# FLORIDA ATLANTIC UNIVERSITY

Graduate Programs—COURSE CHANGE REQUEST

## DEPARTMENT: LLCL

<table>
<thead>
<tr>
<th>COURSE PREFIX AND NUMBER: ITT 6805</th>
<th>COLLEGE: ARTS &amp; LETTERS</th>
<th>CURRENT COURSE TITLE: THEORY AND PRACTICE OF ITALIAN/ENGLISH TRANSLATION</th>
</tr>
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<tbody>
<tr>
<td>CHANGE(S) ARE TO BE EFFECTIVE (LIST TERM): FALL 2014</td>
<td>___ TERMINATE COURSE (LIST FINAL ACTIVE TERM):</td>
<td></td>
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</tbody>
</table>
| CHANGE TITLE TO: | CHANGE PREREQUISITES/MINIMUM GRADES TO*:
| CHANGE PREFIX FROM: | TO: |
| CHANGE COURSE NO. FROM: 5805 | TO: 6805 |
| CHANGE CREDITS\(^2\) FROM: | TO: |
| CHANGE GRADING FROM: | TO: |
| CHANGE DESCRIPTION TO: | CHANGE COREQUISITES TO*:

*Please list both existing and new pre/corequisites, specify AND or OR, and include minimum passing grade.

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Attach syllabus for ANY changes to current course information.

Should the requested change(s) cause this course to overlap any other FAU courses, please list them here.

Please consult and list departments that might be affected by the change(s) and attach comments.\(^3\)

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Faculty contact, email and complete phone number:

Myriam S. Ruthenberg; ruthenbc@fau.edu; (561) 833-0944

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**Approved by:**

- Department Chair: [Signature]
- College Curriculum Chair: [Signature]
- College Dean: [Signature]
- UGPC Chair: [Signature]
- Graduate College Dean: [Signature]
- UFS President: [Signature]
- Provost: [Signature]

**Date:** 10/19/13

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1. Syllabus must be attached; see guidelines for requirements:
   

2. Review Provost Memorandum:
   
   [Definition of a Credit Hour](http://www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf)

3. Consent from affected departments (attach if necessary)

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Email this form and syllabus to **UGPC@fau.edu** one week before the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website prior to the meeting.

FAUchange—Revised September 2012
Fall 2014 - ITT 6805: Theory and Practice of Italian/English Translation

Course Description:
This course introduces students to the theory and practice of Italian-English literary translation and questions the notion of translation as re-writing from both a theoretical and practical perspective. The texts used for the comparative study of multiple translations of the same text as well as those used in class or assigned for the practice of translation were selected for a double purpose: to stimulate discussion of theoretical problems rather than impose the practical application of a particular theory; to expose the students to questions relating to Italian literary history and the effects of the Italian literary canon’s English translation(s) on its reception in the Anglophone world. By means of the original and translated texts from the Italian tradition then, the course exposes students to literary translation as a form of diachronic literary criticism, helping them understand the cultural and critical assumptions that guide one’s interpretation of a text. This course is aimed at an audience of graduate students of Italian and English. The nature of this class prompts alternating between Italian and English during class discussions. Practically, this course will consist of weekly translation practice, class discussion, as well as oral presentations of critical texts. Students will work on an individual project consisting of the translation of a text accompanied by a critical commentary on its translation process. Students will also engage in a group project: with permission of the author, we shall work on the translation into English of Erri De Luca’s Pianterreno, for which I shall seek publication.

Course Objectives:
- Develop an appreciation for the practice of translation in general and literary translation in particular;
- Understand literary translation as a process of “culturalization”;
- Expose students to different genres, authors, and cultural currents belonging to the Italian literary canon;
- Nurture an appreciation for close reading and analysis;
- Question translation as re-writing and distancing;
- Question translation as critical theory and as literary criticism;
- Expose marketing strategies and editorial practices with regards to literary translations;
- Ponder “Translatability” vs “Accuracy”
Grading:

- 20% Oral presentations of critical readings
- 30% Translation practice exercises (3 assigned translations will be handed in for grade and accompanied by a page reflecting on the translation process)
- 25% Group project: the translation of incomplete work that we shall submit for publication.
- 25% Final, individual project x paper: a translation of a short story, book chapter, or poem, accompanied by a MLA-style paper (in Italian or English) explaining the process and the approach taken and reflecting on the critical theories that conditioned the outcome.

Grading scale:

92-100 = A  86-90 = A-  88-89 = B+  82-87 = B  80-81 = B-  78-79 = C+  72-77 = C  70-71 = C-
68-69 = D+  66-67 = D  64-65 = D-  less than 64 = F

Americans with Disabilities Act
In compliance with the Americans with Disabilities Act (ADA), students who require special accommodation due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) – in Boca Raton, SU 133 (561-297-3880); in Davie, MOD 1 (954-236-1222); in Jupiter, SR 117 (561-799-8585); or at the Treasure Coast, CO 128 (772-873-3305) – and follow all OSD procedures. Bring a letter to your instructor from the OSD indicating that you need academic accommodations no later than the second week of classes. In accordance with the OSD’s rules and regulations, students must turn in an Exam Sign-Up Sheet at least one week before the date on which each exam is scheduled. Please contact OSD for more information.

