

# JPN 4415 Japanese Translation: Theory and Practice

## Spring 2022

### I. Course Information

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Meeting Day/Time: MWF 7 (1:55-2:45 pm)

MAT 118

Section No. 4201, Course No. 27737

Remote Location: <https://ufl.zoom.us/j/6801300507>

Prerequisites: JPN 3410 or equivalent with a minimum grade of C or instructor permission.

### Instructor Information

- Dr. Ann Wehmeyer – [awehme@ufl.edu](mailto:awehme@ufl.edu)
- Office location: 320 Pugh Hall, and <https://ufl.zoom.us/j/6801300507>
- Office hours: T 4<sup>th</sup> & 5<sup>th</sup> periods (10:40 am -12:35 pm), R 7<sup>th</sup> period (1:55 pm – 2:45 pm), and by appointment)
- Phone: (352) 273-2961

### Course description

This course is designed to enhance your ability to translate Japanese language into English. Hasegawa's textbook addresses features of Japanese language that pose challenges or require careful consideration when translating. Hasegawa also discusses text genres and styles, and implications for translation. In addition, the textbook introduces translation theory, which is useful in shaping and assessing translation. The core question at the heart of translation theory was posed by Friedrich Schleiermacher ("On the Different Methods of Translating," 1815), and that is whether the fundamental purpose of a translation to render the work of the source culture in as seamlessly intelligible a fashion as a work from the target culture, or whether its purpose is to facilitate the reader's entry to alien concepts and modes of viewing and thinking. The debate has been updated into the "domestication" versus "foreignization" stances outlined by Lawrence Venuti, and is still ongoing. As you work through the translation assignments, you can discover which approach works best for you.

Journal articles that target particular aspects of Japanese language such as gendered language, role language, mimetics, multilingual texts, and that focus on translation in contemporary media such as anime, manga and video games, expand our perspectives. We also read articles that target translation in professional contexts such as health surveys, recipes, and news reporting. Finally, the recent book by Karashima on translators of Murakami Haruki gives a window into the world of professional literary translation.

### Required & Recommended Course Materials (to purchase/rent)

- Hasegawa, Yoko. 2012. *The Routledge Course in Japanese Translation*. London/New York: Routledge. ISBN 978-0-415-48686-6.

- Karashima, David. 2020. *Who We're Reading When We're Reading Murakami*. New York: Soft Skull. ISBN 9781593765897.
- Selected journal articles and book chapters available through UF Libraries Course Reserves (accessible through the course Canvas site). To access, you must be connected via the VPN client.

## II. Coursework & Schedule

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### 1. List of Graded Work

Assignment	Description	Due date	Percentage of total grade
Translations, other	<ol style="list-style-type: none"> <li>1. Tawara tanka</li> <li>2. Newspaper article, society</li> <li>3. Academic article, linguistics</li> <li>4. Kawabata story</li> <li>5. Tsukasa, light novel</li> <li>6. Koda, novel</li> <li>7. News article, political</li> <li>8. Recipe</li> </ol>	various	15%
Translation assessments	<ol style="list-style-type: none"> <li>1. Tawara tanka</li> <li>2. Newspaper article, society</li> <li>3. Academic article, linguistics</li> <li>4. Kawabata story</li> <li>5. Tsukasa, light novel</li> <li>6. Koda, novel</li> <li>7. Recipe</li> <li>8. ATA assessment of TTs</li> </ol>	various	10%
Compare & contrast participation	<ol style="list-style-type: none"> <li>1. Tensei jingo column</li> <li>2. Kawabata, <i>Izu no odoriko</i></li> <li>3. Japanese travel tours</li> <li>4. Health surveys</li> <li>5. <i>Death Note</i></li> <li>6. Murakami translators (<i>Norwegian Wood</i>)</li> <li>7. Murakami translators (Sex scenes)</li> <li>8. Murakami translators (<i>Wind-Up Bird</i>)</li> </ol>	various	10%
Midterm project story selection	Counts as 3/100 points in the Midterm project category	01/26/22	
Midterm project	Translation of story and responses to questions on the text and on translation decisions. Counts as 97/100 points.	02/16/22	20%

