

**General Education Course Information Sheet***Please submit this sheet for each proposed course*

Department &amp; Course Number

Department of Spanish &amp; Portuguese

Course Title

**Found in Translation: North/South Poetic  
Friendships and the American Idiom**

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice

XX**Foundations of Society and Culture**

- Historical Analysis
- Social Analysis

**Foundations of Scientific Inquiry**

- Physical Science  
*With Laboratory or Demonstration Component must be 5 units (or more)*
- Life Science  
*With Laboratory or Demonstration Component must be 5 units (or more)*

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course uses the theoretical framework of **translation studies** to understand a selection of literary texts, specifically **USA American and Latin American modernist poetry in translation**. Literary translations will be used as an entry point to consider the ethical, aesthetic, philosophical, and practical implications of the act of translation, between languages or even within one language. Research and writing skills germane to literary, cultural, philosophic, and linguistic analysis will be incorporated through research assignments, in-class presentations, and two final writing projects.

3. List faculty member(s) who will serve as instructor (give academic rank):

Isabel C. Gómez, PhD Student, CUTF Fellow

4. Indicate when do you anticipate teaching this course:

	2014-2015	Winter	_____	Spring	<u>X</u>
GE Course Units	<u>5</u>	Enrollment		Enrollment	16

5. Please present concise arguments for the GE principles applicable to this course.

□ General Knowledge	Educating students in the general “way of knowing” of translation studies is a central aim of this course. Required readings will also give students general knowledge about key modernist poets in the USA, Brazil, Cuba, and Mexico
□ Integrative Learning	Students integrate different approaches to what is “found in translation” by reading poetry in translation, primary sources including letters, scholarly essays about literary translation, philosophical essays about translation theory.
□ Ethical Implications	I have selected texts and translations for their emphasis on an ethics of reciprocity in translation. Students will gain the tools of translation studies to understand and promote an ethical language politics for their future as global citizens.
□ Cultural Diversity	The poetic friendships analyzed in this course teach cultural diversity as an active practice. Literary translation will be taught as a vital example of the exchange of values, experiences, and cultural capital across national and linguistic boundaries.
□ Critical Thinking	Students integrate critical thinking about translation by analyzing translated texts, analyzing essays about translation, and through choosing an author and a work to translate, either from another language into English or between dialects
□ Rhetorical Effectiveness	This course will develop rhetorical skills through class discussion, peer feedback assignments, and by offering students the chance to present both final projects: an essay about a literary translation and a translated work with a brief author bio.
□ Problem-solving	To analyze and perform literary translations, students will need to solve intellectual, linguistic, creative, and practical problems. Translational thinking requires the ability to identify, dissect, and solve language problems.
□ Library & Information Literacy	To complete the final projects, students will be guided in the use of library and online research skills to locate useful scholarly articles, to identify literary works that interest them, and to seek out primary, biographical, and analytical sources.

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

1. Lecture:	<u>1.0</u>	(hours)
2. Discussion Section:	<u>3.0</u>	(hours)
3. labs	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>N/A</u>	(hours)
<b>(A) TOTAL Student Contact Per Week</b>	<b>4.0</b>	<b>(HOURS)</b>

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

1. General Review & Preparation: oral presentations, discussion	<u>1.0</u>	(hours)
2. Reading: weekly reading assignments	<u>4.0</u>	(hours)
3. Group Projects:	<u>N/A</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>N/A</u>	(hours)
5. Information Literacy Exercises: library and online resources	<u>1.0</u>	(hours)
6. Written Assignments: weekly responses, 2 final writing projects	<u>4.0</u>	(hours)
7. Research Activity: 1 article annotation, finding sources for 2 finals	<u>1.0</u>	(hours)
<b>(B) TOTAL Out-of-class time per week</b>	<b>11.0</b>	<b>(HOURS)</b>
<b>GRAND TOTAL (A) + (B) must equal at least 15 hours/week</b>	<b>15.0</b>	<b>(HOURS)</b>

## Found in Translation: North/South Poetic Friendships and the American Idiom

Isabel C. Gómez  
 Spanish & Portuguese  
[isabelgomez@ucla.edu](mailto:isabelgomez@ucla.edu)

Class Schedule TBD  
 Office Hours TBD  
 Rolfe Hall 4339

### Course Description:

What language is American? How has the American idiom been enriched through translation? What “counts” as a translation? To approach these questions, we will read pairs of poets from the USA, Mexico, Cuba, and Brazil who have translated one another’s work. The overused concept that “everything important gets lost in translation” needs to be challenged. This course asks: what is found in translation? When you read a text in translation, or when you translate, what are you reading or doing?

