coming to lecture and section on time and staying for the entire class time; overall, inconsistent.

Developing (7) - You are physically present but mentally disengaged from the course, demonstrated by: never contributing to discussion in lecture or section; consistently coming to class late or leaving early; working well with others, but unable to contribute fairly; failing to develop any relationships with TAs and/or instructor; overall, disengaged.

Unacceptable (5) - You demonstrate through behavior and/or language that you are uninterested in learning; or, alternatively, you are regularly disrespectful of other students, TAs, the instructor, or course material.

<u>Grading Policies</u>
- Failure to turn in the major writing assignments will result in a failure of the course, regardless of numerical grade.
- Grades are assigned by letter and correspond to specific numerical percentages. Limitations on possible points enable more effective holistic grading on essay assignments, as well as discourage arguments over points.

Assignment Type	Excellent	Good	Adequate	Developing	Incomplete or Inappropriate
Major	A+ = 97	B+ = 87	C+ = 77	D = 65	F = 50
	A = 95	B = 85	C = 75		
	A- = 91	B- = 81	C- = 71		
Minor	10	9	8	7	5
Complete/ Incomplete	10			0	

- For purposes of final course grades as calculated by Canvas's gradebook the following ranges will determine letter grades submitted to eGrades:
  - A+ (96.6-100)
  - A (93.6-96.5)
  - A- (89.6-93.5)
  - B+ (86.6-89.5)
  - B (83.6-86.5)
  - B- (79.6-83.5)
  - C+ (76.6-79.5)
  - C (73.6-76.5)
  - C- (69.6-73.5)
  - D (60-69.5)
  - F (0-59.9)

- All disputes over grades must be conducted according to the following guidelines:
  - Wait 48 hours after receiving a grade before disputing it.
  - Contact your TA for an appointment to discuss the grade.
  - Attend your appointment having read the TA's comments and the CAT rubric thoroughly.
  - Only after you have discussed your essay with your TA may you request a regrade from the course instructor

ACADEMIC INTEGRITY
UCSD has a university-wide Policy on Integrity of Scholarship, published annually in the General Catalog, and online at http://academicintegrity.ucsd.edu. All students must read and be familiar with this Policy. All suspected violations of academic integrity will be reported to UCSD's Academic Integrity Coordinator. Students found to have violated UCSD's standards for academic integrity may receive both administrative and academic sanctions. Administrative sanctions may extend up to and include suspension or dismissal, and academic sanctions may include failure of the

assignment or failure of the course. If you plagiarize on an assignment/in a class, you will receive a 0 on the assignment and will be reported to the AI office.

To officially report academic integrity violations, fill out this form: https://ucsd-advocate.symplicity.com/public_report/index.php/pid646163?rep_type=1001.

Specific examples of prohibited violations of academic integrity include, but are not limited to, the following:

Academic stealing refers to the theft of exams or exam answers, of papers or take-home exams composed by others, and of research notes, computer files, or data collected by others.

Academic cheating, collusion, and fraud refer to having others do your schoolwork or allowing them to present your work as their own; using unauthorized materials during exams; inventing data or bibliography to support a paper, project, or exam; purchasing tests, answers, or papers from any source whatsoever; submitting (nearly) identical papers to two classes.

Misrepresenting personal or family emergencies or health problems in order to extend deadlines and alter due dates or requirements is another form of academic fraud. Claiming you have been ill when you were not, claiming that a family member has been ill or has died when that is untrue are some examples of unacceptable ways of trying to gain more time than your fellow students have been allowed in which to complete assigned work.

Plagiarism refers to the use of another's work without full acknowledgment, whether by suppressing the reference, neglecting to identify direct quotations, paraphrasing closely or at length without citing sources, spuriously identifying quotations or data, or cutting and pasting the work of several (usually unidentified) authors into a single undifferentiated whole. This includes the unlawful use of artificial intelligence to complete assignments.

6. UCSD's PRINCIPLES OF COMMUNITY

The CAT program affirms UCSD's Principles of Community, and expects all students to understand and uphold these principles, both in their daily interactions and in their spoken, written and creative work produced for CAT classes:

The University of California, San Diego is dedicated to learning, teaching, and serving society through education, research, and public service. Our international reputation for excellence is due in large part to the cooperative and entrepreneurial nature of the UCSD community. UCSD faculty, staff, and students are encouraged to be creative and are rewarded for individual as well as collaborative achievements.

To foster the best possible working and learning environment, UCSD strives to maintain a climate of fairness, cooperation, and professionalism. These principles of community are vital to the success of the University and the well being of its constituents. UCSD faculty, staff, and students are expected to practice these basic principles as individuals and in groups.

• We value each member of the UCSD community for his or her individual and unique talents, and applaud all efforts to enhance the quality of campus life. We recognize that each individual's effort is vital to achieving the goals of the University.
• We affirm each individual's right to dignity and strive to maintain a climate of justice marked by mutual respect for each other.
• We value the cultural diversity of UCSD because it enriches our lives and the University. We celebrate this diversity and support respect for all cultures, by both individuals and the University as a whole.

• We are a university that adapts responsibly to cultural differences among the faculty, staff, students, and community.
• We acknowledge that our society carries historical and divisive biases based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs. Therefore, we seek to foster understanding and tolerance among individuals and groups, and we promote awareness through education and constructive strategies for resolving conflict.
• We reject acts of discrimination based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs, and, we will confront and appropriately respond to such acts.
• We affirm the right to freedom of expression at UCSD. We promote open expression of our individuality and our diversity within the bounds of courtesy, sensitivity, confidentiality, and respect.
• We are committed to the highest standards of civility and decency toward all. We are committed to promoting and supporting a community where all people can work and learn together in an atmosphere free of abusive or demeaning treatment.
• We are committed to the enforcement of policies that promote the fulfillment of these principles.
• We represent diverse races, creeds, cultures, and social affiliations coming together for the good of the University and those communities we serve. By working together as members of the UCSD community, we can enhance the excellence of our institution.

Receipt of this syllabus constitutes an acknowledgment that you are responsible for understanding and acting in accordance with UCSD guidelines on academic integrity.

Disability Accommodations
Students requesting accommodations for this course due to a disability should (if needed) provide a current Authorization for Accommodation (AFA) letter issued by the Office for Students with Disabilities (OSD) which is located in University Center 202 behind Center Hall. Students are then required to present their AFA letters to Faculty (please make arrangements to contact your professor privately) and to the OSD Liaison in the department in advance so that accommodations may be arranged. The CAT OSD liaison is Lynette Brossard: lbrossard@ucsd.edu.