

REVISED CATALOGUE COPY

BA in English with an emphasis in Creative Writing

Required Courses

ENGL 2020 Major British Writers I	3 hours
ENGL 2030 Major British Writers II	3 hours
ENGL 2050 Major U.S. Writers I	3 hours
ENGL 2070 Major U.S. Writers II	3 hours

15 credit hours from the following:

ENGL 2150 Creative Writing: Poetry	3 hours
ENGL 2160 Creative Writing: Fiction	3 hours
ENGL 2170 Creative Writing: Playwriting	3 hours
ENGL 2180 Creative Writing: Nonfiction	3 hours
ADD: ENGL 2190 Creative Writing: Translation	3 hours
ENGL 3030 Topics in Poetry	3 hours
ENGL 3040 Topics in Fiction	3 hours
ENGL 3050 Topics in Drama	3 hours
ENGL 3080 Creative Writing: Translation	3 hours
ENGL 3160 Advanced Creative Writing	2-4 hours
ENGL 3450 Reading and Writing Autobiography	3 hours
ENGL 4400 Advanced Writing Workshop	3 hours

9 credit hours from the following:

ENGL 3100 Modern Drama	3 hours
ENGL 3130 Contemporary Drama	3 hours
ENGL 3190 Comedy and Satire	3 hours
ENGL 3210 Tragic Themes	3 hours
ENGL 3300 20th Century American Poetry	3 hours
ENGL 3400 The Short Story	3 hours
ENGL 3900 Myth and Classical Literature	3 hours
ENGL 4000 Myth and Modern Literature	3 hours
ENGL 4010 Art and the Artist	3 hours
ENGL 4020 Heroic Themes	3 hours
ENGL 4030 Literature of Latin America	3 hours
ENGL 4150 Shakespeare I	3 hours
ENGL 4160 Shakespeare II	3 hours
ENGL 4500 Literary Criticism	3 hours

An additional 6 credit hours of ENGL electives.

Note: Students with an emphasis in creative writing must successfully complete at least one section of ENGL 4400.

English Course Listings

ADD: ENGL 2190 Creative Writing: Translation

Conducted as a writer's workshop, this class explores the translation of poetry as creative writing. The discussion of both published and student work will address each translation in terms of its success as a poem in English as well as its fidelity to the spirit, if not the word, of the poem in its original language. Poems for translation will be from a variety of languages. One or more original poems based on the assigned readings may be submitted for credit. Knowledge of a foreign language is helpful but not required. May be repeated for credit with permission of the instructor.

~~**ENGL 3080 Creative Writing: Translation (3)**~~

~~Conducted as a writer's workshop, designed to sharpen awareness of the translator's own language, namely English. There is no foreign language requirement. Prerequisite: sophomore standing or above. May be repeated for credit.~~

Course Syllabus
ENGL 2190: Creative Writing Translation

Catalogue Description: Conducted as a writer's workshop, this class explores the translation of poetry as creative writing. The discussion of both published and student work will address each translation in terms of its success as a poem in English as well as its fidelity to the spirit, if not the word, of the poem in its original language. Poems for translation will be from a variety of languages. One or more original poems based on the assigned readings may be submitted for credit. Knowledge of a foreign language is helpful but not required. May be repeated for credit with permission of the instructor.

Measurable Learning Outcomes: Students who successfully complete the course will be able to:

- 1) Understand and explain
 - the difference between transliteration and literary translation
 - various theories of translation
 - the principles of good writing in English as they apply to the translation of poetry--voice, diction, word-choice, etc.
 - the concept of "substitution": the part of the process of translation relating to rhyme and other sound-play, meter, syllabics, imagery, and other poetic techniques
 - poetic forms such as the ballad, sonnet, sestina, villanelle.
- 2) Create their own literary translations, which apply and demonstrate the knowledge outlined in #1.
- 3) Recognize and analyze the techniques that poet/translators have used (successfully, or not) in poems assigned for the class/
- 4) Critique the work of other students after carefully and respectful reading it.
- 5) Analyze the difference between their success (or lack thereof) in beginning translations compared to their work at the end of the semester.
- 6) Understand and explain the difference between translation and adaptation.
- 7) Create original poetry in English inspired by a foreign author or poem, or by translations by the poet/translators in the assigned readings.

