

LITERARY TRANSLATION

TRAN 4383

SYLLABUS

Instructor: Selfa A. Chew-Meléndez PhD.
Mode: On-line - Asynchronous
E-mail: sachewsmithart@utep.edu
Session: Summer II, 2023 – July 11 – August 9
Virtual Office hours: 6:30 – 7:30 PM M – F
Zoom link: <https://utep-edu.zoom.us/j/87514724336>

This course is an introduction to the theory and practice of translating literature, emphasizing short fiction, drama, songs and poetry. We will study the elements of creative writing, essential to the translation of literary works. Students will have the opportunity to analyze reliable models (published translations) as well as to generate their own translations of various works. In our discussions, we will reflect on the particular demands imposed by the aesthetics of literary texts. Additionally, we will ponder translatability, fidelity, and relations of power affecting the translation processes.

Students will compare different translations of literary texts to identify creative writing devices, style, format, and cultural equivalency. A practical objective of this course is to build a portfolio of translation exercises and submit a selection of translated texts to a literary journal or magazine for publication.

This is an intensive course that requires daily reading, assignments and participation. This an asynchronous course, our coursework is distributed in modules/sessions with specific due dates for each assignment. We will not hold any group meeting. All contact will be through Zoom individual meetings during my office hours or by appointment.

TEXTBOOK AND REQUIRED MATERIALS

We have free access to our textbooks through our UTEP virtual library. If the links to the books provided here do not work, please, make a search in our UTEP repository. You can also e-mail our librarians to obtain help at ask@utep.libanswers.com

Apter, Ronnie, and Herman Mark. *Translating for Singing. The Theory, Art and Craft of Translating Lyrics*. Bloomsbury Publishing Plc, 2015.

Cabrera, Delfina. *The Routledge Handbook of Latin American Literary Translation*. Edited by Delfina Cabrera, Routledge, 2023.

Gould, Rebecca Ruth, and Kayvan Tahmasebian. *The Routledge Handbook of Translation and Activism*. Edited by Rebecca Ruth Gould and Kayvan Tahmasebian, Routledge, 2020.

Landers, Clifford. *Literary Translation: A Practical Guide*. Multilingual Matters, 2001.

I will provide all other texts and audiovisual material through Blackboard.

Because this is an upper-level course, I assume you have already one or more excellent Spanish/English dictionaries.

These are on-line dictionaries that may aid you to produce high-quality translations. Please, research and access other sources for regional or national expressions.

<http://dictionary.reverso.net/spanish-english>

<http://www.diccionarios.com/>

<https://www.merriam-webster.com/dictionary/hobnob>

<https://dle.rae.es/>

This course will utilize online resources; therefore, you will need a reliable internet for continuous access to Blackboard and other resources. I divided our Blackboard platform in four folders containing readings, activities, discussions, and assignments. You will have access to this site once you login into BB through MyUTEP located in UTEP home page. UTEP Instructional Support Services and Helpdesk are available to provide instruction and information on how to navigate and use BB. I will post regular and urgent announcements through the Blackboard Announcements section. It is a good idea to scan that section frequently.

COURSE OBJECTIVES

- Identify and apply creative strategies for translating and interpreting diverse literary genres, including poetry, songs, fiction and drama.
- Understand how to analyze the translation of a literary work.
- Learn translation theory and its application to literary translation.
- Reflect on sociocultural processes affecting translation processes.
- Develop awareness of social responsibilities implicit in translation practices.
- Create a portfolio of publishable translations.

STUDENT LEARNING OUTCOMES

By the end of the course students should be able to

- Learn the distinctive set of skills and knowledge required to translate different literary genres.
- Compare original literary texts and their translations assessing their qualities and areas to improve.
- Translate literary texts into aesthetic interpretations that closely transfer the content of the original to another language.
- Research the literary devices needed to capture essential elements of the aesthetics and content of the original text.
- Analyze the original text and research the social context in which the work was produced to make informed and complex translation decisions.
- Identify journal, reviews or magazines that will accept submissions of their literary translations for publication.

