



world, engaging deeply with their cultural and political contexts and imaginative expressions. Through interactive discussions and hands-on exercises, we will develop a nuanced understanding of translation techniques and the intricacies of writing in a language that re-centers one's identity. This seminar offers more than just academic learning; it provides a chance to join a lively community of language enthusiasts and writers. The seminar will help students develop ways to think about literary movements such as Modernism, Surrealism, Négritude, Absurdism, *Créolité*, and *Antillanité*. In the course, we will move beyond the Hexagon (France) to engage with the diverse linguistic landscapes of the Caribbean, Sub-Saharan Africa, North Africa, Quebec, and Haiti, while thinking closely with the poetry of these regions. Students will grapple with translation vocabularies such as “habits”, “hospitality”, “centrality”, “solidarity”, “untranslatable”, and “invisibility”—not as barriers, but as spaces of creative and critical tension. We will examine how iconic literary figures such as Paulette Nardal, Jane Nardal, Suzanne Césaire, Léon Gontran-Damas, André Breton, Aimé Césaire, Léopold Sédar Senghor, Édouard Glissant, Samira Negrouche, Amina Saïd, Mohammed Khaï-Eddine, Marie-Célie Agnant, Nicole Brossard, and Hélène Harbec navigate the intersections of Francophone poetic languages and homegrown poetic rhythms. The course is a senior seminar; students are expected to produce a substantial piece of writing and an original translation for the final project, accompanied by a solid critical introduction that defends their translational choices through a translation lens. Speaking another language is advantageous but not necessary.

LEARNING GOALS AND COURSE-SPECIFIC OUTCOMES:

SAS Core; Global Competence; French Program

I. CORE GOALS: AHP, WCd

1. AHP

Analyze texts/ literatures in themselves and in relation to specific histories, values, languages, cultures, and technologies.

2. WCd

Communicate effectively in modes appropriate to a discipline or area of inquiry; evaluate and critically assess sources and use the conventions of attribution and citation correctly; translate, analyze, and synthesize information and ideas from multiple sources to generate new insights.

3. WCr

Communicate complex ideas clearly in standard written English to a general audience and translate and respond effectively to editorial feedback from peers, instructors, and/or supervisors through multiple drafts and revisions.

II. GLOBAL COMPETENCE GOALS

1. Cultural Diversity and Pluralism

Students will be able to demonstrate deep and sophisticated knowledge of diverse cultural values, norms, belief systems, practices, and artistic expressions, and of the fundamental role they play in shaping each other, translating individual experience, and the human experience in general, within a culture different from their own thinking and translation practices.

III. PROGRAM LEARNING GOALS (Department of French)

2. Cultural Awareness (Goal 1)

Understand the diversity of cultural expression across French-speaking regions worldwide; develop cultural competence, cross-cultural skills, and global literacy.

IV. COURSE-SPECIFIC GOALS



1. Students will show a thorough understanding of different global cultural values, norms, beliefs, and practices (aligned with the Honors College Curriculum Global Competence Learning Goals-Cultural Diversity and Pluralism)
2. Students will develop a deep understanding of the key aspects of literary arts, translation, and their influence on shaping individual and human experiences across different cultures, both nationally and transnationally (aligned with the Honors College Curriculum Global Competence Learning Goals-Cultural Diversity and Pluralism)
3. Reading well and clearly is an art. In this course, students develop skills to effectively read, translate, think, understand, and communicate in a language other than their native language and English.
4. Students will explore the challenges of cross-language translation, recognizing the complexities and cultural factors that affect accuracy and meaning within a global context.

COURSE LEARNING INTENTIONS & PURPOSES:

This course will introduce students to the practice of translation as a form of writing that critically and creatively engages with French and Francophone languages and cultures in a global context. Students will think and discuss how the translation of literature and poetry is shaping urgent global conversations. It will help students gain a basis in translation studies. Students will develop the skills needed to read, translate, and write critically and creatively about film, literature, and poetry from a cultural and historical perspective—and to rethink their own cultural preconceptions and narratives of the translation practice. Students will identify global concerns, surveys, major themes/ and texts, as well as the literature across these territories in their own practice of translation. This course will provide students with a more nuanced understanding of their own cultural challenges, of immigrant populations in translation contexts, and of other displaced peoples and their connections to the French language and culture. Students will gain confidence, enabling them to appreciate translation as an intellectual and rewarding task and to explore cultures beyond the classroom.

