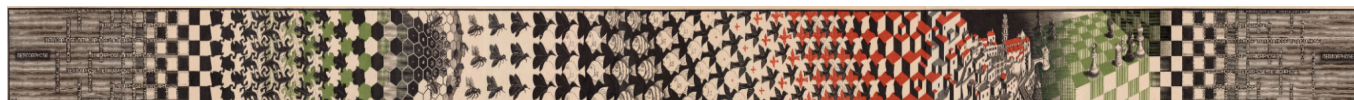


CAT 3. Translation  
Tues/Thurs 11-12:20, Mosaic 0114

Professor Amelia Glaser ([amglaser@ucsd.edu](mailto:amglaser@ucsd.edu))

Office hours: Monday 9-10 (Zoom 789 490 3217) or Thurs 1-2 (Literature 347)

*This syllabus is subject to revision.*



*M.C. Escher. Metamorphosis II, 1939-40. Collezione M.C. Escher Foundation © 2023 All rights reserved.*

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

- *They Say, I Say*, CAT Edition
- 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, you will be able to*

- 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 and other art forms to make an argument, and understanding the choices translators make
- Revolutions in form over time
- How language reflects identity including intersectionality
- 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 participation at lectures/sections, any section quizzes, discussion in sections, comments on other's work, adherence to laptop policy). 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 via Canvas 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”).

- **Extra credit.** You may receive up to 2 percentage points extra credit for reviewing relevant on-campus events and posting them to the forum on the “Extra Credit” module. Please look at this module for qualifying events, and let me know if there is an event you think should count, which is not listed there. To receive full credit, you must 1. attend the entire event, 2. take a selfie (or screenshot if the event is on zoom) at the event, 3. write an engaging review of the event in about 200 words, 4. Post the selfie with the review to the forum under “Extra Credit”. **An additional extra credit point will be applied to \*all\* students grades in the class if 90% of the class submits evaluations.**
- **Academic Integrity.** All students are expected to adhere to UCSD’s [academic integrity policy](#). Turning in the work of another person (or of generative AI) is considered plagiarism. If you use generative AI for any aspect of your work (such as outlining or checking translations), please explicitly note this in your essay.

### Schedule of Lectures and Readings

Note: All readings must be completed by the date under which they are listed.

Week 1. Introduction to CAT 3: Imagination, Knowledge Production & Critique

Tues. 4/1 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. 4/3

- Walter Benjamin, “Theses on the Philosophy of History”

Week 2. Introduction to the course topic: Translation (and the translator’s task)

Tues. 4/8.

- Benjamin, “The Task of the Translator” (Canvas)

*Exercise:* Wang Wei

Thurs. 4/10.

- Weinberger, Paz, *19 Ways of Looking at Wang Wei* (bookstore and online)

Week 3: Sacred Texts (Word for Word or sense for sense? )

Tues. 4/15.

- Jerome, “Letter to Pammachius” (Canvas)
- Robert Alter, “The Eclipse of Biblical Translation” (Canvas)

*Exercise:* Exodus 14:21-22

Thurs. 4/17

- Martin Luther, “An Open Letter on Translating”

*Reminder: draft of assignment 1 due on Canvas.*

Week 4. Homophonic translation

**Library workshops during sections.**

Tues. 4/22

- 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. 4/24

- Dovid Bergelson, “A Witness,” Translated by Harriet Murav and Sasha Senderovich translations (Canvas)

Week 5. Languages and their differences (does our language change how we think?)

Tues. 4/29 Visit from Elena Kostyuchenko

- Boroditsky, Lera. “Lost in Translation”
- Barbara Cassin, “Introduction to *Dictionary of Untranslatables*” (JStor)
- Elena Kostyuchenko, excerpts from *I Love Russia* (Canvas)
- **Recommended:** Pamela Haag, “The Top 10 Relationship Words That Aren’t Translatable into English”
- **Recommended:** Bellos, “Translating Humor” (Canvas)

*Exercise:* Belén Atienza

Thurs. 4/31

- Film: *Arrival* (e-reserve)

*Reminder: Review Essay due on Canvas.*

Week 6. The dimensions of translation (ASL and traces of the original)

Tues. 5/6

- John Felstiner, “Mother Tongue, Holy Tongue, on Translating and Not Translating Paul Celan”
- Jerome Rothenberg, Selections from *Writing Through* (Canvas)

*Exercise:* response poem or translation

Thurs. 5/10

- Watch: “The Flying Words Project”
- Recommended: 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. 5/13.

- Vladimir Nabokov, “The Art of Translation”
- Tsitsi Jaji poems, Canvas
- Recommended: Hofstadter, Introduction Canvas)

*Exercise:* Analyze an Onegin stanza – generated by ChatGPT **or** write your own Onegin stanza

Thurs. 5/15.

