**SYLLABUS**

**Fall semester 2024-2025 academic year**

**Educational program “6B02311 Translation studies in the sphere of international and legal relation”**

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| **ID** **and name** **of course** | **Independent work** **of the student****(IWS)** | **Number of credits** | **General****number** **of credits** | **Independent work** **of the student****under the guidance** **of a teacher (IWST)** |
| **Lectures (L)** | **Practical classes (PC)** | **Lab. classes (LC)** |
| **Literature of the target language country and translation issues** | 3 | 1 | 2 | - | 5 | 2 |
| **ACADEMIC INFORMATION ABOUT THE COURSE** |
| **Learning Format** | **Cycle,****component** | **Lecture****types** | **Types****of practical classes** | **Form and platform final control** |
| *Offline* | Profile course of elective component | Traditional LectureInteractive LectureFlipped Classroom | discussion, problem-solving | Written assignmentProject-based assessmentIn-class presentation |
| **Lecturer - (s)** | Assan Kanagat Aitbaiuly  |
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| **Assistant - (s)** | - |
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| **Phone :** | - |
| **ACADEMIC COURSE PRESENTATION** |
| **Purpose****of the course** | **Expected Learning Outcomes (LO) \***  | **Indicators of LO achievement (ID)** |
| To prepare students to translate and adapt British and American literature from one language to another, ensuring cultural and linguistic accuracy, while gaining practical skills in literary translation.  | 1. To identify key methods for translating literary texts (fiction, poetry, plays), their features, challenges, and techniques.  | 1.1 Understands the key characteristics of different genres of British and American literature (e.g., fiction, poetry, drama). |
| 1.2 Explains the challenges involved in translating literary language, tone, and cultural context. |
| 2. To explain strategies for translating culturally specific elements such as idiomatic expressions, cultural references, and historical contexts in British and American literature.  | 2.1 Identifies cultural references and idiomatic expressions in British and American literature that need adaptation in translation. |
| 2.2 Able to analyze and apply appropriate strategies for translating culturally bound elements. |
| 3. To apply appropriate linguistic and literary skills to create translations that retain the stylistic integrity and original tone of the source text while aligning with the target language and cultural context.  | 3.1 Able to produce well-translated texts that maintain fidelity to the style, tone, and literary devices used in the original text. |
| 3.2 Uses appropriate literary translation tools and techniques to deal with complex linguistic structures. |
| 4. To analyze and evaluate translations of literary works for accuracy, fluency, and cultural relevance.  | 4.1 Able to review peers’ translations and identify areas for improvement in stylistic and cultural accuracy. |
| 4.2 Evaluates the effectiveness of translations in maintaining the original text's literary quality and cultural resonance. |
| 5. To provide feedback based on literary translation standards, ensuring the translated text meets professional standards for literary quality, accuracy, and reader engagement.  | 5.1 Able to assess the accuracy and appropriateness of translated literary works and provide constructive feedback on stylistic choices and cultural adaptation. |
| 5.2 Understands professional literary translation standards and can evaluate translations against these criteria. |
| **Prerequisites** |  |
| **Postrequisites** | - |
| **Learning Resources** | **Main literature:**1. Bassnett, S. **Translation Studies.** - Routledge, 2013, 208 p.
2. Venuti, L. **The Translator's Invisibility: A History of Translation.** - Routledge, 2017, 336 p.
3. Baker, M. **In Other Words: A Coursebook on Translation.** - Routledge, 2011, 384 p.
4. Hatim, B., & Mason, I. **Discourse and the Translator.** - Longman, 1990, 258 p.
5. Newmark, P. **A Textbook of Translation.** - Prentice-Hall International, 1988, 292 p.
6. Venuti, L. (Ed.). **The Translation Studies Reader.** - Routledge, 2012, 560 p.
7. Boase-Beier, J. **Stylistic Approaches to Translation.** - St. Jerome Publishing, 2006, 216 p.
8. Jones, F.R. **Poetry Translating as Expert Action: Processes, Priorities and Networks.** - Benjamins Translation Library, 2011, 260 p.

**Additional literature:**1. Lefevere, A. **Translation, Rewriting, and the Manipulation of Literary Fame.** - Routledge, 1992, 176 p.
2. Eco, U. **Experiences in Translation.** - University of Toronto Press, 2001, 128 p.
3. Apter, E. **The Translation Zone: A New Comparative Literature.** - Princeton University Press, 2006, 312 p.
4. Munday, J. **Introducing Translation Studies: Theories and Applications.** - Routledge, 2016, 376 p.
5. Holmes, J.S. **The Nature of Translation: Essays on the Theory and Practice of Literary Translation.** - Mouton, 1970, 228 p.
6. Catford, J.C. **A Linguistic Theory of Translation.** - Oxford University Press, 1965, 103 p.