Individual translation text selection	Counts as 5/553 points in the Individual translation project category	02/07/22	
Individual translation first draft	Counts as 50/553 points in the Individual translation project category	03/18/22	
Individual translation final version	Counts as 500 points in this category	04/04/22	30%
Clip project group presentation	Group presentation	Apr 15, 18, or 20	15%
TOTAL			100%

## II. Schedule (may be adjusted)

Week/Date	Topic	Readings	Assignment
Week 1 Basic concepts in translation studies			
W Jan 05	Introduction to course	Hasegawa, p. 1-18	
F Jan 07	Text types	Hasegawa, p. 19-28	Tanka translations
Week 2 Proper nouns and other word types			
M Jan 10	How to handle word play	Sato, Erica. 2019. A translation-based heterolingual pun and translanguaging. <i>Target: International Journal of Translation Studies</i> 31:3, 444-464. <b>CR</b>	Tanka translation assessments
W Jan 12	Types of word meaning	Hasegawa, p 29-46	Asahi article translation
F Jan 14	Proper nouns	Discussion of translation assessments	Asahi article translation assessments
Week 3 Presupposition, mimetics, register			
M Jan 17	Classes suspended	Dr. Martin Luther King, Jr. Day	
W Jan 19	Translating mimetics	<ul style="list-style-type: none"> <li>Hasegawa, p. 46-56.</li> <li>Inose, Hiroko. 2007. "Translating Japanese Onomatopoeia and mimetic words." In</li> </ul>	

		<i>Translation Research Projects 1</i> , ed. by Anthony Pim and Alexander Perekrstenko, p. 97-116. Tarragona, Spain: Intercultural Studies Group. <b>CR</b>	
F Jan 21	Register, phatic communication	Hasegawa, p. 56-67	Translate portion of academic article on <i>gitaigo</i> translation
Week 4 Attention to text atmosphere and mood			
M Jan 24	Newmark's tools for attending to socio-cultural meaning	Becker, Anne, Yuko Asano-Cavanaugh and Grace Zhang. 2020. Cultural adaptations: Translating politeness from Japanese to English. <i>Babel</i> 66:3, 457-483. <b>CR</b>	Assessments of translation of academic article
W Jan 26	Characters and their speech	Metevelis, Peter. 1994. Translating Kawabata's <i>Thenar Stories</i> . <i>Japan Quarterly</i> 41:2, 181-190. <b>CR</b>	<b>Identification of story for Midterm project</b>
F Jan 28	Collocations and idioms	Hasegawa, p. 68-74	Translate Kawabata story, 「死顔の出来事」
Week 5 Gendered Voices			
M Jan 31	Gendered speech	Furukawa, Hiroko. 2015. Intracultural translation into an ideological language: The case of Japanese translations of Anne of Green Gables. <i>Neohelicon</i> 42:1, 297-312. <b>CR</b> <ul style="list-style-type: none"> <li>• Recommended, on the construction of JWL. <ul style="list-style-type: none"> <li>○ Sato, Eriko. 2018. Constructing Women's Language and Shifting Gender Identity through Intralingual translanguaging. <i>Theory and Practice in Language Studies</i> 8:10, 1361-1269. <b>CR</b></li> </ul> </li> </ul>	Assessments of translation of Kawabata story
W Feb 02	Gendered voices	Kim, Jiyoung. 2015. Translating Gendered Voices: From Tanizaki Junichirō's Naomi to Yoshimoto Banana's Kitchen. In <i>Multiple Translation Communities in Japan</i> , edited by Beverley Curran, Nana Sato-Rossberg, and Kikuko Tanabe, p. 148-168. New York: Routledge. <b>CR</b>	
F Feb 04	Figurative meaning	Hasegawa, p. 74-95	Translate Tsukasa,