The course will begin with several experimental translations that are from one kind of English into another. **Even within the same language**, the translator performs acts of contact, selection, and representation. From there, we will examine a few North/South poetic friendships that contributed to the formation of an American idiom. These will include: William Carlos Williams and his engagement with Spanish modernist and avant-garde poets, especially Octavio Paz; the exchange between Nicolás Guillén developing an Afro-Cuban avant-garde poetry and Langston Hughes moving beyond the Harlem Renaissance to a broader Pan-Africanism; Elizabeth Bishop’s translations of the Brazilian modernist aesthetics of Carlos Drummond de Andrade and others; and the LA-based poet and translator Jen Hofer and her work with contemporary Mexican women writers to circulate their work more widely in both English and Spanish.

During this first section of the course, students will focus on reading with translation in mind. Students will be also select an author and a work they wish to translate – **either from another language into English, or from one variety or idiom of English into another**. The second section of the course will be focused on researching, drafting, revising, presenting, and completing two final projects. One will be an original literary translation of a poem or short story, along with a brief translator’s introduction that situates the author. The other final assessment will be a research paper about one of the poetic friendships we have studied, an essay in literary analysis from the perspective of translation. The class will culminate with a mini-conference with students presenting their papers, and with the online publication of finished translations through the blog of the Department of Spanish & Portuguese grad student literary journal, *Párrafo 451*.

### Course Objectives:

The main course objective is to engage with the question of translation from two related directions: literary analysis of poetry in translation and the practice of literary translation. I am to make translation visible as an ever-present operation, even within one language. **This course will be conducted in English, all required readings will be in English, all assignments will be written in English, and no foreign language will be required.**

This will serve the course objectives, because the question of translation is particularly important in the USA, where the assumption of “English-only” education and public services has made the act of translation particularly invisible. One of the assignments is the selection of an author and work to use for writing a literary translation. For students who have limited or no competence in any languages other than English, they will be invited to do an experimental translation from one variety of English into another. This will be a particularly important opportunity to question what kinds of English(s) they speak, read, or have access to in their lives, and how different vernaculars are participating in a process of translation all the time.

### Course Requirements and Grading

Class Participation and Weekly Writing	30%
Translation Draft In-Class Presentation	10%
Translation and Author Mini-Bio Final Version	10%
Abstract of Final Paper	10%
Annotation of a Scholarly Article for Final Paper	5%
First Draft of Final Paper	10%
Peer Review of a Classmate’s First Draft	5%
Final Research Paper Draft	20%

### Reading List

Books to get from ASUCLA or Amazon:

Elizabeth Bishop. *Geography III*. (FSG, 2012) \$10.49 on Amazon.

*Sin puertas visibles: An Anthology of Contemporary Poetry by Mexican Women*. (2003) Ed. and Transl. Jen Hofer. \$9.95 on Amazon.

William Carlos Williams. *By Word of Mouth: Poems from the Spanish, 1916-1959*. (New Directions, 2011) \$14.95 on Amazon.

*An Anthology of Twentieth-Century Brazilian Poetry*. Ed. Elizabeth Bishop and Emanuel Brasil. (1972) \$16.95 on Amazon.

The rest of the assigned readings listed on the syllabus will be made available either as PDFs posted online through the course website or as a course reader for purchase.

### Course Calendar and Reading List:

**Week #1:** *Course intro. Working definitions of translation. What “counts”?*

*Day 1:* Course intro. In class reading and discussion of selections from *The Emily Dickinson Reader. An English-to-English Translation by Paul Legault*.

*HW:* Read Paul Legault’s “A New Manifesto of Translation,” selections from *The Sonnets*, and more selections of Legault’s Dickinson. (Optional text for readers of Spanish or Spanglish: Ilan Stavens translation of the first chapter of the Quixote into Spanglish.)

