

SPAN 499: Special Topics

**Texts in Transformation:
The Golden Age in Translation and Adaptation**

Instructor: Laura Muñoz

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Class Schedule: TBD

Office Hours: TBD

Course Location: TBD

Office Location: THH 256P or Zoom

COURSE DESCRIPTION

Close reading is an important tool for critical literary analysis, and perhaps the closest form of reading is that which takes place in the act of translating a text from one language to another, or from one social context to another. Adaptation of a literary work into a new medium can also be understood as another form of critical reading. Beyond being important tools of scholarly analysis, however, translation and adaptation are vital practices for sharing and sustaining cultural production. Translation and adaptation studies allow us to expand our engagement with the art and craft of writing by allowing us to remake, recreate, and rewrite into different genres, media, historical moments.

This course offers students the opportunity to study Golden Age Spanish literature in both theory and praxis by engaging with works from the 16th and 17th centuries in these two modes: translation and adaptation. Beginning with an introduction to important debates in literary translation and adaptation studies, students will become familiar with the impact that these practices have had in the creation of literature, as well as the continued importance of both in connecting early modern works to modern audiences. Students will be able to explore these issues through scholarly readings, comparisons of translations or adaptations to source/original texts, and through exercises that put theory into practice. Studying these issues will help us understand how texts are transformed and remade over time in order to reflect changing cultural values of societies in different contexts.

Throughout the course we will examine how translation and adaptation facilitate and/or obscure cross-cultural/transhistorical communication; enable the cross-pollination of ideas and literary innovations; and reinforce or subvert all sorts of linguistic/cultural power imbalances. The course will focus on the transformation of texts from the Golden Age in Spanish literature, first identifying key themes and generic structures in order to understand the elements which made these works impactful in their original contexts. We will then track how these texts have been transformed over time in order to better reflect changing values and the interests of audiences.

COURSE GOALS

This course is designed for students interested in literary translation and adaptation. Its main objective is to provide students with a grounded introduction to translation and adaptation theory in order to develop the skills to take on these practices in their own right and also as another tool for literary analysis. By the end of the course students should be able to identify

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and highlight the comparative differences in literary traditions through the linguistic and literary analysis of original and translated or adapted texts. Students will learn to analyze effective strategies for translation and adaptation through practice of concepts as part of their final assessment, as well as develop guidelines for their own critical translation/adaptation practice.

At the end of the semester, students will have

- gained experience working both in and across different languages, rhetorical registers, and modes of composition
- developed their Spanish linguistic skills
- developed skills in intralingual *and* inter-lingual translation
- become familiar with the major scholarly debates in translation and adaptation studies
- composed pieces that use writing as a tool in different cognitive contexts, ranging from synthesizing and summarizing information, to articulating critical questions, to creative writing

COURSE REQUIREMENTS

PARTICIPATION

Students are expected to come to class sessions prepared to actively engage with assigned readings and in discussion with peers. The focus of the class meetings will be to have conversations about the specific readings, to ask and answer questions about key topics, and occasionally to engage in translation practice.

In order to prepare for class sessions students will be required to regularly participate an online discussion form. Online forum assignments will be indicated on the syllabus; on weeks that they are assigned forum discussions should be completed by 11:59 pm every Wednesday at the latest.

Note on Attendance Policy: Active participation requires the student's presence in class. Every student will be allowed three absences—excused or unexcused. Beyond that point students should communicate as soon as possible with the instructor in case that personal circumstances impede their attendance or risk having each absence count against the overall participation grade.

REFLECTIONS

The **Reflections** are short writing assignments (~2 pp each) designed to have students engage in academic writing analyzing elements of genre, theme, cultural context, etc. in primary texts. Each **Reflection** will respond to a specific prompt, especially focused on examining theme and structure in assigned literary readings. These written assignments must be submitted no later than Friday at 5 PM (PST) of the week they are assigned. Assignments not turned in on time will not be accepted. The lowest grade in this category will be dropped from the total.

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Requirements: (a) written in Spanish or English, (b) typed, (c) double spaced, (d) 12-point Font, (e) 1 inch margins; (f) with student name, class, date, and assignment title in upper left corner. Do not use a title page.

PRACTICAL EXERCISES

To develop skills in translation and adaptation students will complete five (5) practical assignments, translating short passages or poems, or adapting scenes/plot points from source texts according to a set of guidelines. Translations will be scored based on accuracy of the translation; adaptations will be scored based on completion of guidelines. Students may be asked to share completed exercises with peers during class time the week after assignments are due. Initial drafts will be due on Sunday, 11:59 pm of the week they are assigned. Students will be allowed to submit updated or revised exercises through Week 15 of the semester. Practical exercises may be used as part of the final project with approval from instructor.

FINAL PROJECT

The culminating assessment for the course will require students to approach cultural production through an analytical lens by creating a new translation or adaptation based on a text we have read together. Students will demonstrate their knowledge of a particular cultural object by adapting the main themes, characters, or generic conventions to a different time or place. The genre of translation/adaptation is flexible, with possible projects including but not limited to: translation of a passage into English, Spanglish, or modern Spanish; lyrics or a song based on important themes from a text; rewriting a scene from a different character's perspective; adapting into a new medium like comics. The overall grade for the final project includes completion of a **proposal** for approval by the instructor, as well as a **presentation** where students explain their translation/adaptation methods for completing their project. Students will submit their final translation or adaptation by the date of the final exam.