			「俺の妹がこんなに可愛いわけがない」, p. 12 (the opening page).
Week 6 Discourse genres, ambiguity, culture			
M Feb 07	Ambiguity in texts	Hasegawa, p, 95-105	<ul style="list-style-type: none"> <li>• Assessment s of translation of Tsukasa (light novel)</li> <li>• <b>Individual project translation text due</b></li> </ul>
W Feb 09	“Culturemes,” or culture-specific words in translation	Higashino, Yumi. 2001. “Cultural equivalence: its effectiveness and complications—Has ‘white gloves’ achieved the equivalent effect of ‘shirotabi’?” <i>Interpretation Studies</i> , No. 1, December 2001:53-63. <b>CR</b>	
F Feb 11	Tense and aspect	Hasegawa, p. 107-122	Translation of Koda Aya, <i>Nagareru</i> 「流れる」
Week 7 Expository genres			
M Feb 14	Narrative styles	No reading assigned	Assessments of translation of Koda
W Feb 16		No reading assigned	<b>Midterm project due</b>
F Feb 18		Hasegawa, p. 122-135	
Week 8 Predicates and their arguments; relative clauses			
M Feb 21	Traditional essay styles	Wakabayashi, Judy. 1991. Translation between unrelated languages and culture, as illustrated by Japanese-English translation. <i>Meta: journal des traducteurs</i> 36:2-3, 414-423. <b>CR</b>	Compare and contrast Tensei jingo column and its translation
W Feb 23	Arguments	Hasegawa, p. 136-149	

F Feb 25	Relative clause types	Hasegawa, p. 149-178	Compare the Japanese original of Kawabata's <i>Izu no Odoriko</i> to the English translation
Week 9 Translation theory and approaches			
M Feb 28	Translation techniques	Hasegawa, p. 179-191	Compare and contrast the two versions of Japanese travel tours
W Mar 02	Translation theories	<ul style="list-style-type: none"> <li>Hasegawa, p. 192-211</li> <li>Harker, Jaime. 1999. Contemporary Japanese Fiction &amp; 'Middlebrow' Translation Strategies. <i>The Translator</i> 5:1, 27-44. <b>CR</b></li> </ul>	
F Mar 04	Skopos theory, cases in point	<ul style="list-style-type: none"> <li>Fukuhara, Shunichi et al. 1998. Translation, Adaptation, and Validation of the SF-36 Health Survey for Use in Japan. <i>J Clin Epidemiol.</i> 51:11, 1037-1044. <b>CR</b></li> <li>Miyaji, Tempei et al. 2017. Japanese translation and linguistic validation of the US National Cancer Institute's Patient-Reported Outcomes version of the Common Terminology Criteria for adverse Events PRO-CTCAE). <i>Journal of Patient-Reported Outcomes</i> 1:8, 1-10. DOI 10.1186/s41687-017-0012-7 (Open Access).</li> </ul>	Compare and contrast the Japanese and English versions of two health surveys
Week 10 Spring break			
M ~ F Mar 07 - 11	Classes suspended	Spring break	
Week 11 Machine translation, translation projects, translation assessments			
M Mar 14		<p>Fujii, Akio. 1988. News translation in Japan. <i>Meta: journal des traducteurs</i> 33:1, 32-37. <b>CR</b></p> <ul style="list-style-type: none"> <li>For in-class discussion: Compare ST and TT versions of 「南京発言」 with respect to "gate-keeping role"</li> </ul>	Translate 「南京発言」 news article
W Mar 16	Machine translation	Sato, Takayuki, Jun Harashima and Mamoru Komachi. 2016. Japanese-English Machine Translation of Recipe Texts. <i>Proceedings of the 3<sup>rd</sup> Workshop on Asian Translation</i> . Osaka, Japan, December 11-17, 2016, pp. 8-67.	Translation of a recipe