**Professional scientific databases:**1. **Scopus**: <https://www.scopus.com>
2. **ScienceDirect**: <https://www.sciencedirect.com>
3. **JSTOR**: <https://www.jstor.org>
4. **Wiley Online Library**: <https://onlinelibrary.wiley.com>
5. **Taylor & Francis Online**: <https://www.tandfonline.com>
6. **ERIC**: https://eric.ed.gov
7. **Казахстан Ұлттық Электронды Кітапханасы** (Kazakh National Electronic Library): <https://kazneb.kz>

**Internet resources:**1. **English-Russian Online Dictionary**: <https://www.multitran.com>
2. **LingvoLive Dictionary**: https://www.lingvolive.com/en-us
3. **Oxford Learner's Dictionary**: <https://www.oxfordlearnersdictionaries.com>
4. **Collocation Online Dictionary**: <https://www.ozdic.com>
5. **Ted Talks**: https://www.ted.com/talks
6. **British Council Teaching Resources**: <https://www.teachingenglish.org.uk>
7. **Kazakhstan Translation Studies Journal**: <https://www.kaztransstudies.kz>
8. **Literary Translation Blog**: <https://www.translationblog.org>
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| **Academic****course policy** | The academic policy of the course is determined by [the Academic Policy](https://univer.kaznu.kz/Content/instructions/%D0%90%D0%BA%D0%B0%D0%B4%D0%B5%D0%BC%D0%B8%D1%87%D0%B5%D1%81%D0%BA%D0%B0%D1%8F%20%D0%BF%D0%BE%D0%BB%D0%B8%D1%82%D0%B8%D0%BA%D0%B0.pdf) and [the Policy of Academic Integrity of Al-Farabi Kazakh National University .](https://univer.kaznu.kz/Content/instructions/%D0%9F%D0%BE%D0%BB%D0%B8%D1%82%D0%B8%D0%BA%D0%B0%20%D0%B0%D0%BA%D0%B0%D0%B4%D0%B5%D0%BC%D0%B8%D1%87%D0%B5%D1%81%D0%BA%D0%BE%D0%B9%20%D1%87%D0%B5%D1%81%D1%82%D0%BD%D0%BE%D1%81%D1%82%D0%B8.pdf) Documents are available on the main page of IS Univer .**Integration of science and education.** The research work of students, undergraduates and doctoral students is a deepening of the educational process. It is organized directly at the departments, laboratories, scientific and design departments of the university, in student scientific and technical associations. Independent work of students at all levels of education is aimed at developing research skills and competencies based on obtaining new knowledge using modern research and information technologies. A research university teacher integrates the results of scientific activities into the topics of lectures and seminars (practical) classes, laboratory classes and into the tasks of the IWST, IWS, which are reflected in the syllabus and are responsible for the relevance of the topics of training sessions andassignments.**Attendance.** The deadline for each task is indicated in the calendar (schedule) for the implementation of the content of the course. Failure to meet deadlines results in loss of points.**Аcademic honesty.** Practical/laboratory classes, IWS develop the student's independence, critical thinking, and creativity. Plagiarism, forgery, the use of cheat sheets, cheating at all stages of completing tasks are unacceptable.Compliance with academic honesty during the period of theoretical training and at exams, in addition to the main policies, is regulated by [the "Rules for the final control"](https://univer.kaznu.kz/Content/instructions/%D0%9F%D1%80%D0%B0%D0%B2%D0%B8%D0%BB%D0%B0%20%D0%BF%D1%80%D0%BE%D0%B2%D0%B5%D0%B4%D0%B5%D0%BD%D0%B8%D1%8F%20%D0%B8%D1%82%D0%BE%D0%B3%D0%BE%D0%B2%D0%BE%D0%B3%D0%BE%20%D0%BA%D0%BE%D0%BD%D1%82%D1%80%D0%BE%D0%BB%D1%8F%20%D0%9B%D0%AD%D0%A1%202022-2023%20%D1%83%D1%87%D0%B3%D0%BE%D0%B4%20%D1%80%D1%83%D1%81%D1%8F%D0%B7%D1%8B%D0%BA%D0%B5.pdf) , ["Instructions for the final control of the autumn / spring semester of the current academic year"](https://univer.kaznu.kz/Content/instructions/%D0%98%D0%BD%D1%81%D1%82%D1%80%D1%83%D0%BA%D1%86%D0%B8%D1%8F%20%D0%B4%D0%BB%D1%8F%20%D0%B8%D1%82%D0%BE%D0%B3%D0%BE%D0%B2%D0%BE%D0%B3%D0%BE%20%D0%BA%D0%BE%D0%BD%D1%82%D1%80%D0%BE%D0%BB%D1%8F%20%D0%B2%D0%B5%D1%81%D0%B5%D0%BD%D0%BD%D0%B5%D0%B3%D0%BE%20%D1%81%D0%B5%D0%BC%D0%B5%D1%81%D1%82%D1%80%D0%B0%202022-2023.pdf) , "Regulations on checking students' text documents for borrowings".Documents are available on the main page of IS Univer .