RECORDED PRESENTATIONS

You will select one text from our list of readings on theory and literary devices to present to our class at a scheduled date with a partner. To enhance your presentation, and as a guide, your team will prepare a professional-level ppt. When recording, both presenters must appear at all times in the video. Presentations that are read will not receive a score: you need to demonstrate that you are well-prepared and understand the most relevant points of the text and are able to communicate them in your own words. The text in your slides must be kept to a minimum and will serve only as a guide. You are responsible for presenting the main points of the text(s) assigned and their relationship to other theories of translation studied in this or other courses, of which you will cite the sources. Communication skills will be evaluated. If possible, integrate relevant graphics. The required length for this presentation is 5 minutes. Make sure you record the presentation and upload it in our dedicated tab. I use Zoom to record my presentations. You may use other apps.

INDIVIDUAL TRANSLATION EXERCISES

Students will individually translate poetry, short-fiction and drama, applying the theory learned through our reading assignments. Your individual translations will be included in your portfolio to receive a grade. Each text translated and incorporated into your portfolio must include a glossary – minimum: three terms (words or expressions) with definition. Portfolios must contain at least four genres. Each genre section will be divided in two subsections: 50% translations from English to Spanish and 50% from Spanish to English: 1) Poetry: a minimum of two pages, double space (one complete page in Spanish; the second one in English). Complete poems, if another poem is needed to meet length requirements, that second poem must be a complete text -spaces do not count towards extension; 2) Prose/Fiction: a total minimum of three pages, double space -short stories preferred. 1.5 pages in Spanish, 1.5 in English; 3) Drama: a one-act play or an excerpt from a full-length play - 750 words, minimum, for each language - 1500 total for both translations; 4) Songs: two pages, minimum, double space -if too short to meet the length requirements, an additional song will be required. Submit complete songs only. **Before submitting your proposals, make your best effort to locate texts that have not been translated before.** Never use a translation application for this course. This is part of the requirement to submit original work and in agreement with the objectives of this course. Keep in mind that the literary work of renowned writers has been usually published in different languages already. Select high-quality texts to increase your opportunities to publish your own translation work. Even if a text is approved for translation, it is your responsibility to verify that translations have not been published before. Do not start your translation before receiving written approval of your proposal.

BLACKBOARD ASSIGNMENTS

Editorial work and group discussions will count towards this area of your grade. Most work will be submitted through our forum discussions. Read my feedback and respond to my comments for continued conversations on your progress and areas to improve. Follow-up posts must be submitted through the forum that originated my comments. When needed, I will ask you to meet with me in person to discuss some areas of your posts.

Individual translations: All steps to translate and edit texts will take place through our forums. We will rotate partners for each translation according to a table provided to our class. Read your instructor and peer feedback and respond for continued personal conversations on your progress and areas to improve. Follow-up texts must be submitted through the same forum.

PORTFOLIO

Students will present a translation portfolio to display their individual work. These are the elements of your portfolio:

- a) Your short biography;
- b) an essay with the following parts:
 - i) a definition of literary translation - with bibliography and in-text references. For your citations and bibliography you will use texts assigned in this course, 250 words, minimum.
 - ii) a discussion of the challenges of translating the works included in your portfolio with specific examples, 250 words, minimum;
 - iii) a section that explains why you are proud of your work in literary translation, what makes you particularly apt to undertake this particular field in translation, 400 words, minimum.
- c) the translated texts, with the author bios and glossaries.
- d) three submission calls for translated literature you intend to respond to.

COMMUNITY SERVICE

The College of Liberal Arts encourages our participation in our community and the application of the knowledge and skills acquired throughout our education. Our service to our community in this course will consist of the translation of at least two texts written in response to social issues. These two texts will be part of your individual assignments and portfolio.

GRADING

Individual translations	40%
Blackboard assignments	30%
Team recorded presentation	12%
Portfolio	15%
Course evaluation	3%

GRADING SCALE

A= 90-100
B= 80-89
C= 70-79
F= 69 or less

LATE WORK POLICY

This is not a self-paced course. Assignments must be uploaded through Blackboard on or before the assigned time. Late submissions will have a deduction of 10% per day.

ACCESSIBILITY RESOURCES

A variety of services are available to students who need special accommodation to succeed and enjoy this class. Reasonable accommodations are available for students who have a documented special need. Please notify the instructor during the first week of class of any accommodations needed for this course.