		<ul style="list-style-type: none"> <li>Recommended: Varshee, Kirti. 2013. Understanding the economics of machine translation. <i>Translation Spaces</i> 2:iv, 125-149.</li> </ul>	
F Mar 18	Translation projects	Hasegawa, p. 226-241	<b>First draft of individual translation project due</b>
Week 11 Translation in visual media			
M Mar 21	Translation certification and assessment	Hasegawa, p. 242-265	ATA assessment of target texts
W Mar 23	Multilingual manga	Curran, Beverley. 2015. Death Note: Multilingual Manga and Multidimensional Translation. In <i>Multiple Translation Communities in Japan</i> , edited by Beverley Curran, Nana Sato-Rossberg, and Kikuko Tanabe, p. 1-18. New York: Routledge.	Group assessment of ST and TT samples, <i>Death Note</i>
F Mar 25	<i>Yakuwari-go</i> , 役割語 'role language'	Hiramoto, Mie. 2010. Anime and intertextualities: Hegemonic identities in Cowboy Bebop. <i>Pragmatics and Society</i> 1:2, 234-256. CR <ul style="list-style-type: none"> <li>Recommended: Hiramoto, Mie. 2013. <i>Hey, you're a girl?!</i>: Gendered expression in the popular anime, <i>Cowboy Bebop</i>. <i>Multilingua</i> 32:1, 51-87. CR</li> </ul>	
Week 12 Subbing and dubbing, video game localization			
M Mar 28	More on "role language" and fictionalized orality	Kinsui, Satoshi and Hiroko Yamakido. 2015. Role language and character language. <i>Acta Linguistica Asiatica</i> 5:2, 29-41. CR <ul style="list-style-type: none"> <li>Recommended: Nakamura, Momoko. 2020. The formation of a sociolinguistic style in translation: cool and informal non-Japanese masculinity. <i>Gender and Language</i> 14:3, 244-262.</li> </ul>	
W Mar 30	Game localization	<ul style="list-style-type: none"> <li>Di Marco, Francesca. 2007. Cultural Localization: Orientation and Disorientation in Japanese Video Games. <i>Revista tradumàtica</i> 5, 1-8. <b>CR</b></li> <li>Mangiron, Carmen and Minako o'Hagan. 2006. "Game Localisation: Unleashing Imagination with 'Restricted' Translation." <i>JoSTrans</i> 2006. <b>CR</b> or <a href="http://www.jostrans.org/issue06/art_ohagan.pdf">http://www.jostrans.org/issue06/art_ohagan.pdf</a></li> </ul>	
F Apr 01	Translating humor	Mangiron, Carmen. 2010. The Importance of Not Being Ernest: Translating Humor in Video Games. In <i>Translation, Humor and the Media</i> , Vol. 2, ed.	

		by Delia Chiaro, p. 89-107. London; New York: Continuum. <b>CR</b>	
Week 13 Publishing and literary translation			
Mon Apr 04		Karashima, Chapter 1 <i>Pinball, 1973</i> and <i>Hear the Wind Sing</i> , p. 5-29.	<ul style="list-style-type: none"> <li>• <b>Final version of individual translation project due</b></li> <li>• Compare and contrast Murakami translators (ノルウェイの森上)</li> </ul>
Wed Apr 06		Karashima, Chapter 2 <i>A Wild Sheep Chase</i> , p. 31-89.	Compare and contrast Murakami translators (Murakami's sex scenes)
F Apr 08		<ul style="list-style-type: none"> <li>• Karashima, Chapter 3 <i>Hard Boiled Wonderland and the End of the World</i>, p. 91-128.</li> <li>• Holm, Mette. 2015. Translating Murakami Haruki as a multilingual experience. <i>Japanese Language and Literature</i> 49:1, 123-141. <b>CR</b></li> </ul>	Group Activity: <i>Norwegian wood</i> passages
Week 14 Publishing and literary translation			
M Apr 11		Karashima, Chapter 4 <i>The Elephant Vanishes</i> and <i>Dance Dance Dance</i> , p. 129-192.	Group Activity: passages from "The Wind-Up Bird and Tuesday's Women"
W Apr 13		Karashima, Chapter 5 <i>The Wind-Up Bird Chronicle</i> , p. 193-248.	Compare and contrast Murakami translators ("The Zoo Attack," and <i>Wind-Up Bird Chronicle</i> )
F Apr 15		Clip project presentation 1 Clip project presentation 2	



Week 15 Group clip presentations			
M Apr 18		Clip project presentation 3 Clip project presentation 4	
W Apr 20		Clip project presentation 5 Clip project presentation 6	

### III. Assignment descriptions and rubrics

#### 1. Translation exercises

- a. translations of opening page or pages of texts from a variety of genres.