These outcomes will be assessed through:

- 1) Assigned exercises.
- 2) Drafts of translations submitted for weekly worksheets.
- 3) Contribution to class discussion of published and student translations.
- 4) Oral reports on foreign poets, or the poems of poet/translators compared to the poet/translator's translations, or the challenges/problems of translation, etc.
- 5) Submission of at least one revision of a translation in response to class critiques.
- 6) A final portfolio, including exercises, drafts submitted for the worksheets, revisions, and original poems in English.

General Education Learning Outcomes for Arts Appreciation: Students who successfully complete the course will

- Learn the languages and the formal qualities of the varied forms of the arts (in this case, poetry and the translation of poetry)
- Learn through active observation, participation and response.
- Learn about the creative process.

Course Objectives/Goals: This course will consider the translation of poetry as it relates to the art and craft involved in writing a poem in English. We will explore what Ezra Pound calls “the value of translation as a means of continually sharpening a writer’s awareness of the possibilities of his own language”. The discussion of published and student work will address each translation in terms of its success (or lack thereof) as literature in English, as well as its fidelity to the spirit, if not the word, of the original. By the end of the semester you will have produced a portfolio of translations that will reflect a clear understanding of the relationship between craft and art in literary translation. There should be a discernable difference between your early work and your work at the end of the semester. Students are encouraged to write one or more original poems in English based on their reading of poets writing in a language other than English (“after-poems”). We will also consider the craft of song writing as it relates to the translation of lyrics from a language other than English.

Course Description and Format : English 2190 is a creative writing workshop on the art and craft of literary translation. In the interest of time (and paper) the focus of the class will be on the translation of poetry. Exception: students who are fluent in a foreign language will be permitted to submit short prose pieces for class discussion. Class discussions will address *how* the translation/poem means in English. Based on discussions of meaning and craft in the handouts of translations (and original poems) by published translators/poets and careful reading of the specific translation/poems used as models for student writing, you will practice the techniques and forms of the published work discussed in class. Drafts of translations-in-progress will be turned in weekly for class discussion. You are responsible for: 1) submitting two single-spaced (size 10, Times New Roman font) copies of your translation, along with the original and trot, by the assigned deadline so that the worksheet can be compiled and duplicated for distribution for distribution the week before the poems are to be critiqued 2) Work handed in for credit must typed and identified by name on the copies submitted in class. You are expected to read the worksheet before class and to make marginal notes for class discussion (about the translations’ strengths and weaknesses, lining, diction, syntax, tone, theme, imagery, rhythms, sound-play, forms, persona, point-of-view, vocabulary etc., i.e. anything you have questions about or do not understand). Remember the success of the workshop depends on group contribution, both in submitting the poems and in discussing them.

Texts: *The Poem Itself*. Ed. Stanley Burnshaw. University of Arkansas Press, 1995.
The Vintage Book of Contemporary World Poetry. Ed. J.D. McClatchy.

Handouts of articles on craft in translation, published translations by contemporary poets and additional poems for translation exercises—the original French, German, Italian Spanish, etc. accompanied by trots (transliterations) will be provided by the teacher and/or available online.

Recommended Resources: The Penguin Book of (French, German, Spanish, Hebrew) Verse or other dual language books of poetry. A foreign language dictionary, an English dictionary, a thesaurus, a rhyming dictionary, a dictionary of idioms, a book on grammar and usage of the language you are translating from, and a book on the craft of poetry are also useful. A variety of dictionaries etc. are available online.

Grades: You will be graded on a Pass/Fail basis. You will pass this class if you 1) read the translations/poems assigned in the texts and handouts 2) meet assigned deadlines—i.e. submit a translation (one or more short poems, or a portion of a longer poem) for most worksheets, addressing the aspects of craft discussed in class. At the end of the semester you should have translated 12-20 poems: the number of required translations depends on the poems' length and difficulty 3) participate in class discussions and 4) attend class. More than two absences could result in a grade of F.