OFFICE HOURS

Stay in contact with your professor via Blackboard mail. If needed, attend our virtual Zoom office hours. I have set up a waiting room so I can meet with students on a “first come, first served” basis. You can also schedule a meeting with me. Read your forums and summaries feedback and respond to them for continued personal conversations on your progress and areas to improve. Follow-up texts must be submitted through the same forum. All software related to UTEP sites for online courses will be provided by UTEP, contact the helpdesk/IT office if you have any problem using any Blackboard feature.

The direct link to our Zoom office hours is

<https://utep-edu.zoom.us/j/87514724336>

PLAGIARISM

Any instance of plagiarism and academic dishonesty will be reported to the Dean of Students. Any assignment that shows signs of plagiarism will be submitted to the Dean of Students even if a grade was already posted and regardless of the day of submission, and type of feedback at the time of grading. Your professor will trust you; however, when detecting a plagiarized assignment, the identification of academic dishonesty will prompt the review of past homework. Submission of already-graded material may take place, consequently, if lack of academic integrity is suspected or confirmed. Consult UTEP regulations in this site.

<https://www.utep.edu/student-affairs/osccr/student-conduct/academic-integrity.html>

The use of or consultation with generative AI shall be treated analogously to assistance from another person. In particular, using generative AI tools to substantially complete an assignment or exam (e.g. by entering exam or assignment questions) is not permitted. Students should acknowledge the use of generative AI (other than incidental use) and default to disclosing such assistance when in doubt.

If you are in doubt about whether a generative AI source (or any source) is permitted aid in the context of a particular assignment, talk with the instructor.

STUDENTS' RESPONSIBILITIES

Your instructor will provide structure, content, guidance, and assessment. Most learning, however, will occur through students' active participation in their own acquisition of information and analytical skills.

- Students will submit assignments complete assessments as scheduled.
- Students will complete all procedures required to drop the course when failing this course if they desire to obtain a "W."
- Students will be responsible for obtaining a syllabus, access to a computer, internet, Blackboard, and Zoom acquiring the reading material and following the course schedule.
- Students will access the material needed to complete their assignments.
- Students will reach their professor when in doubt before datelines.
- Students will be active in their own learning process.
- Students must follow UTEP guidelines for academic integrity at all times. If plagiarism is found after a grade has been granted, the grade will be suspended until the office of the Dean of Students presents the result of their investigation and their determination.
- Students are expected to show respect for the instructor and one another regardless of opinion, cultural values and other group differences. When students show disrespect, use demeaning adjectives, make malicious comments, and "ad hominem" arguments (made personally against an opponent, or a community, instead of against the opponent's argument), points will be deducted from the assignment. If behavior is repeated, students may be dropped from the course.
- Communications with your peers and your professor must follow the protocol you will read at <http://www.wikihow.com/Email-a-Professor>. Assignment points will be deducted when your messages do not follow the conventions listed in the site referenced. Assignments sent through UTEP e-mail will not be read or graded without a proper message, with salutation, the reason for sending the assignment through e-mail.
- All homework will be submitted in Word format, or in-box text. Do not submit your homework in any other format. It will not be graded.
- Students will type their assignments using a Word processor. All work will be saved in your files before copying it to upload it into the Blackboard platform.
- All students should be supportive of a cooperative learning environment in the classrooms.
- Students will inform her professor of any mistake in their grades record, within a period of 36 hours.

Course evaluation

Your evaluations of this course are taken seriously and part of various assessments that determine educational programs and the hiring of instructors at our institution. Please, complete this area of our course with great care. You will receive a link in your student e-mail box to access your course evaluation. Submit it promptly as the window is very short. In addition, you will submit a self-evaluation form that will assist your reflection on your own progress and intellectual growth.

Technology requirements

Most homework will be submitted via the Internet through the Blackboard learning management system. Verify that your UTEP e-mail account is working and that you have access to the Web and a stable web browser. Google Chrome and Mozilla Firefox are the best browsers for Blackboard; other browsers may cause complications. When having technical difficulties, update your browser, clear your cache, or try switching to another browser.

You will need to have access to a computer/laptop, a webcam, and a microphone to submit your homework and complete your quizzes. You will need to access, download or update the following software: Microsoft Office. Check that your computer hardware and software are up-to-date and able to access those parts of the course that require this type of technology.