Translation exercises Rubric						
Criteria	Ratings					Pts
<b>Accuracy in interpretation of ST grammar</b>	<b>40.0 pts Excellent</b> virtually without error	<b>35.0 pts Very good</b> A few mistakes	<b>30.0 pts Good</b> some mistakes	<b>25.0 pts Needs improvement</b> some mistakes in basic grammar structures	<b>0.0 pts No marks</b> No submission	40.0 pts
<b>Attention to focal point of day</b>	<b>20.0 pts Excellent</b> Attention to topic or style that has been highlighted in the reading and lecture	<b>15.0 pts Very good</b> Some attention to topic of day	<b>10.0 pts Good</b> Some errors may obscure attention to topic	<b>5.0 pts Needs improvement</b> No attention to topic of day	<b>0.0 pts No marks</b> no submission	20.0 pts
<b>Translation style suited to text type and purpose of translation</b>	<b>40.0 pts Excellent</b> Excellent attention to vocabulary and to style appropriate to text genre	<b>35.0 pts Very good</b> Robust attention to vocabulary and style	<b>30.0 pts Good</b> Some attention to vocabulary and style	<b>25.0 pts Needs improvement</b> Vocabulary and style are not targeted to genre	<b>0.0 pts No Marks</b>	40.0 pts
<b>Total Points: 100.0</b>						

#### 2. Translation assessments

- a. Group assignment in which your group will assess classmate translations (anonymous) by responding to a set of questions about them, and present your findings to class

Translations assessment rubric			
Criteria	Ratings		Pts
<b>Attention to questions</b> Responds to assigned questions	<b>40.0 to &gt;0.0 pts</b> <b>Full Marks</b> Thoroughness of assessment	<b>0.0 pts</b> <b>No Marks</b>	40.0 pts
<b>Strength of assessment</b> Grounds for assessment are clear, assessment is well-motivated	<b>40.0 to &gt;0.0 pts</b> <b>Full Marks</b>	<b>0.0 pts</b> <b>No Marks</b>	40.0 pts
<b>Other aspects of translations</b> Identifies any other strengths and weakness that may emerge	<b>20.0 to &gt;0.0 pts</b> <b>Full Marks</b>	<b>0.0 pts</b> <b>No Marks</b>	20.0 pts
<b>Total Points: 100.0</b>			

### 3. Compare and contrast participation

- a. You are asked to compare and contrast a set of source text and target text, or some other set of documents. See instructions for each on Canvas. These should be prepared individually along with the reading for the day, and your findings shared with class members in discussion.

Compare and contrast rubric

Category	Very good	Good	Needs Improvement	Points
<i>Identification</i> Finds example of discrepancy across ST and TT text, or other target	50	40	30	50
<i>Analysis</i> Interpretation of reason for discrepancy is provided	50	40	30	50
Total				100

#### 4. Midterm project and story selection

- a. Select a story to translate from the website 伝承之蔵 (*Denshō no kura*, Treasury of Legends) at <http://legend.main.jp> (Links to an external site.).
  - i. This website is a collection of local legends and folktales of Miyagi prefecture, along with descriptions of the physical sites associated with them.
    1. As you know, Miyagi prefecture is one of the areas that received heavy damage during the 東日本大震災 (*Higashi Nihon daishinsai* 'Great East Japan Earthquake', aka Tōhoku Earthquake and Tsunami) of 03/11/11.
- b. Submit the title of your story, the town of origin, and a link to the story.
- c. For the project itself, you will translate the story and any photo captions, and then respond to questions about your translation.
  - i. Each tale contains proper names, dialog, culture-specific terms, and other challenges for translation that we will study in the first part of the semester.
  - ii. Photos and captions follow the tales, and these should be translated as well.
  - iii. You will be asked to comment on particular aspects of your tale that are discussed in the Hasegawa textbook, and explain your decisions for translation.
  - iv. Questions will be posted two weeks in advance of the due date.
  - v. The project is due February 16, 2022.