***Plagiarism:** In this course *plagiarism* will be defined as representing someone else's work as your own—i.e. using word-for-word repetition of another author's words, phrases, lines, etc. in what purports to be an original translation/poem—and will be grounds for failure of the course.

Writing Assignments: Students will submit 1-2 translations (depending on length and difficulty) per week for the following week's worksheet. Original poems based on the readings may also be submitted for credit, e.g. Donald Justice's "Variations on a Text by Vallejo" from the handout; or poems based on the themes and/or poetic forms from the readings text, e.g. Jacques Dupin's minimalist prose poem sequence "Songs of Rescue" (pp. 40-42). Besides the hard copy handed in for the worksheet, you will also send me via email an attachment of the week's assignment (.doc, .rtf, or .htm files) which I will post on Blackboard.

Reading Assignments

VINTAGE BOOK OF CONTEMPORARY WORLD POETRY

*Poems, interviews, etc. of most poet/translators and translators listed below can be found at:
<http://www.poets.org/index.php>

September 1 - pp. xxiii - 49

W.S. Merwin* (p. 35)

<http://www.youtube.com/watch?v=6QQ1aCS6Pbw> (Merwin talks about the writing and translation of poetry- 3 min)

<http://www.youtube.com/watch?v=h4JPhGFowg0> (Merwin reads translation of Jaime Sabines poem and his own poem "After the Alphabet"- 5 min)

Fiction writer Paul Auster (pp. 38 -42)

<http://www.youtube.com/watch?v=SUhGvAY9fM4>

(Auster reads from his novel MAN IN THE DARK - 51 min)

<http://www.youtube.com/watch?v=SUhGvAY9fM4>

(interview by the editor of literary magazine GRANTA – 9 min)

Marilyn Hacker* (pp. 43 - 49)

September 8 - pp. 50-100

Lawrence Ferlinghetti* (p. 56)

<http://www.youtube.com/watch?v=prJdq9BjAvQ&feature=channel>

(Lunch Poems reading series – 15 min)

<http://www.youtube.com/watch?v=fZ4OMXqcl6k>

(reading of Ferlinghetti's poem "Underwear"- funny poem, graphic video-3 min)

Kenneth Koch* (p. 65)

<http://www.youtube.com/watch?v=Jkmo93VUNug> (David Lehman and Mitch talk about Koch as their teacher – 2 min)

<http://www.youtube.com/watch?v=prJdq9BjAvQ&feature=channel>

(Lunch Poems reading series – 15 min)

Robert Bly* (pp. 85-88)

<http://www.youtube.com/watch?v=GPzajev3vkE&feature=related>

(Bly reads "Call and Answer", written just after the invasion of Iraq)

September 15 - pp. 101-145

Michael Hamburger (pp. 108-116)

<http://www.poetryarchive.org/poetryarchive/singlePoet.do?poetId=185>

(Bio and four poems from www.poetryarchive.org)

<http://lidiavianu.scriptmania.com/Michael%20Hamburger.htm>

(Interview with poet/translator)

Robert Pinsky* with author Czesław Miłosz (127-128)

<http://www.youtube.com/watch?v=ObaWkwvGT2g> (Walking video.

past poet laureate recites his poem "Samurai Song" 2 min)

<http://www.youtube.com/watch?v=4MzM-CJmIRI&feature=related>

(Pinsky reads his poem "ABC"- 1 min)

<http://www.youtube.com/watch?v=A-aiFyUlvQk&NR=1>

(Poet reads "Shirt", no video- 6 min)

Robert Haas* with Miłosz (pp. 128-131)

<http://www.youtube.com/watch?v=DJCbwBnHFbg&feature=related>
(Lunch Poems reading series- Hass talks about translation class
at Berkeley and reads his work, beginning with a translation- 46 min)
<http://www.youtube.com/watch?v=DYFoPvNGogU&NR=1>
(reads his poem "I Am Your Waiter Tonight, and My Name is Dimitri"- 7 min)

September 22 - pp. 146-192

C.K. Williams* (pp.156-160)
<http://www.youtube.com/watch?v=UQn2Y1Z9XHA&feature=related>
(comments on writing and reads poem about Iraq, "Cassandra"- 4 min)
http://www.youtube.com/watch?v=OV_N_eFTaso&feature=related
(Reading, March 2009 - 23 min)