If you do not have a word-processing software, you can download Word and other Microsoft Office programs (including Excel, PowerPoint, Outlook and more) for free via UTEP's Microsoft Office Portal. Click the following link for more information about [Microsoft Office 365](#) and follow the instructions.

The University of Texas at El Paso provides free 24/7 Helpdesk support to academic students and faculty members teaching on-line. The [Help Desk](#) can provide answers to questions about using technology and services as well as technical support. Please visit the [technical support](#) page for more information.

How are we going to communicate with our professor?

There are a number of ways we can keep the communication channels open:

Use our Blackboard messages system to communicate with me. Please avoid using my regular UTEP e-mail (sachewsmithart@utep.edu) because it offers a very limited space and it tends to reject messages or they are sent to the junk mail box. In case our UTEP system is down, you may use selfachew@gmail.com only while our UTEP e-mail is unavailable. Once we resume normal operations, I will not read my G-mail. When receiving a message to meet with me to discuss your assignments make immediate arrangements to visit my virtual office since this session is mandatory and will affect your participation points.

Zoom Office Hours

M-F: 4:00 – 5:00 PM

or by appointment.

- **Blackboard course messages:** We will use our Blackboard message system to communicate if questions or comments arise outside of our class sessions or you can not reach me during my office hours. I will make every attempt to respond to your e-mail within 24-48 hours of receipt.
- **E-mail.** If I do not respond during the next 48 hours, e-mail me through our UTEP system at sachewsmithart@utep.edu. If our UTEP mail is not functioning you may use selfachew@gmail.com; however, once our regular mail service is re-established, I will not

read my g-mail. When e-mailing me, use your UTEP student account and type the course number in the subject line. Clearly state your question in the body of your e-mail. At the end of your message, make sure to type your first and last name, and your university identification number. Adhere to professional protocols of communication, including salutation and use of academic titles

- **Announcements:** Check the Blackboard announcements frequently for any updates, deadlines, or other important messages.
- **Phone calls.** My UTEP phone number is 915 747 7051. When calling, please, clearly state your complete name, student id number, course number, and reason of your message. If all contact information is provided, I will answer your call **through our e-mail system** within the next 24-48 hours.

Netiquette

As we know, sometimes communication online can be challenging. It's possible to miscommunicate what we mean or to misunderstand what our classmates mean given the lack of body language and immediate feedback. Therefore, please keep these netiquette (network etiquette) guidelines in mind when communicating through Internet. Failure to observe them may result in disciplinary action.

- Always consider audience. This is a college-level course; therefore, all communication should reflect polite consideration of other's ideas.
- Respect and courtesy must be provided to classmates and to the instructor at all times. No harassment or inappropriate postings will be tolerated.
- When reacting to someone else's message, address the ideas, not the person. Post only what anyone would comfortably state in a face-to-face situation.
- Blackboard is not a public internet venue; all postings to it should be considered private and confidential. Whatever is posted on in these online spaces is intended for classmates and professor only. Please do not copy documents and paste them to a publicly accessible website, blog, or other space.

Attendance and participation

Attendance in the course is determined by participation in the learning activities of the course. Your participation in the course is important not only for your learning and success but also to create a community of learners. Participation is determined by your contributions to maintain a collegial environment in our course and by completion of the following activities:

- Reading/Viewing all course materials to ensure understanding of assignment requirements.
- Participating in engaging discussion with your peers in our classroom and on the discussion boards (grading rubric provided in the "grading information" area of each forum).
- Other activities as indicated in each module's folder.
- Demonstrating mastery of the material introduced by your peers during their presentations.

Excused absences and/or course drop policy

According to UTEP Curriculum and Classroom Policies, “When, in the judgment of the instructor, a student has been absent to such a degree as to impair his or her status relative to credit for the course, the instructor may drop the student from the class with a grade of “W” before the course drop deadline and with a grade of “F” after the course drop deadline.” See academic regulations in the UTEP Undergraduate Catalog for a list of excuse absences. I may not drop you from the course. However, if you feel that you are unable to complete the course successfully, please let me know and then contact the Registrar’s Office to initiate the drop process. If you do not, you are at risk of receiving an “F” for the course. Your presentation to our class presentation is a must to pass this class.