#### 5. Individual translation project

For this project, you will select a text that you are interested in reading and in translating. The text can be from any genre, including academic articles, book chapters, fiction, manga, and others. The text should be short enough for you to complete within the term, or have a chapter or section that is worth translating even though you won't be able to read and translate the whole text. If translating a novel, you should probably translate about 10 pages. If a manga, then the number of pages will be many more. There are three steps in this project:

6. **Individual translation project text selection (February 07, 2022).** Select the text you plan to translate. Submit the bibliographic information to Canvas. Include author, title, ISBN if book, url if available online, and any other relevant information (such as chapter title and pages, or journal title and pages). Include the page numbers of the section you plan to translate. If you would like help in finding an appropriate text, I will be happy to make suggestions. If you change your mind later, and want to work on a different text, that is OK but you need to revise your submission here.
7. **Individual translation project draft submission (March 18, 2022).** Submit your translation of your selected text so far. It need not be complete but must include at least two pages.
8. **Individual translation project final version (April 4, 2022).**

Rubric for Individual translation project draft		
Criteria	Ratings	Pts
<i>Interpretation</i>	This area will be used by the assessor to leave comments related to this criterion.	25 pts

Target text reflects correct interpretation of source text		
<i>Style</i> Target text uses style appropriate to the discourse genre in a consistent fashion.	This area will be used by the assessor to leave comments related to this criterion.	10 pts
<i>Cultural differences</i> Target text reflects attention to handling of cultural differences	This area will be used by the assessor to leave comments related to this criterion.	5 pts
<i>Flow</i> Target text is fluid and idiomatic	This area will be used by the assessor to leave comments related to this criterion.	5 pts
<i>Mechanics</i> Target text is free of spelling, punctuation and grammatical errors	This area will be used by the assessor to leave comments related to this criterion.	5 pts
Total Points: 50		

Individual translation project rubric		
Criteria	Ratings	Pts
<i>Interpretation</i> Target text reflects correct interpretation of source text	This area will be used by the assessor to leave comments related to this criterion.	200 pts
<i>Style</i> Target text uses style appropriate to the discourse genre in a consistent fashion.	This area will be used by the assessor to leave comments related to this criterion.	100 pts
<i>Cultural differences</i> Target text reflects attention to handling of cultural differences	This area will be used by the assessor to leave comments related to this criterion.	50 pts
<i>Flow</i> Target text is fluid and idiomatic	This area will be used by the assessor to leave comments related to this criterion.	50 pts
<i>Mechanics</i> Target text is free of spelling, punctuation and grammatical errors	This area will be used by the assessor to leave comments related to this criterion.	50 pts
<i>Translation theory</i> Target text reflects consideration of issues in translation theory as applicable	This area will be used by the assessor to leave comments related to this criterion.	50 pts
Total Points: 500		

## 6. Clip project group presentation

This project involves assessment of translation in visual media. Visual media presents many challenges for translation, since it can rely on images to provide rich cultural background and nuances of

interpersonal communication. These non-linguistic cultural and interpersonal cues may not be accessible to the target language audience, however. Sometimes, the subtitling or dubbing needs to take these factors into account.

**Step 1**

This is a group project. Discuss with classmates and find 2-3 other people to form a group. Identify a segment or segments of English-language subtitling of a Japanese film or other media that is noteworthy for some reason, good or bad. It is also possible to analyze dubbing, or localization of a video game, but these may be more challenging to work with. You should target aspects of language and/or challenges to translation that we have studied throughout the course in the assigned readings and discussions, but your analysis need not be limited to these points.