*Day 2:* Discussion of readings. Working definitions of translation.  
What is a translation within the same language? Intralingual translation.  
*HW:* Read translations by William Carlos Williams for the *Spanish-American Number* of the little magazine *Others* (August 1916)  
Selections from “The Discovery of the Indies” from WCW *In the American Grain*. “Hymn Among the Ruins” by Octavio Paz transl. WCW

***Week #2: What Language is “American”? William Carlos Williams translates from Spanish (his first language), developing a new American idiom.***

*Day 1:* Discussion of readings. How do you read a poem / what is close-reading?  
Guidelines for the literary translation assignment. Prep for YRL visit.

*HW:* Read Roman Jakobson “On Linguistic Aspects of Translation” (1959)  
Write a post to the forum about the reading; state what KIND of translation you will produce for the course: intralingual (English → English) or interlingual (from any foreign language → English)

*Day 2:* YRL visit. In class assignment: find a literary work to translate. Seek out biographical information about the author.

*HW:* Read selections of Nicolás Guillén’s poetry translated by Langston Hughes from *Cuba Libre: Poems* and selections from Hughes’s autobiography *I Wonder as I Wander* about Hughes’s time in Cuba.

***Week #3: Nicolás Guillén and Langston Hughes – From Harlem to Havana, (Re)Writing Black America for a American Poetics of Emancipation***

*Day 1:* Discussion of readings. Presentations of poems by each student.

*HW:* Read selections by Langston Hughes including “Afro-American Fragment” (1930) and “Letter from Spain, Addressed to Alabama.” (1937)

*Day 2:* Discussion of readings. How does Langston Hughes expand his poetic voice after traveling to Cuba? After traveling to Spain?

*HW:* Read selections by Mário de Andrade, Cecelia Mireiles, and Carlos Drummond de Andrade translated in Elizabeth Bishop’s anthology  
Write a very short intro for the author you’ve chosen to translate

***Week #4: Elizabeth Bishop in Brazil: Editing an Anthology, Translating Brazilian Modernism and the Invention of a New American Pastoral***

*Day 1:* Discussion of readings. Presentations of poems by each student.  
Translator as ambassador. Bishop’s anthology as

*HW:* Read Bishop’s *Geography III*.

*Day 2:* Discussion of readings. Does Elizabeth Bishop writes a new kind of pastoral poem in *Geography III* after her work in Brazil?

*HW:* Read selections from *Sin puertas visibles*.

Work on your literary translation, prep for in class presentation Week #8

**Week #5: *Jen Hofer and Language Justice in Contemporary Literature: Activist Translation in Los Angeles, Translation of Border Literature***

- Day 1:* Discussion of readings. Presentation of poems by each student. Hofer's anthology of female Mexican poets, *Sin puertas visibles*
- HW:* Write thoughtful discussion questions for Jen Hofer. Read selections from *Estilo* by Dolores Dorantes and watch video of bilingual reading.
- Day 2:* TBD visit from Jen Hofer and/or Dolores Dorantes. Discussion of contemporary translation challenges and advantages. Publication venues.
- HW:* Read another selection from each translator: Williams's translation of "Ode to my Socks" by Pablo Neruda, Hughes's translations of Gabriela Mistral, Bishop's translation of "Objects and Apparitions" by Octavio Paz; Jen Hofer's translations of *Negro Marfil* by Myriam Moscona. Write a post about a poem you may want to include in your final essay, from this week's readings or from previous weeks.

**Week #6 *Found In Translation: What Kinds of Contributions Have We Seen Through Translation? Final Essay Abstract***

- Day 1:* Discussion of readings. Discussion of posts and essay assignment: how will you approach the question "what is gained in translation"?
- HW:* Identify which poet pair to write about, write a draft of an abstract.
- Day 2:* Brief presentation of abstract in class. Receive oral feedback from peers and instructor to help with weekend HW.
- HW:* Finish writing an abstract for your final paper. Read "Babel" by Victoria Ocampo, "Pierre Menard" by Jorge Luis Borges

**Week #7 *Invisible Work: Writing About Poetry in Translation and Annotating a Published Article***

- Day 1:* Turn in essay abstract. Discuss assigned readings. Check in on progress with literary translations. Clarify the article annotation assignment.
- HW:* Do research at YRL or online for a few useful secondary sources. Pick one to annotate. Be prepared to present verbally in class about the article.
- Day 2:* Present on article you found. Receive questions and comments to guide the way you use that article in your final paper.
- HW:* Finish literary translation and brief author bio. Prep in-class presentation.

