We will discuss in this course the theory, practice, and play of literary translation. In order to do so, we will read a range of modern and contemporary poetry translated to and from Spanish and English, including work by Gabriela Mistral, Langston Hughes, Nicolás Guillén, and Julia de Burgos. We will also read and discuss a number of critical essays and foundational theories of translation, from Walter Benjamin’s “The Task of the Translator” to Gayatri Spivak’s “The Politics of Poetry.” We will begin the semester by engaging in language games and translational writing exercises, and then move on to identifying and discussing the myriad issues that arise in a translation practice. This is a hybrid course that combines extensive reading and discussion of translated poetry and translation theory, with a workshop component to discuss and critique student translations. In addition to exercises and reading responses, there will be a final project. The final project will consist of translated poems with a critical preface.

GRADING/REQUIREMENTS

ASSIGNMENTS: 15%
Three exercises/writing assignments. Please submit via Blackboard's Discussion Board. I will not comment on these individually, but they will be discussed in class on the day they are due. Instructions for each assignment will be given through Blackboard one week prior to the due date. 5 points each @15 pts.

PRESENTATION: 10%

PARTICIPATION: 25%
Participation in small seminar classes such as ours is essential. If you do not participate regularly, or are regularly unprepared, your final grade will be affected.

Discussion: Please be prepared to discuss readings. Active participation in class discussions is extremely important. You must have in front of you all reading materials to be discussed in order to refer to them. If you do not bring required reading materials to class, you will be asked to leave. In order to prepare for a productive class discussion, read the materials carefully, take notes, and make a list of observations and/or questions you'd like to share with the class.

Workshop participation: I expect you to come prepared for workshop. This means that you must submit carefully executed work on time. Or, you must carefully read work submitted and come prepared to discuss it.

Attendance: More than two absences or habitual tardiness will affect final grade for the course. Your final grade will drop a letter for each absence beyond two. If you miss more than two classes in the first half of the semester, you will be dropped from the course. If you are absent, please contact a classmate via Blackboard for notes and missed assignments.

FINAL PORTFOLIO: 50%
Translations of contemporary poems, revised according to workshop feedback, with critical preface. More on this later.

TECHNOLOGY
While laptops can save money, time, and trees, I find that limiting their use can create a more engaged, focused, and present classroom. Moreover, it is difficult to refer to poems and translations simultaneously on a screen. Therefore, you may bring a laptop to class in order to refer to essays, but translated poems to be discussed or workshopped must be in paper form. I also ask that you take notes on paper, and that you keep a printed syllabus with you at all times, so that we may make changes/updates as needed. Please do not use your laptops to check Facebook, Tweet, etc., or you will be asked to leave the class. Please silence and put away cell phones during class. Cellphones are not to be used to refer to assigned material.
ACADEMIC DISHONESTY
Academic dishonesty is prohibited and is considered a violation of the UTEP Handbook of Operating Procedures. It includes, but is not limited to, cheating, plagiarism, and collusion. Plagiarism occurs when someone intentionally or knowingly represents the words or ideas of another person as one’s own. And collusion involves collaborating with another person to commit any academically dishonest act. Any act of academic dishonesty attempted by a UTEP student is unacceptable and will not be tolerated. Violations will be taken seriously and will be referred to the Dean of Students Office for possible disciplinary action. Students may be suspended or expelled from UTEP for such actions.

To be more specific, plagiarism in this class means that you are handing in translations or critical writing under your name that you did not produce. It also means that you are handing in work you've written for another class.

DISABILITIES
I will make reasonable accommodations for students with limitations due to disabilities, including learning disabilities. Please contact the Disabled Student Services Office within the first two weeks of class: http://studentaffairs.utep.edu/Default.aspx?alias=studentaffairs.utep.edu/dsso
Phone: (915) 747-5148 voice or TTY
Fax: (915) 747-8712
E-Mail: dss@utep.edu

REQUIRED READING
All texts on Blackboard or Online (URL in weekly schedule)

RECOMMENDED REFERENCE TOOLS:
Spanish-English dictionary: Larousse Unabridged (New Edition)
Oxford English Dictionary (online)
Real Academia Española (online)
Online thesaurus and etymology dictionary

Not recommended (or allowed):
Google Translate or any other translation app
Looking at existing translations as a guide

WEEKLY SCHEDULE
All readings are on Blackboard or online.

Jan. 19 & 21:
Tues: Introduction
Thurs: Campos' "Poesia y Traducción"

26 & 28
Tues: Mode of Intention: Walter Benjamin, "Task of the Translator" (English or Spanish)
Thurs: Assignment #1 due

Feb. 2 & 4:
Tues: Rosmarie Waldrop's "Silence, the Devil, and Jabès" & Haroldo de Campos' "Mephistofaustian Transluciferation"
Thurs: Discussion cont.

9 & 11:
Tues: Comparing translations/ Assignment #2 due
Thurs: Comparing translations cont./ Collaboration (Reading TBA)
16 & 18: Tues.: **Translating Traditional Form (Sonnet):** Edith Grossman's "Why Translation Matters"/Sayers Peden, "The Reconstruction of Business"
Thurs.: Translations of Shakespeare's Sonnet #18


Mar. 1 & 3: Tues: Pura Lópe Colomé: [http://clubdetraductoresliterariosdebaires.blogspot.com/2014/03/un-ensayo-sobre-traduccion-de-poesia-de_7.html](http://clubdetraductoresliterariosdebaires.blogspot.com/2014/03/un-ensayo-sobre-traduccion-de-poesia-de_7.html)
Caws' "Surprised in Translation"
Thurs: **Assignment #3**

SPRING BREAK

Mar. 15 & 17: Tues. & Thurs.: **PRESENTATIONS**

Mar. 29 & 31: Workshop #1

**COURSE DROP DEADLINE: APRIL 1**

Apr. 5 & 7 Workshop #2

April 12 & 14: Workshop #3

April 14 & 16: Workshop #4

April 19 & 21: Workshop #5

April 26 & 28: Workshop #6

May 3 & 5: Workshop #7