**Basic principles of inclusive education.** The educational environment of the university is conceived as a safe place where there is always support and equal attitude from the teacher to all students and students to each other, regardless of gender, race / ethnicity, religious beliefs, socio-economic status, physical health of the student, etc. All people need the support and friendship of peers and fellow students. For all students, progress is more about what they can do than what they can't. Diversity enhances all aspects of life.All students, especially those with disabilities, can receive counseling assistance by e- mail asan.kanagat@alumni.nu.edu.kz*.***Integration MOOC (massive open online course).** In the case of integrating MOOC into the course, all students need to register for MOOC. The deadlines for passing MOOC modules must be strictly observed in accordance with the course study schedule. **ATTENTION!** The deadline for each task is indicated in the calendar (schedule) for the implementation of the content of the course, as well as in the MOOC. Failure to meet deadlines results in loss of points. |
| **INFORMATION ABOUT TEACHING, LEARNING AND ASSESSMENT** |
| **Score-rating letter system of assessment of accounting for educational achievements** | **Assessment Methods** |
| **Grade** | **Digital****equivalent****points** | **points,****% content** | **Assessment according to the traditional system** | **Criteria-based assessment** is the process of correlating actual learning outcomes with expected learning outcomes based on clearly defined criteria. Based on formative and summative assessment.**Formative assessment is** a type of assessment that is carried out in the course of daily learning activities. It is the current measure of progress. Provides an operational relationship between the student and the teacher. It allows you to determine the capabilities of the student, identify difficulties, help achieve the best results, timely correct the educational process for the teacher. The performance of tasks, the activity of work in the classroom during lectures, seminars, practical exercises (discussions, quizzes, debates, round tables, laboratory work, etc.) are evaluated. Acquired knowledge and competencies are assessed.**Summative assessment** -type of assessment, which is carried out upon completion of the study of the section in accordance with the program of the course.Conducted 3-4 times per semester when performing IWS. This is the assessment of mastering the expected learning outcomes in relation to the descriptors. Allows you to determine and fix the level of mastering the course for a certain period. Learning outcomes are evaluated. |
| A | 4.0 \_ | 95-100 | Great |
| A- | 3.67 | 90-94 |
| B+ | 3.33 | 85-89 | Fine |
| B | 3.0 | 80-84 | **Formative and summative assessment** | **Points % content** |
| B- | 2.67 | 75-79 | Activity at lectures | 5 |
| C+ | 2.33 | 70-74 | Work in practical classes | 25 |
| C | 2.0 | 65-69 | Satisfactorily | Independent work | 20 |
| C- | 1.67 | 60-64 | Design and creative activity | 10 |
| D+ | 1.33 | 55-59 | Unsatisfactory | Final control (exam) | 40 |
| D | 1.0 | 50-54 | TOTAL | 100 |
| **Calendar (schedule) for the implementation of the content of the course. Methods of teaching and learning.** |