**Week #8 *Literary Translation Workshop – Sharing Work In Progress***

- Day 1:* Discussion of how to respond to works of literary translation in progress, what to listen for, how to give constructive feedback. Presentations by ½ class; read brief bio and translation. Receive questions and suggestions from classmates to improve for final project.
- HW:* Work on final analytical paper.

*Day 2:* Presentations by second ½ class; read brief bio and translation. Receive questions and suggestions from classmates to improve for final project.  
*HW:* Work on final analytical paper, complete first draft for Monday.

***Week #9 Translation Studies Analytical Writing – Peer-reviewing Paper Drafts***

*Day 1:* Turn in a polished first draft. Do a peer editing exercise that starts in class and will continue for homework.

*HW:* Finish giving corrections, comments, and feedback to your classmate's paper. This must be a thoughtful, thorough and helpful peer edit; you will turn it in for a part of your own grade.

*Day 2:* Wrap-up conversation about poets, the papers, the course. Evaluations.

*HW:* Work on translation. Work on analytical paper. Prepare to present in class.

***Week #10 Mini-Conference, Public Presentations of Final Essays***

*Days 1&2:* Present your final essay, and receive questions and feedback.

*HW:* Work on translation, version for publication on the *Parrafo 451* blog. Finish research paper.

***Finals Week*** Final draft of literary translation due on Monday of Finals Week  
 Final draft of research paper due on Thursday of Finals Week

### Selected Bibliography

- Bishop, Elizabeth, and Emanuel Brasil. *An Anthology of Twentieth-Century Brazilian Poetry*. Middletown, Conn.: Wesleyan University Press, 1972. Print.
- Bishop, Elizabeth. *Geography III*. New York: Farrar, Straus and Giroux, 2008. Print.
- Borges, Jorge Luis. "Pierre Menard, Author of the *Quixote*." *Collected Fictions*. Transl. Andrew Hurley. New York: Penguin, 1998. 88-95.
- Campos, Haroldo de. *Novas: Selected Writings*. Eds. Antonio Sergio Bessa, and Odile Cisneros. Evanston, Ill.: Northwestern University Press, 2007. Print.
- Cohen, Sharmila, and Paul Legault. *The Sonnets: Translating and Rewriting Shakespeare*. Brooklyn, New York: Telephone Books, 2012. Print.
- Cutter, Martha J. *Lost and Found in Translation: Contemporary Ethnic American Writing and the Politics of Language Diversity*. Chapel Hill: University of North Carolina Press, 2005. Print.
- Guillén, Nicolás, Langston Hughes, and Ben Frederic Carruthers. *Cuba Libre, Poems*; Los Angeles: Anderson & Ritchie, 1948. Print.
- Hofer, Jen. *Sin puertas visibles: an anthology of contemporary poetry by Mexican women*. Pittsburgh, Pa.: University of Pittsburgh Press, 2003. Print.
- Hughes, Langston. *The Collected Poems of Langston Hughes*. Eds. Arnold Rampersad and David E. Roessel. New York: Knopf : Distributed by Random House, 1994. Print.
- Hughes, Langston. *I Wonder as I Wander: An Autobiographical Journey*. New York: Hill and Wang, 1964. Print.
- Jakobson, Roman. "On Linguistic Aspects of Translation." *The Translation Studies Reader*. Ed. Lawrence Venuti. New York: Routledge, 2000. Print. 113-8.