Examples of things you might look for are:

- a. the English subtitle captures the essence of the Japanese speech in a particularly effective way
- b. a portion of speech in Japanese is not represented in the subtitling, yet it appears to convey some information that is relevant to the story line or to the depiction of the character
- c. there is something jarring or inadequate about the subtitling (e.g., improper register, use of English slang that obliterates cultural information)
- d. the English subtitle has not interpreted the Japanese language correctly. In general, it is best not to try to find low-hanging fruit "howlers." For example, everyone knows that "All your base are belong to us" was a really ungrammatical rendition.
- e. gendered speech and/or speech levels (register) as they function in character display
- f. language in period films--how is Japanese from earlier periods, or dialect, rendered in English? Is a similar effect to that of the source language achieved in the translation?

**Step 2**

Sign up for a presentation slot on Canvas, in Group presentation.

Your presentation should include the following:

- A. reason for selection
- B. your evaluation of the subtitles
  - A. supported by evidence based on your understanding of the ST
  - B. supported by other factors such as your understanding of TC and its expectations
  - C. consideration of other TT options that might work better, or not so well
  - D. audio-visual presentation of the items in question
- C. links to course concepts

**Step 3**

Submit your presentation ppt or pdf slides to Canvas.

Clip Project Evaluation Rubric		
Criteria	Ratings	Pts

Reason for selection is clear	This area will be used by the assessor to leave comments related to this criterion.	10 pts
Evaluation of the subtitles shows a nuanced understanding of the ST	This area will be used by the assessor to leave comments related to this criterion.	30 pts
Critique of subtitles clearly identifies errors and/or weaknesses (or, conversely, positive features and strengths)	This area will be used by the assessor to leave comments related to this criterion.	30 pts
Presenters display a lucid and engaging public presentation style	This area will be used by the assessor to leave comments related to this criterion.	10 pts
Presentation materials convey information clearly and efficiently. Visual images enhance audience understanding of the media in question.	This area will be used by the assessor to leave comments related to this criterion.	10 pts
Analysis shows links to course topics and materials	This area will be used by the assessor to leave comments related to this criterion.	10 pts
Total Points: 100		

## Grading

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### 1. Statement on Attendance and Participation

#### Attendance and Participation:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

#### Zoom Presence: Sessions may be recorded, but no Zoom presence is required

*Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.*

- Attendance: will be taken daily and recorded in the Canvas gradebook. You are allowed four “personal days” for the semester, after which each absence that does not meet university criteria for “excused” will result in a two-point deduction from your final grade.
- Participation: Consistent informed, thoughtful, and considerate class participation is expected and will be evaluated through translation assignments, translation assessments, and compare and contrast assignments.
- NOTE: If you have personal issues that prohibit you from joining freely in class discussion, e.g., shyness, language barriers, etc., see the instructor as soon as possible to discuss alternative modes of participation.

## 2. Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100% of possible points		C	74 – 76.99%
A-	90 – 93.99%		C-	70 – 73.99%
B+	87 – 89.99%		D+	67 – 69.99%
B	84 – 86.99%		D	64 – 66.99%
B-	80 – 83.99%		D-	60 – 63.99%
C+	77 – 79.99%		E	<60

# VI. Required Policies

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## 1. Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

## 2. UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

### **3. University Honesty Policy**

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

### **4. Counseling and Wellness Center**

Contact information for the Counseling and Wellness Center: <https://counseling.ufl.edu/>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

### **5. The Writing Studio**

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

### **6. Policy on Recordings**

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

### **7. Covid-19 related classroom protocols**

In response to COVID-19, the following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/>. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.



- You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.
  - Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
  - Hand sanitizing stations will be located in every classroom.
  
- If you are sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email [covid@shcc.ufl.edu](mailto:covid@shcc.ufl.edu)) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the [UF Health Screen, Test & Protect website](#) for more information.
  - Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.
  - If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.
  
- Continue to regularly visit [coronavirus.UFHealth.org](https://coronavirus.UFHealth.org) and [coronavirus.ufl.edu](https://coronavirus.ufl.edu) for up-to-date information about COVID-19 and vaccination.