David Young* (pp. 184-192)

September 29 - pp. 193-237

Charles Simic* (bottom of p.194-208)
http://www.youtube.com/watch?v=2_mZ--Ua_wY (Poet Laureate
reads from his work at Cornell after 7 min intro?- 51 min)

Michael Hamburger (pp. 209-221)
<http://www.youtube.com/watch?v=vDpaNLaBt0I&feature=related>
(Cf Galway Kinnell's translation of Paul Celan's "Todesfuge"- 3 min)
<http://www.youtube.com/watch?v=gVwLqEHDCQE&feature=related>
(Listen to Paul Celan read the original German)

Seamus Heaney* (pp. 224-226)
<http://www.youtube.com/watch?v=iwjhbj4n14o&feature=related>
(Nobel Prize winner reading "Death of a Naturalist" with John Fahey rift
and distracting video. Close your eyes and listen? 4 min)
<http://www.youtube.com/watch?v=rWa-Ciq0Dz0&feature=related>
(Heaney reading "Digging" 1:30 min)

Edmund Keeley (pp. 227-237)
<http://www.nybooks.com/authors/1274> (Translations from TH# NEW
YORK REVIEW OF BOOKS)

October 6 - pp. 238-281

Stanley Kunitz* (pp. 244-245, 247-248, 256-257)
<http://www.youtube.com/watch?v=nihqt3Ct2KU&feature=related>
(Poet reads his poem "Touch Me"- 3 min)
<http://www.youtube.com/watch?v=WzHeGzFy0Cg&feature=related>
(Kunitz reads his poem "The Layers"- 2 min)

Jean Garrigue (pp. 245-246)
<http://poem-a-day.knopfdoubleday.com/2009/04/12/spring-song-ii-by-jean-garrigue/>
<http://www.press.uillinois.edu/books/catalog/57cxy9rx9780252018596.html>

William Jay Smith* (pp. 248-249, 250)

Richard Wilbur* (pp. 262-263)
<http://www.youtube.com/watch?v=3twZ9MZJU0&feature=related>
(Poet talks about his first poem, publishing, writing, and reads "A
Measuring Worm" – 6 min)
<http://www.youtube.com/watch?v=d37JZ-RLwsY&NR=1> (Wilbur
talks about his life, his work, with Roger Rosenblatt at 92nd Street Y,
May 2009 – 8 min)
<http://www.youtube.com/watch?v=HHiPSWqRj8&feature=related>
(“Museum Piece”- 1 min)

Howard Moss (pp. 263-264)
<http://www.nytimes.com/books/98/12/20/specials/heaney-buried.html> (essay by
Helen Vendler about Moss and Seamus Heaney in THE NEW YORK TIMES)
The author Joseph Brodsky* (pp. 264-271)

October 13 - 285-307

W.S. Merwin* (pp. 305-307)

October 20 **FALL BREAK**

October 27 - pp. 308-336

Ted Hughes* (pp. 308-309)
Stephen Mitchell (pp. 321-327)
<http://academic.brooklyn.cuny.edu/core9/phalsall/texts/taote-v3.html> (translations of
the TAO TE CHING)
<http://www.youtube.com/watch?v=wPX0hNBGf8Y&NR=1&feature=fvwp>
("The Tao of Translation" 3min)
http://fora.tv/2009/03/04/Stephen_Mitchell_The_Second_Book_of_the_Tao
(complete video of THE SECOND BOOK OF THE TAO - 57 min)

November 3 - pp. 339-380

Carolyn Kizer* (366-372)
<http://www.youtube.com/watch?v=11MHcWipAeY>
(reading "The Erotic Philosophers" - 3:38 min)

November 10 - pp. 381-424

The author Breyten Breytenbach* (pp. 387-391)
Carolyn Wright (pp. 401-405)
http://www.youtube.com/watch?v=iARz5FA7bs&feature=PlayList&p=4BD41E020688714A&playnext=1&playnext_from=PL&index=4 (reads "A Reply to Storms in New Orleans")
http://www.youtube.com/watch?v=3S9MIOToyuw&feature=PlayList&p=4BD41E020688714A&index=5&playnext=2&playnext_from=PL (reads "Return to Seattle")