- Kutzinksi, Vera M. *The Worlds of Langston Hughes: Modernism and Translation in the Americas*. Cornell University Press, 2012. Print.
- Legault, Paul. *The Emily Dickinson Reader: An English-to-English Translation of Emily Dickinson's Complete Poems*. San Francisco: McSweeney's, 2012. Print.
- Marzán, Julio. *The Spanish American Roots of William Carlos Williams*. Austin, Tex.: University of Texas Press, 1994. Print.
- Mistral, Gabriela. *Selected Poems of Gabriela Mistral*. Transl. Langston Hughes. Bloomington: Indiana University Press, 1957. Print.
- Moraga, Cherríe. *Loving in the war years: lo que nunca pasó por sus labios*. Cambridge, Mass.: South End Press, 2000. Print.
- Ocampo, Victoria. "Babel." *Rereading the Spanish American Essay: Translations of 19<sup>th</sup> and 20<sup>th</sup> Century Women's Essays*. Ed. Doris Meyer. Austin, University of Texas Press, 1995. 121-135. Print.
- Paz, Octavio, and Eliot Weinberger. *The Collected Poems of Octavio Paz, 1957-1987*. New York: New Directions, 1987. Print.
- Williams, William Carlos, and Jonathan Cohen. *By Word of Mouth: Poems from the Spanish, 1916-1959*. New York: New Directions Book, 2011. Print.
- Williams, William Carlos. *In the American Grain*. New York: A. & C. Boni, 1925. Print.



## New Course Proposal

### Spanish 98T

### Found In Translation: North/South Poetic Friendships and American Idiom

**Course Number** Spanish 98T

**Title** Found In Translation: North/South Poetic Friendships and American Idiom

**Short Title** FOUND IN TRANSLATN

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMT - Seminar (Topical) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Enforced: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred.

**Course Description** Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. What is gained through translation? How can translation influence creation? Reading of pairs of poets from Mexico, Brazil, Cuba, and U.S. who translated each other's work. Letter grading.

**Justification** Part of the series of seminars offered through the Collegium of University Fellows

**Syllabus** File [Spanish & Portuguese 98T syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Professor Jose Luiz Passos is the faculty mentor for this seminar.

**Grading Structure**

- Class Participation and Weekly Writing - 30%
- Translation Draft In-Class Presentation - 10%
- Translation and Author Mini-Bio Final Version - 10%
- Abstract of Final Paper - 10%
- Annotation of a Scholarly Article for Final Paper - 5%
- First Draft of Final Paper - 10%
- Peer Review of a Classmate's First Draft - 5%
- Final Research Paper Draft - 20%

**Effective Date** Spring 2015

**Discontinue Date** Summer 1 2015

<b>Instructor</b>	Name	Title
	<b>Isabel C. Gomez</b>	<b>Teaching Fellow</b>

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Spanish & Portuguese

<b>Contact</b>	Name	E-mail
	<b>CATHERINE GENTILE</b>	<b>cgentile@oid.ucla.edu</b>

**Routing Help**

## ROUTING STATUS

**Role:** Registrar's Office

**Status:** Processing Completed

**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704

**Status:** Added to SRS on 7/31/2014 10:21:39 PM

**Changes:** Title, Requisites, Description

**Comments:** Edited course description into official version; corrected title.

**Role:** Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441

**Status:** Added to SRS on 6/30/2014 2:23:29 PM

**Changes:** Short Title

**Comments:** No Comments

**Role:** FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

**Status:** Returned for Additional Info on 6/12/2014 11:39:11 AM

**Changes:** No Changes Made

**Comments:** Routing to Doug Thomson in the Registrar's Office.

**Role:** FEC Chair or Designee - Upton, Dell (DUPTON@HUMNET.UCLA.EDU) - 68370

**Status:** Approved on 6/11/2014 2:14:34 PM

**Changes:** Grading Structure

**Comments:** No Comments

**Role:** FEC Chair or Designee - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

**Status:** Returned for Additional Info on 6/2/2014 4:09:26 PM

**Changes:** No Changes Made

**Comments:** Routing to Dell Upton for FEC approval.

**Role:** CUTF Coordinator - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

**Status:** Approved on 5/13/2014 5:08:01 PM

**Changes:** No Changes Made

**Comments:** approved on behalf of Professor Kathleen L. Komar, chair, CUTF Faculty Advisory Committee

**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998

**Status:** Submitted on 5/13/2014 5:06:54 PM

**Comments:** Initiated a New Course Proposal

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