Make-up work

Make-up work will be given *only* in the case of a *documented* emergency. Note that make-up work may be in a different format than the original work, may require more intensive preparation, and may be graded with penalty points. If you miss an assignment and the reason is not considered excusable, you will receive a zero. It is therefore important to reach out to me—in advance if at all possible—and explain with proper documentation why you missed a given course requirement and a reasonable number of days to present it. Make-up opportunities will not be granted in the case of team assignments since your team partners need to receive your work on time so they can complete theirs. Once a deadline has been established for make-up work, no further extensions or exceptions will be granted.

Alternative means of submitting work in case of technical issues

I strongly suggest that you submit your work with plenty of time to spare in the event that you have a technical issue with the course website, network, and/or your computer. I also suggest you save all your work (answers to discussion points, quizzes, exams, and essays) in a separate Word document as a back-up. This way, you will have evidence that you completed the work and will not lose credit. If you are experiencing difficulties submitting your work through the course website, please contact the UTEP Help Desk. You can email me your back-up document as a last resort but you will upload it once your access to Blackboard is restored so I can grade it.

Incomplete grade policy

Incomplete grades may be requested only in exceptional circumstances after you have completed at least half of the course requirements. Talk to me immediately if you believe an incomplete is warranted. If granted, we will establish a contract of work to be completed with deadlines.

Accommodations police

The University is committed to providing reasonable accommodations and auxiliary services to students, staff, faculty, job applicants, applicants for admissions, and other beneficiaries of University programs, services and activities with documented disabilities in order to provide them with equal opportunities to participate in programs, services, and activities in compliance with sections 503 and 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act (ADA) of 1990 and the Americans with Disabilities Act Amendments Act (ADAAA) of 2008. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship on the University. Students requesting an accommodation based on a disability must register with the [UTEP Center for Accommodations and Support Services](#) (CASS). Contact the Center for Accommodations and Support Services at 915-747-5148, or email them at cass@utep.edu, or apply for accommodations online via the [CASS portal](#).

Scholastic integrity

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. Cheating may involve copying from or providing information to another student, possessing unauthorized materials during a test, or falsifying research data on laboratory reports. Plagiarism occurs when someone intentionally or knowingly represents the words or ideas of another as one's own. Copying a text and then substituting some of its terms is a form of plagiarism. 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 even if the assignment in question was graded before your professor or Teaching Assistant realized that it was plagiarized. The use of artificial intelligence apps involves a type of assistance that is not allowed in this course. The purpose of this course is to develop academic skills that cannot be practiced if you do not write your own assignments, analyzing the texts provided. It is your responsibility to abide by our institutional academic integrity guidelines at all times. All suspected violations of academic integrity at The University of Texas at El Paso must be reported to the [Office of Student Conduct and Conflict Resolution \(OSCCR\)](#) for possible disciplinary action. To learn more, please visit [HOOP: Student Conduct and Discipline](#). T

Class recordings

Our use of such technology is governed by the Federal Educational Rights and Privacy Act (FERPA) and UTEP's acceptable-use policy. **You may not share recordings outside of this course.** Doing so may result in disciplinary action.

Plagiarism detecting software

Some of your course work and assessments may be submitted to SafeAssign, a plagiarism detecting software. SafeAssign is used to review assignment submissions for originality and will help you learn how to properly attribute sources rather than paraphrase. When patterns of artificial intelligence apps are detected, or when clarification on some aspects of your assignment is needed, I will request a meeting with you to go over the content of your assignments. Be prepared to answer any question I may have over the content and the redaction of your assignment.

Copyright statement for course materials

All materials used in this course are protected by copyright law. The course materials are only for the use of students currently enrolled in this course and only for the purpose of this course. They may not be further disseminated.

Course resources: Where you can go for assistance

UTEP provides a variety of student services and support:

Technology Resources

[Help Desk](#): Students experiencing technological challenges (email, Blackboard, software, etc.) can submit a ticket to the UTEP Helpdesk for assistance. Contact the Helpdesk via phone, email, chat, website, or in person if on campus.

[UTEP Library](#): Access a wide range of resources including online, full-text access to thousands of journals and eBooks plus reference service and librarian assistance for enrolled students.

[University Writing Center \(UWC\)](#): Submit papers here for assistance with writing style and formatting, ask a tutor for help and explore other writing resources.

