ENGLISH 192: POETRY TRANSLATION
Spring 2018, Tu/Th 4:30-6:20PM

Instructor: Solmaz Sharif
solmazsharif@stanford.edu
Office Hours: Tu 12:15PM-1:15PM/ Th 11-1PM
Margaret Jacks Rm 210

COURSE DESCRIPTION

This course is an introduction to translation of poetry, devoted to reading texts in translation and, more importantly, writing them. We will look at a variety of translation practices—from experimental to traditional. We will workshop your weekly translations of poems into English. You will pick a poet to focus your translation efforts on, culminating in a final project of 15-20 translated and revised pages, along with a critical framework of the poet’s work.

REQUIRED MATERIALS

Reading Packets
Journal/notebook
Folder
Copies (You will have to bring in 10-15 copies of your poems for workshop—please budget accordingly)

GRADING

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Participation</td>
<td>30%</td>
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<tr>
<td>Writing and poems</td>
<td>25%</td>
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<tr>
<td>Lead a discussion</td>
<td>20%</td>
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<tr>
<td>Final Project</td>
<td>20%</td>
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<tr>
<td>Attend readings</td>
<td>5%</td>
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Participation (30%)—Perhaps more than any other course, the success of this course relies on your participation. You are expected, out of respect to your peers’ work as writers and your own work as writers, to attend each workshop fully prepared. Full preparation means having completed all the reading to date, being ready to pose and answer questions on these readings, having prepared comments on your peers’ poems, making a good faith effort to prepare your own poem for workshop, and being willing to share your insights with the class. I will be happy to discuss your participation grade as it stands at week 5, if you wish, in office hours.

Writing exercises and poems (25%)—This class is devoted to the creation of new work. At a minimum you will be writing weekly translations of poems. In the third week of the quarter, you will also write and present a proposal on the poet you wish you focus your translation efforts on. While you do not need to have mastery over the original language, you will need to have some knowledge of it.
Lead a discussion (15%)—Each of you will lead one discussion on an assigned translator. Sign up will be available in the second week.

Final Project (20%)—At the end of the quarter, you will submit 15-20 pages of translated work by a single poet. You will also write a 3-5 page preface to this translation wherein you introduce the poet, providing critical and biographical context for their work, and discuss your role as translator.

Attending readings (10%)—The department requires attending at least three department readings. You can find the schedule here: http://creativewriting.stanford.edu and http://events.stanford.edu. At the end of the quarter, you will submit a brief write-up of the events you attended.

ATTENDANCE POLICY

You are allowed two AND ONLY TWO absences. This includes absences due to unforeseen circumstances. To best accommodate long-term illnesses or medical situations, I will be happy to work with you in coordination with a medical professional. Any additional absence will result in your final grade dropping a whole letter grade (A- will become B-, etc.). Leaving early or arriving more than 10 minutes late will count as an absence. It is your responsibility to contact a colleague to follow-up on missed work.

LATE ASSIGNMENTS

Late assignments will not receive a grade higher than a C. This includes assignments that were completed but not printed or copied when required. I will not accept any late assignments by email. They must be printed out and placed in my box.

FORMATTING

All poems must include your name, date, assignment, course number, and my name. All poems must be titled. In this class, we will not be playing with typeface—12 point font and black ink, please.

CANVAS

Once the roster is finalized, I will be inviting you to register for Canvas. I will post assignments, announcements, etc. there. More on this as class develops.

OFFICE HOURS/CONFERENCES

Office hours is a chance to get in-depth feedback on your work and your revisions, to ask about the readings, to ask about other possible readings, to discuss any trepidations or reservations you might have, and on and on. I strongly suggest coming in to office hours sometime in the first four weeks. I would be thrilled to see you.

IMPORTANT NOTE: If you have any questions, please see me in office hours before you email me. I check and respond to email only once a day. I suggest, if you are comfortable, exchanging email addresses
with a couple of people in this class. Many lasting poetic friendships have begun in workshops—you might even send each other work for years to come.

**TRUST**

All of these requirements—participating in conversation, working together to lead a discussion, not disrupting the class by being late, etc.—are designed to foster an atmosphere of trust and mutual respect. It’s not easy to write poems. It’s even harder to share them out loud. Harder, still, to share them for criticism. Know that you are all sharing this risk. So, the final thing: please do not share poems classmates have written for workshop with people outside this classroom.

**HONOR CODE**

The Honor Code is the University's statement on academic integrity written by students in 1921. It articulates University expectations of students and faculty in establishing and maintaining the highest standards in academic work. The Honor Code is an undertaking of the students, individually and collectively:

1. That they will not give or receive aid in examinations; that they will not give or receive unpermitted aid in class work, in the preparation of reports, or in any other work that is to be used by the instructor as the basis of grading;
2. That they will do their share and take an active part in seeing to it that others as well as themselves uphold the spirit and letter of the Honor Code;
3. The faculty on its part manifests its confidence in the honor of its students by refraining from proctoring examinations and from taking unusual and unreasonable precautions to prevent the forms of dishonesty mentioned above. The faculty will also avoid, as far as practicable, academic procedures that create temptations to violate the Honor Code;
4. While the faculty alone has the right and obligation to set academic requirements, the students and faculty will work together to establish optimal conditions for honorable academic work.

**STUDENTS WITH DOCUMENTED DISABILITIES**

Students who may need an academic accommodation based on the impact of a disability must initiate the request with the Office of Accessible Education (OAE). Professional staff will evaluate the request with required documentation, recommend reasonable accommodations, and prepare an Accommodation Letter for faculty dated in the current quarter in which the request is being made. Students should contact the OAE as soon as possible since timely notice is needed to coordinate accommodations. The OAE is located at 563 Salvatierra Walk (phone: 723-1066, URL:http://studentaffairs.stanford.edu/oa).