REQUIRED TEXTS:

1. Irène Assiba D'almeida & Janis A. Mayes, *A Rain of Words: A Bilingual Anthology of Women's Poetry in Francophone Africa*, 2009
2. Aimé Césaire, *Cahier d'un retour au pays natal*, 1939
3. David Diop, *Coups de pilon*, 1973
4. Mohammed Khaï-Eddine, *Soleil arachnide*, 2009
5. Samira Negrouche, *J'habite en mouvement, poésie anthologie (2001-2021)*, 2023

COURSE EXPECTATIONS [COMMITMENT AND EMPATHY]:

1. We strive to build a positive, deep-learning community that absorbs and transmits knowledge.
2. We strive to learn and process the material before we can think about and discuss it.
3. Questions help us construct knowledge and demonstrate a deep awareness of the material.
4. If we come together to learn, we must never forget that facilitating the practice of learning is essential.
5. We are interested in learning about other cultures and are willing to be creative and critical thinkers about emerging thoughts in this course.
6. We will meaningfully and respectfully participate by paying close attention to the course's interpretations, thoughts, readings, and imaginations.
7. We will start our ponderings on the Canvas discussion board and bring intriguing ideas and questions to class.
8. We will commit to thinking productively with our peers in and outside of the classroom.



ULTIMATE QUERIES:

1. Why do we read and translate these books and think that the cases argued are essential to us?
2. How have we come to this point in understanding our assumptions about translation?
3. How can we relearn through translation about others and ourselves through these books?
4. How can we reinterpret our views on translating others and ourselves through these books?
5. Why do we reread, retranslate, and relearn about other cultures?

COURSE REQUIREMENTS || ASSIGNMENTS || GRADING:

1. Required weekly Canvas translation commentaries [reflections]: 10%
2. Attendance [contribution and planning for class]: 20%
Working in groups [the practice of translation in class and writing as translation]: 20%
3. Midterm translation project: 25%
4. Final translation and essay project: 25%

STATEMENT ON ACADEMIC INTEGRITY AND PLAGIARISM:

1. For your reference, this course and any materials linked to this class are governed by Rutgers Academic Integrity Policy and Code:
2. Center for Academic Integrity:
3. For your reference and to learn more, University of Oxford information about what plagiarism is, and how you can avoid it.

*****Please remember that using ChatGPT (“Chat Generative Pre-Trained Transformer”) or any other mechanical devices to write your paper is considered a violation of Rutgers' Academic Policy and Code.*****

SEXUAL ASSAULT:

⇒ For reference, please go here (<http://endsexualviolence.rutgers.edu/policies-and-key-terms/student-policy/>)

SEXUAL ASSAULT REPORTING:

⇒ For reference, please go here (<https://sexualharassment.rutgers.edu/file-report>)

BIAS REPORTING:

⇒ For reference, please go here (<https://studentsupport.rutgers.edu/services/bias-incident-reporting-and-response>)

STUDENT MENTAL HEALTH & WELLNESS:

⇒ For reference, please go here(<http://health.rutgers.edu/medical-counseling-services/counseling/>)

OFFICE OF DISABILITY SERVICES: & ACCOMMODATION:

⇒ For reference, please go here (<https://ods.rutgers.edu/students/common-forms>)

ATTENDANCE POLICY:



⇒ For your reference: <https://sims.rutgers.edu/ssra/>, do remember that you have two freed absences. Meaning two unexplained absences will be allowed.

LATE WORK & TAKE DEADLINES SERIOUSLY:

*****It is your responsibility to complete any missing work and projects. For more reference, please go here(<https://sasundergrad.rutgers.edu/degree-requirements/policies/attendance-and-cancellation-of-classes>)*****

COURSE SCHEDULE POLICIES—PROCEDURES & ASSIGNMENTS:

To be concrete: we are all dealing with unforeseen and sudden life events; our syllabus, assignments, readings, policies, activities, and practices in this course are subject to change based on the needs of our class—and in the event of extenuating contexts—by our mutual agreement, and for the learning community we strive to build in our classroom.

POLICY OUTLINING GUIDELINES FOR TECHNOLOGY AND ELECTRONIC DEVICES:

Toxic screens and overstimulation have become significant challenges, often leading to heightened anxiety, rapid heartbeat, and difficulty concentrating. To maintain a respectful, productive, and inclusive learning environment, it is mandatory that all personal electronic devices—cell phones, laptops, tablets, and others—are turned off and stored away during class. Participants are required to take handwritten notes and bring hard copies of reading materials to enhance engagement and minimize distractions.

COURSE AGENDA: THE SYLLABUS



TRANSLATING FRANCOPHONE WRITERS IN A FRENCH COLONIAL FRAMEWORK

Thursday, Sept. 3

Introduction to the Syllabus and the Course Framework

Thursday, Sept. 10

“Introduction: Poetry Translation: Agents, Actors, Networks, Contexts” Jeremy Munday & Jacob Blakesley ((PDF on Canvas))
The practice of translation in class and writing as translation

Monday, Sept. 14

“Francophone Literature in the Maghreb: The Problem and the Possibility” Jean Déjeux (PDF on Canvas)
The practice of translation in class and writing as translation

TRANSLATING FRANCOPHONE EXPRESSION

Thursday, Sept. 17



Reading:

“Beyond France-Algeria: The Algerian Novel and The Transcolonial” Olivia C. Harrison (PDF on Canvas)
The practice of translation in class and writing as translation