[Math Tutoring Center \(MaRCS\)](#): Ask a tutor for help and explore other available math resources.

[History Tutoring Center \(HTC\)](#): Receive assistance with writing history papers, get help from a tutor and explore other history resources.

[RefWorks](#): A bibliographic citation tool; check out the RefWorks tutorial and Fact Sheet and Quick-Start Guide.

Individual Resources

- [Military Student Success Center](#): Assists personnel in any branch of service to reach their educational goals.
- [Center for Accommodations and Support Services](#): Assists students with ADA-related accommodations for coursework, housing, and internships.
- [Counseling and Psychological Services](#): Provides a variety of counseling services including individual, couples, and group Modules as well as career and disability assessments.

This syllabus may be subject to modifications.

Reading schedule

Title and pages or chapters. Additional materials in each module.	Date
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Week 1	
<i>Literary Translation. A Practical Guide. Why Literary Translation?</i> (1 - 26) “What is Literary Translation?” “The Craft of Translation” Forum discussions Select the title of your team presentation	July 11 - Tuesday
<i>Literary Translation. A Practical Guide. Preparing to translate.</i> (27- 46) Additional: “Poetry Devices,” “Figuras Literarias,” “Recursos Poéticos,” “25 “Rules” for Translating Poetry.” Forum discussion	July 12
<i>Literary Translation. A Practical Guide. Decisions at the outset</i> (49-80). Submit a list of proposed texts for your portfolio. Each genre section will be divided in two subsections: translations from English to Spanish and from Spanish to English: 1) Poetry: a minimum of two pages, double space; 2) Fiction: a minimum of three pages, double space -short stories preferred; 3) Drama: a one-act play or an excerpt from a full-length play - 1000 words, minimum; 4) Songs: two pages, minimum, double space. Before submitting your proposals, make your best effort to locate texts that have not been translated before. Keep in mind that the literary work of renown writers has been usually published in different languages already.	July 13
<i>Literary Translation. A Practical Guide. The care and feeding of authors</i> (81-115). July 15: Verify that your proposal has been approved. The first team submits recorded presentation. Work on your poetry translation.	July 14 And July 15

Week 2	
<i>Literary Translation. A Practical Guide.</i> The dilemma of dialect (116-168) <i>Guía para el uso de un lenguaje incluyente.</i> “The Work of an Editor in Translation.” Poetry: submit your first draft of the entire section,, both languages. If scheduled to submit your presentation, please upload the file.	July 17
<i>Translating for Singing.</i> Chapter 1 Prose/Fiction: work on your first draft. “Editing Translations: Tips for Cultivating a Collaborative Mindset.” If scheduled to submit your presentation, please upload the file.	July 18
<i>Translating for Singing.</i> Chapter 2 Poetry: submit peer edits. If scheduled to submit your presentation, please upload the file.	July 19
<i>Translating for Singing.</i> Chapter 3 “Meet Japanese Translator Allison Markin Powell” “La Escritura de Lilvia Soto en Dos Idiomas” Poetry: submit second draft of the entire section with a glossary. If scheduled to submit your presentation, please upload the file.	July 20
<i>Translating for Singing.</i> Chapter 4 Prose/Fiction: submit your first draft, entire section in both languages. If scheduled to submit your presentation, please upload the file.	July 21
Week 3	
<i>Translating for Singing.</i> Chapter 5	July 24

Prose/Fiction: submit peer edits. If scheduled to submit your presentation, please upload the file.	
<i>Translating for Singing</i>. Chapter 6 Prose/Fiction: submit your second draft with a glossary. If scheduled to submit your presentation, please upload the file.	July 25
“Resisting Translation,” Chapter 7 in <i>The Routledge Handbook of Latin American Literary Translation</i>. Theater/Drama: submit your first draft, entire section, both languages.. If scheduled to submit your presentation, please upload the file.	July 26
<i>Translating for Singing</i>. Chapter 7 “Killing Bill. Shakespeare in Latin America,” Chapter 15 in <i>The Routledge Handbook of Latin American Literary Translation</i>. Theater/Drama: submit your peer edits. Submit section a) of your portfolio. If scheduled to submit your presentation, please upload the file.	July 27
<i>Translating for Singing</i>. Chapter 8 “Translation in the war-zone. The Gaza Strip as case study,” in <i>The Routledge Handbook of Translation and Activism</i>. Theater/Drama: submit your second draft with a glossary. Songs: work on your translation of songs. This seems to be an easy task, but it actually demands thorough reading of our manuals and theory as you have read. Literal translations will not be accepted: they must be literary translations, meant to be sung with the original music. Sing your translation to make sure every syllable falls in the right place. If scheduled to submit your presentation, please upload the file.	July 28
Week 4	