Academic Honor Code & Honors Statement
Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see http://www.fau.edu/regulations/chapter4/Reg_4.001_5-26-10_FINAL.pdf

Students are expected to uphold the Academic Honor Code. ALL assignments that you turn in to your instructor for a grade must be your own work. This means that the use of translator programs, excessive help from tutors or anyone else on graded assignments constitutes academic dishonesty. If your instructor suspects that an assignment completed outside of class is not entirely your own work, your instructor has the right to ask you to redo that assignment in his or her presence during office hours.

ACADEMIC DISHONESTY ON ALL ASSIGNMENTS AND EXAMS IS GROUNDS FOR FAILURE IN THE COURSE.

Required Texts:
Nasi, Francesco F. Sulla traduzione letteraria: Figure del traduttore-Studi sulla tradizione-Modi di tradurre. Ravenna: Longo, 2001
Venuti, Lawrence, ed. The Translation Studies Reader. London: Routledge, 2000

Course pack, including fundamental essays on translation with excerpts from:
Recommended Background Text (especially for students of Linguistics):

Recommended Dictionaries:
Ragazzini. *Dizionario inglese-italiano/italiano-inglese*
Zingarelli. *Vocabolario della Lingua italiana*. Ed. Zanichelli
Decio Cinti. *Nuovo Dizionario dei sinonimi e dei contrari*
Some on-line concordances

Useful websites:
The University of Texas at Dallas Center for Literary Translation: [http://www.utdallas.edu/research/cts/](http://www.utdallas.edu/research/cts/)

Course itinerary:

**WEEK 1  8/20**
General Introduction;
Gentzier. Chap. 1 (Intro. + 2 forewords)
Gentzier. Chap. 2 “Ezra Pound’s Theory of Luminous Details” pp. 19-29
Venuti, TR Reader: Ezra Pound. “Guido’S Relations” pp. 86-93
Handouts of selections from Guido Cavalcanti’s sonnets

**8/27**
“Look what they’ve done to my song, ma”
Canto I of the *Commedia*
+ 3 comparative translations, incl. Longfellow

**3  9/3**
Discussion of translation assignment
Maggi, Armando. “Alcuni problemi nella tradizione di un testo mistico”
in Nasi, Franco, ed. *Sulla traduzione letteraria*
Translation of a mystical text

**4  9/10**
Discussion of translation assignment
The dangers of mistranslation
Examples of mistranslation and its repercussions
A sonnet by Petrarch + 3 comparative translations
Steiner, Georg. “Word Against Object” in *After Babel.*

**5  9/17**
Discussion of translation assignment
Spivak G.C. “The Politics of Translation” in
Venuti, Lawrence: *The Translation Studies Reader*
Translation and censorship
Ariosto’s *Orlando Furioso* and a *cantus interruptus*

**6  9/24**
Student presentations
Assignment + practice

**7  10/1**
Discussion of translation assignments
Strand, Mark. “Traduzione” in Nasi, Franco, ed. *Sulla traduzione letteraria*
Excerpt from Pico della Mirandola’s
*Oration on the Dignity of Man (2 versions)*
Assignment + practice
Discussion of translation assignment
Saslow, James M. “Editions and Translations” in
The Poetry of Michelangelo: An Annotated Translation.
New Haven: Yale UP, 1991
Venuti, Lawrence: Excerpt from The Translator’s
Invisibility
Assignment + practice

Discussion of translation assignment
Translation as gendered discourse
“Dal cunto alla ctiaglira”: Una traduzione al
Femminile. (The Manfredi and Zanotti sisters as
translators of Giambattista Basile vs. Benedetto Croce)
In Nasi, Franco, ed. Sulla tradizione letteraria
Assignment + practice

Discussion of translation assignment
Translation and nation building
The ever changing portrait of the “Monaca di Monza”
and Pinocchio’s nose
Excerpt from Alessandro Manzoni’s Promessi Sposi
and C. Collodi’s Pinocchio (comp. of 3 versions;
Murray Mary Ellis and Tassari’s revisions + Perella )

Student presentations
Before and after WWII: Translation in Fascist Italy and
Post-war Italy
Excerpts from: Modern Italian Short Stories.
Assignment + practice

Discussion of translation assignment
“La ‘pianola’ di Montale: Irma Brandeis e la
traduzione dei mottetti.”
In Nasi, Franco, ed. Sulla traduzione letteraria

Discussion of translation assignment
A translator translated
De Luca, Erri. Montedidio
De Luca, Erri. “Esercizio di ammirazione”
In Nasi, Franco. Ed. Sulla traduzione letteraria
Assignment + practice

Conclusions & presentation of final paper

Submission & Discussion of final translation project

Wednesday, December 10: submission of final paper (Translation + commentary)

The course content may be subject to change according to the needs of the class

Bibliography


Copeland, Rita. Rhetoric, Hermeneutics and Translation in the Middle Ages: Academic Traditions and Vernacular Texts.


Gentzler, Edwin. Contemporary (Translation Theories. 2nd ed. Clevedon: Multilingual Matters, 2001 only)


Nasi, Francesco F. *Sulla traduzione letteraria: Figure del traduttore-Studi sulla traduzione-Modi di tradurre*. Ravenna: Longo, 2001
---. *The Translator’s Invisibility*. 