Monday, Sept. 21

Blogging on canvas

“Djebar and the Birth of Francophone Literature” Nicholas Harrison (PDF on Canvas)
“The Remarkable Power of Language in *The Battle of Algiers*” Libby Miller (PDF on Canvas)

TRANSLATING THE FRANCOPHONE DIASPORA: INFLUENCE AND CIRCUMSTANCE

Thursday, Sept. 24

The Nardal Sisters in context and Le Salon de Clamart
Robert P. Smith’s “Black Like That: Paulette Nardal and The Négritude Salon” (2001) (PDF on Canvas)
Jennifer Anne Boittin’s “In Black and White: Gender, Race Relations, and the Nardal Sisters in Interwar Paris” (2005) (PDF on Canvas)
The practice of translation in class and writing as translation

Monday, Sept. 28

Blogging on canvas

Emily Musil Church’s “In Search of Seven Sisters: A Biography of the Nardal Sisters of Martinique” (2013) (PDF on Canvas)
The practice of translation in class and writing as translation

Thursday, Oct. 1

Jane Nardal’s “Internationalism noir” (1928) (PDF on Canvas)
The practice of translation in class and writing as translation

Monday, Oct. 5

Blogging on canvas

Paulette Nardal’s “Éveil de la conscience de race” (1932) (PDF on Canvas)
The practice of translation in class and writing as translation

Thursday, Oct. 8

Brent H. Edwards’s “Feminism and L’Internationalisme noir: Paulette Nardal” in *The Practice of Diaspora* (2003) (PDF on Canvas)
The practice of translation in class and writing as translation

TRANSLATING IDENTITIES IN THE IDEA OF NÉGRITUDE AND SURREALISM

Monday, Oct. 12

Aimé Césaire, *Cahier d’un retour au pays natal*, 1939
The practice of translation in class and writing as translation

Thursday, Oct. 15

Blogging on canvas

Aimé Césaire, *Cahier d’un retour au pays natal*, 1939
The practice of translation in class and writing as translation

Monday, Oct. 19

Blogging on canvas

Aimé Césaire, *Cahier d’un retour au pays natal*, 1939



André Breton's "Surrealism Manifesto" (1924) (PDF on Canvas)
The practice of translation in class and writing as translation

TRANSLATING THE LANGUAGES OF FRANCOPHONE POETRY

Thursday, Oct. 22

Aimé Césaire, *Cahier d'un retour au pays natal*, 1939
Suzanne Césaire (excerpts)
The practice of translation in class and writing as translation

Monday, Oct. 26

Léon Gontran-Damas (excerpts) from *Pigments* (1937) (PDF on Canvas)
Léopold Sédar Senghor (excerpts) from *Chants d'ombre* (1945) and *Hosties noires* (1948) (PDF on Canvas)
The practice of translation in class and writing as translation

Blogging on canvas

Thursday, Oct. 29

David Diop, *Coups de pilon*, 1973
The practice of translation in class and writing as translation

Blogging on canvas

Monday, Nov. 2.

David Diop, *Coups de pilon*, 1973
The practice of translation in class and writing as translation

Thursday, Nov. 5.

David Diop, *Coups de pilon*, 1973
The practice of translation in class and writing as translation

Blogging on canvas

Monday, Nov. 9

Mohammed Khaï-Eddine, *Soleil arachnide*, 2009
The practice of translation in class and writing as translation

Thursday, Nov. 12

Mohammed Khaï-Eddine, *Soleil arachnide*, 2009
The practice of translation in class and writing as translation

Blogging on canvas

Monday, Nov. 16

Samira Negrouche, *J'habite en mouvement, poésie anthologie* (2001-2021), 2023
The practice of translation in class and writing as translation

Thursday, Nov. 19

Samira Negrouche, *J'habite en mouvement, poésie anthologie* (2001-2021), 2023
The practice of translation in class and writing as translation

Monday, Nov. 23

Samira Negrouche, *J'habite en mouvement, poésie anthologie* (2001-2021), 2023
The practice of translation in class and writing as translation



THANKSGIVING RECESS

NOV. 25 / Dec. 2 TO BE PREPARING AND
WORKING ON ORAL PRESENTATIONS

THANKSGIVING RECESS

Monday, Nov. 30

Irène Assiba D'almeida & Janis A. Mayes, *A Rain of Words: A Bilingual Anthology of Women's Poetry in Francophone Africa*, 2009

The practice of translation in class and writing as translation

Thursday, Dec. 3

Irène Assiba D'almeida & Janis A. Mayes, *A Rain of Words: A Bilingual Anthology of Women's Poetry in Francophone Africa*, 2009

The practice of translation in class and writing as translation

Monday, Dec. 7

Final Projects: Summaries, Considerations, and Questions.

Thursday, Dec. 10

Student hours (for concerns and checking with the final projects)

NO LATE SUBMISSION FOR THE FINAL PROJECT

Final Projects in progress

Monday, Dec. 14
Thursday, Dec. 17

Final Projects in progress