- Hofstadter, Chapter 1 of Onegin (Canvas)
- Falen, Chapter 1 of Onegin (Canvas)
- Nabokov, Chapter 1 of Onegin (Canvas)

Week 8. Translation as autobiography

Tues. 5/20

- Theresa Hak Kyung Cha, *Dictee*, first half (bookstore)

*Exercise:* Language autobiography (500 words maximum)

Thurs. 5/22

- *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. 5/27 **Reminder: Class meets on zoom (<https://ucsd.zoom.us/j/7894903217>)**

- Stephen Mandiberg, "Playing (with) the Trace: Localized Culture in Phoenix Wright | Kinephanos"
- Recommended: Bellos, "The Adventure of Automated Language-Translation Machines" (Canvas)

*Exercise.* localization

Thurs. 5/29.

- Nataly Kelly, Jost Zetsche, "Saving Lives and Protecting Rights in Translation" (Canvas)
- Recommended: Bellos, "Human Rights"

Week 10. Summing it up, translating across genres

Tues. 6/2. **In-class visit from Dr. Tricia Bertram Gallant, on generative AI and writing.**

- Listen: "Translation" (Radiolab)

*Exercise:* 1. Work with your group to create a printed poster version of your translation page for the Expo. (Be sure to include a title and your section #.) Post a photo of this to Canvas. 2. Write the section number and title of a **different** group's poster you found to be particularly strong.

- Thurs 6/4. *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.*

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## 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 1/3 of a letter grade off the course grade.
- Self-Evaluations and Reflections are also a crucial part of this course. I will ask you to 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 1/3 of a letter grade off the course 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 and alongside discussion builds community and provides a space to work through the lecture material and your own responses to it. Community is at the center of writing pedagogy! You will see this ethic reflected in our course goals. *Please look ahead at the course calendar and make sure that you are able to meet the attendance expectations. If you are not, consider whether or not this is the right term for you to take this class.*

*For all CAT classes, students may miss up to a week without any penalty (we do not differentiate between excused and unexcused absences). For example, this means in a MWF CAT 1 class, a student could miss a total of 4 classes (including lecture and section) for whatever reason without it impacting their grade. For each additional absence, they will receive 1/3 off their final course grade. If they miss a total of two weeks, the student is eligible to fail the course, regardless of numerical grade.*

Please speak to your faculty or your TA if you have any concerns about your attendance in this course. If you are experiencing any symptoms (covid or otherwise), please reach out to your instructor and/or your TA and do not come to class. Take care of yourself first! (Keep in mind that if you keep us in the loop, we can always be flexible!)

### Engagement/Participation

CAT courses are designed to support and strengthen your communication and thinking skills. Students must earn their participation grade, which they cannot do if they are absent. All absences from, tardiness to, or early departures from class should impact a student's overall participation grade. But, simply being present is not enough to earn a high participation grade. Further, students are responsible for reaching out to other students, and—when appropriate—TAs and instructors for missed material, whether or not the course allows for make-up work.

Your participation in the course is required for the development of these skills and will be assessed according to the following rubric:

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.

### Assignments and Grade Breakdown

#### Individual Essay Assignment ~ 30%-50% total

- Research submission ~ 5%
  - Abstract and/or annotated bibliography
  - Completion grade
- Rough draft submission ~ 5%
- Peer Review Participation ~ 10%
  - Grade should reflect evaluation of how well student engaged with peer's work and how well student received feedback
- Final Submission ~ 20%-30%

#### Group Research Project ~ 30%-50% total

- Group Contract & approval ~ 2.5%
  - Completion grade
- Proposal with Annotated Bibliography ~ 5%
  - Completion grade
- Rough draft, outline, or storyboard submission ~ 2.5%
- Class Presentation ~ 10%
  - Letter/points grade
  - Individual students may lose points on this grade if they are not present or if they do not participate in group peer review in good faith
- Final Draft ~ 10%-20%
  - Must include peer and self evaluations

#### Other Writing/Research Assignments (10%-20%)

- Reading journals, annotations, research evaluations, etc.
- Final Portfolio

#### Engagement (10%)



- Library tutorials
- Intro survey
- Section participation
- Lecture participation

### Grading Policies

- Failure to turn in any formal writing assignment 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.

### Grading Schema Option A:

High Pass	Pass	Low Pass	Not Passing
A+ = 97	B+ = 87	C+ = 77	D = 65 F = 50
A = 95	B = 85	C = 75	
A- = 92	B- = 82	C- = 72	

### Grading Schema Option B:

High Pass	10, 9.5, or 9
Pass	8.5 or 8
Low Pass	7.5 or 7
Not Passing	5

- 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

TA Information

TA Name	Section #	Day/Time	Location	Email