ACADEMIC CONDUCT

Plagiarism—presenting someone else's ideas as your own, either verbatim or recast in your own words—is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

COURSE EVALUATIONS

Participation	15%
In class participation	(5 %)
Forum Discussions	(10%)
Reflections	20%
Practical Exercises	25%
Final Project	40%

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Proposal	(5%)
Presentation	(10%)
Final Translation/ Adaptation	(25%)

GRADING SCALE

Course final grades will be determined using the following scale

A	93-100
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Note on Accommodations: Students with disabilities are encouraged to contact the Disability Services and Programs, to obtain a letter of verification for approved accommodations. Please be sure the letter is delivered to the instructor as early in the semester as possible.

COURSE READINGS

Primary texts

Amadís de Gaula (selections)

“Romance del Marqués de Mantua”

Don Quijote de la Mancha, Miguel de Cervantes

Naufragios, Alvar Nuñez Cabeza de Vaca

The Moor’s Account, Leila Lalami

Many to Remember (selected poems), Rachel Kaufman

La fuerza de la costumbre, Guillén de Castro

Force of Habit, trans. Kathleen Jeffs

El perro del hortelano, Lope de Vega

This Bitch: Esta Sangre Quiero, Adrienne Dawes

Sonetos (selected), Sor Juana Inés de la Cruz

Other media

Man of La Mancha (2002) New Broadway Cast Recording

A Noise Within, “*Man of la Mancha: Audience Guide.*”

El perro del hortelano (1996) dir. Pilar Miró

This Bitch: Esta Sangre Quiero (2021) Performance Recording (optional)

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Secondary texts

Borges, Jorge Luis, "Los traductores de las mil y una noches."
 Williams, Jenny, "Theory and Literary Translation Practice."
 Cardwell, Sarah, "Pause, Rewind, Replay"
 Wasserman, Dale, "Don Quixote as Theatre."
 Modarres, Andrea, "Re-Placing the Muslim in Early American History: *The Moor's Account*."
 Shamsie, Muneeza, "Reconstructing the Story of Mustafa/Estebanico: A Moor in the New World: An Interview with Laila Lalami."
 Longoni, Bruno Andrés, "El teatro de Lope a la vera del siglo xxi: La adaptación cinematográfica de El perro del hortelano."
 Gomez, Isabel, "Translation of Sor Juan Inés de la Cruz: Ideology and Interpretation."

COURSE SCHEDULE

	Topic	Readings	Assignments
Week 1	Theories of Translation and Adaptation	"Los traductores de las mil y una noches" "Theory and Literary Translation Practice" "Pause, Rewind, Replay"	Reflection Experiences with Translation or Adaptation
Week 2	Reading and Remaking Medieval Romances	<i>Amadís de Gaula</i> (excerpts) <i>Romance de Marqués de Mantua</i> (excerpts)	Forum Discussion Identifying Themes and Structure: Medieval Romance
Week 3	<i>Don Quijote</i> and Its Sources	<i>Don Quijote</i> Ch 1-4	Reflection Cide Hamete, Remaking and Remixing in <i>DQ</i>
Week 4	<i>Don Quijote</i> in Adaptation	<i>Don Quijote</i> Ch 5-8 <i>Man of la Mancha</i> (selected songs) "Don Quixote as Theatre" "Audience Guide"	Reflection Analysis of Adaptation Strategies, <i>Man of la Mancha</i> Translation Exercise Translate passage into modern Spanish
Week 5	Reconstructing History via Travel Narrative	<i>Naufragios</i>	Forum Discussion Identifying Themes and Structure: Rhetoric and Autobiography
Week 6	Reimagining History	<i>The Moor's Account</i> "Reconstructing the Story of Mustafa/Estebanico: A Moor in the New World: An Interview with Laila Lalami."	Reflection Analysis of Adaptation Strategies, <i>Moor's Account</i> Adaptation Exercise Scene from Character's Perspective

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Week 7	Memory in/and the Archives	"The Archive's Tales," <i>Many to Remember</i>	Reflection Personal goals and guidelines for Translation/Adaptation
Week 8	Translating Golden Age Theater	<i>La fuerza de la costumbre</i>	Forum Discussion Identifying Themes and Key Scenes: Performing Gender
Week 9	Translating Golden Age Theater	<i>The Force of Habit</i>	Reflection Comparison of Key Scenes Translation/Adaptation Exercise Translate or Update Key Scene
Week 10	SPRING BREAK		
Week 11	Adapting Golden Age Theater	<i>El perro del hortelano</i>	Forum Discussion Identifying Themes and Key Scenes: Honor and Power Final Project Proposal for Final Project
Week 12	Adapting Theater: Page to Screen	<i>El perro del hortelano</i> (1996 film) "El teatro de Lope a la vera del siglo xxi: La adaptación cinematográfica de El perro del hortelano"	Reflection Analysis: Metaphors and Film Language Adaptation Exercise Create a visual adaptation
Week 13	Adapting Theater: Translanguaging and the 21 st century	<i>This Bitch: Esta Sangre Quiero</i>	Reflection Comparison of Key Scene Translation Exercise Bilingual translation of a sonnet
Week 14	Translating the Baroque	Sor Juana, selected sonnets trans. Sam Beckett trans. Angel Flores "Translation of Sor Juana Inés de la Cruz"	Forum Discussion Identifying Themes and Structure: Baroque Language
Week 15	Conclusion: Transforming Texts	Presentations Brief explanation of final project, including goals and methodology	Rewrites Last day to submit updated translation or adaptation exercises
FINALS	May 4-11		Final Project Translation/Adaptation of a chosen text

Statement on Academic Conduct and Support Systems

Academic Conduct:

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Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

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National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

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Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

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USC Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students. _

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.