November 17 - pp. 425-477

Donald Finkel (pp. 425-428, 442-443)
<http://cosmopoetica.com/blog/story/rip-donald-finkel/> (3 poems)
<http://inwardboundpoetry.blogspot.com/2009/06/790-great-wave-donald-finkel.html>
(poem "The Great Wave")
Carolyn Kizer* (430-440)

November 24 - pp. 481-518

Elizabeth Bishop* (pp. 481-482)*
Mark Strand* (pp. 482-483)*
<http://www.youtube.com/watch?v=AwOID7i7Pr4> (Poet Laureate reads his poems,
followed by his Italian translator- 10 min)
<http://www.youtube.com/watch?v=ws26Aqa7I9o&feature=related>
(Poet reads "The Couple", "Dark Harbor", and "Ist it you..." - 7 min)
Eliot Weinberger* (pp. 484-487).

<http://www.youtube.com/watch?v=8jkHASompBs> (from "What I Heard about Iraq: A Cry for Six Voices" by playwright Simon Levy, adapted from an article by Eliot Weinberger. Theater of War Productions and Gina Renzi- 9 min)

Reginald Gibbons* (pp. 488-493)

Forrest Gander* (pp. 494-495)

http://www.youtube.com/watch?v=_1g3SBMaHLQ

(Poet reads his translation with original read by Mexican poet Bracho)- 7:30 min)

<http://www.youtube.com/watch?v=dAe726yL8K8>

("Evaporation", poem, music, and video by Forrest Gander- 4 min)

Carolyn Forché* (pp. 517-518)

<http://www.youtube.com/watch?v=ol1t86k2BCSA&NR=1>

(reads "The Colonel"- 3 min)

<http://www.youtube.com/watch?v=EAqxt6eB9E&feature=related>

(reads "As Children Together" October 1992- 4 min)

<http://www.youtube.com/watch?v=VaBkcAdJolY&feature=related>

reads "The Lost Suitcase"- May 2009 - 4 min)

<http://www.youtube.com/watch?v=f2ucdCVxfJg&feature=related>

(reads "The Museum of Stones"- May 2009 - 5 min)

The Author Claribel Alegria (pp. 509-518)

http://www.youtube.com/watch?v=OyOkD_5WqNQ

(interview in English with Nicaraguan poet- May 2007- 8 min)

http://www.youtube.com/watch?v=eXLD9n7zk_w

(Karen reads from her mother's work in Spanish and English- 4 min)

December 1 - pp. 519-571

W.S. Merwin* (519-523, 564-565, 526-527, 540-544)

Robert Bly* (pp. 525-526)

Alastair Reid* (529-530, 532-534, 537-539, 553-554)

John Hollander* (pp. 534-537)

Elizabeth Bishop* (pp. 555-556, 562-563)

Mark Strand* (pp. 556-562)

James Wright* (pp. 565, 570)

Galway Kinnell* (pp. 569-571)

<http://www.youtube.com/watch?v=aeH0BGdbpf8> (Pulitzer Prize winning poet reads his poems and talks about his writing- 30 min)

December 8 - pp. 575-621

Alastair Reid* (pp. 575-582)

Deborah Digges* (pp. 583-586)

http://www.youtube.com/watch?v=46jfX9h_YG0-

(Poet reads her poems "Haying" and "Trapeze" at Boston Court- 5 min)

<http://www.youtube.com/watch?v=CLbuzHyDqlg&feature=related>

(poet reads poems "Birthing", "My Amaryllis", "Broom", at Boston Court, Pt. 2- from www.poetry.LA - Deborah Digges committed suicide on April 10, 2009)

W.S. Merwin* (pp. 586-587)

Clayton Eshleman* (pp. 587-593)

<http://www.youtube.com/watch?v=yat4jS9h2CA> (Actor/playwright Guillermo Verdecchio read the poem "Buitar" by Cesar Vallejo, tr. by Eshleman-3 min)

December 15 - Student Reading of revised translations.