“Against a Single African Literary Translation Theory,” in <i>The Routledge Handbook of Translation and Activism</i>. Songs: submit your first draft of the entire section, both languages. If scheduled to submit your presentation, please upload the file.	July 31
“The plumed horn /El corno emplumado: poetry, translation and subversion,” by Yazmin Rojas. Songs: submit your peer edits. Portfolio: submit section b). i) a definition of literary translation - with bibliography and in-text references. For your citations and bibliography you will use texts assigned in this course. ii) a discussion of the challenges of translating the works included in your portfolio with specific examples; iii) a section that explains why you are proud of your work in literary translation, what makes you particularly apt to undertake this particular field in translation (400 words, minimum). If scheduled to submit your presentation, please upload the file.	August 1
<i>Translating for Singing</i>. Chapter 9 Review items in module. Songs: submit your second draft with a glossary. Portfolio: submit section c): three submission calls for translated literature you intent to respond to. If scheduled to submit your presentation, please upload the file.	August 2
<i>Translating for Singing</i>. Chapter 10 Review items in module. If scheduled to submit your presentation, please upload the file.	August 3
<i>Translating for Singing</i>. Chapter 11 and 12	August 4

Review items in module. Work on your portfolio. If scheduled to submit your presentation, please upload the file.	
Submit your complete portfolio	August 9

Presentation schedule. Select title and pages or chapters. Your team will prepare and record a presentation, submitting it according to this schedule. Teams have already been formed. There are many editing apps at your disposal, if you need to use them. Students must present the most important ideas in their own words. Reading from a text will cancel their score.	Submission date. It must be posted in preparation for our forums. That is the reason for this separate calendar.	Two students per team. Write your name in the area that indicates the title your team has selected. Your presentation will be submitted according to this schedule (which is different from discussions due dates)
Topic. Each team will submit on the date scheduled here, which is different from our reading calendar.	Submission date	Enter your name to confirm your presentation topic and submission date.
Week 1.		
<i>Literary Translation. A Practical Guide.</i> Why Literary Translation? (1 - 26)	July 11 - Tuesday	n/a
<i>Literary Translation. A Practical Guide.</i> Preparing to translate (27- 46)	July 12	n/a

<i>Literary Translation. A Practical Guide.</i> Decisions at the outset (49-80)	July 13	n/a
<i>Literary Translation. A Practical Guide.</i> The care and feeding of authors (81-115)	July 14	n/a
Week 2		
<i>Literary Translation. A Practical Guide.</i> The dilemma of dialect (116-168)	July 15	1) 2)
<i>Translating for Singing.</i> Chapter 1	July 16	1) 2)
<i>Translating for Singing.</i> Chapter 2	July 17	1) 2)
<i>Translating for Singing.</i> Chapter 3	July 18	1) 2)
<i>Translating for Singing.</i> Chapter 4	July 19	1) 2)
Week 3		
<i>Translating for Singing.</i> Chapter 5	July 22	1) 2)
<i>Translating for Singing.</i> Chapter 6	July 23	1) 2)
“Resisting Translation,” Chapter 7 in <i>The Routledge Handbook of Latin American Literary Translation.</i>	July 24	1) 2)
“Killing Bill. Shakespeare in Latin America,” Chapter 15 in <i>The Routledge Handbook of Latin American Literary Translation.</i>	July 25	1) 2)

“Translation in the war-zone. The Gaza Strip as case study,” in <i>The Routledge Handbook of Translation and Activism</i> .	July 26	1) 2)
Week 4		
“Against a Single African Literary Translation Theory,” in <i>The Routledge Handbook of Translation and Activism</i> .	July 27	1) 2)
“The plumed horn /El corno emplumado: poetry, translation and subversion” by Yazmin Rojas	July 28	1) 2)