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| **A week** | **Topic name** | **Number of hours** | **Max.****ball** |
| **MODULE 1: Introduction to British and American Literature and Translation Theory** |
| **1** | **Week 1: Introduction to English-Language Literature and the Culture of Translation*** **Lecture**:
	+ Overview of English literature (British and American).
	+ Key concepts in the culture of translation.
	+ Introduction to literary translation challenges.
* **Seminar 1**:
	+ Discussion of major works in British and American literature.
	+ Cultural significance in translation.
* **Seminar 2**:
	+ Analyze introductory texts and examine translation strategies.
 |  3 | 9 |
| * **IWST 1**:
	+ Consultation on the essay topic: "The Role of Culture in Translating English Literature."
	+ Guidance on structuring a literary translation analysis.
 | 2 | 5 |
| **2** | **Week 2: Literary Genres in English-Speaking Countries*** **Lecture**:
	+ Exploration of literary genres: poetry, prose, and drama.
	+ Genre-specific challenges in translation.
* **Seminar 1**:
	+ Group discussion of poetry and prose texts.
* **Seminar 2**:
	+ Analyze genre-specific translation strategies.
 | 3 | 9 |
| * **IWST 2**:
	+ Practical guidance on translating excerpts from different genres.
 | 2 | 5 |
| **3** | **Week 3: Problems of Translating Poetry*** **Lecture**:
	+ Theoretical approaches to translating poetic texts.
	+ Challenges in maintaining form and meaning.
* **Seminar 1**:
	+ Discussion on key poets and translation of their work.
* **Seminar 2**:
	+ Practical session: translating a selected poem.
 |  3 | 9 |
| * **IWST 3**:
	+ Review and feedback on poetry translation techniques.
 | 2 | 5 |
| **4** | **Week 4: Translating Prose*** **Lecture**:
	+ Challenges of translating prose fiction.
	+ Narrative style, voice, and linguistic challenges.
* **Seminar 1**:
	+ Analysis of translated prose works.
* **Seminar 2**:
	+ Translation workshop: translating excerpts from prose.
 |  3 | 9 |
| * **IWST 4**:
	+ Feedback and revision of prose translation.
 | 2 | 5 |
| **5** | **Week 5: Literary Devices and Their Translation*** **Lecture**:
	+ Techniques for translating literary devices such as metaphor and symbolism.
	+ Impact on reader reception.
* **Seminar 1**:
	+ Identifying literary devices in texts and their translation.
* **Seminar 2**:
	+ Practical workshop: translating stylistic devices.
 |  3 | 9 |
| * **IWST 5**:
	+ Critical analysis of how literary devices were translated in selected texts.
 | 2 | 5 |
| **MODULE 2 Cultural Context and Challenges in Translation** |
| **6** | **Week 6: Translating Cultural Realities*** **Lecture**:
	+ Cultural challenges in translating literature.
	+ Adapting cultural references.
* **Seminar 1**:
	+ Group discussion on cultural differences in translation.
* **Seminar 2**:
	+ Case studies: translating culturally-specific texts.
 | 3 | 9 |
| * **IWST 6**:
	+ Essay: "The Importance of Cultural Adaptation in Literary Translation.".
 | 2 | 5 |
| **7** | **Week 7: Translating Drama*** **Lecture**:
	+ Special features of translating dramatic works.
	+ Dialogue, stage directions, and performance.
* **Seminar 1**:
	+ Analysis of translations of dramatic works.
* **Seminar 2**:
	+ Translating a scene from a British or American play.
 |  3 | 9 |
| * **IWST 7**:
	+ Discussion on how to maintain dramatic effect in translation.
 | 2 | 2 |
| **Midterm control 1** | **100** |
| **8** | **Week 8: Translating Humor and Irony*** **Lecture**:
	+ Approaches to translating humor and irony.
* **Seminar 1**:
	+ Analyzing humor in original and translated texts.
* **Seminar 2**:
	+ Practical translation of humorous texts.
 |  3 | 10 |
| **IWST 8**:* + Translating a comedic scene or passage with analysis.
 | 2 |  |
| **9** | **Week 9: Translating Dialects and Slang*** **Lecture**:
	+ Challenges of translating dialects, slang, and social registers.
* **Seminar 1**:
	+ Discussion of social variation in language and translation strategies.
* **Seminar 2**:
	+ Translation workshop: handling dialect and slang.
 |  3 | 10 |
| **IWST 9**:* + Research paper on the challenges of translating dialects.
 | 2 |  |
| **10** | **Week 10: Contemporary English-Language Literature*** **Lecture**:
	+ Trends in modern British and American literature and its translation.
* **Seminar 1**:
	+ Discussion of contemporary literary works.
* **Seminar 2**:
	+ Translating excerpts from contemporary literature.
 |  3 | 10 |
| **IWST 10**:* + Essay on translating modern literature.
 | 2 | 4 |
| **MODULE 3: Advanced Literary Translation Practices** |
| **11** | **Week 11: Comparison of Translations*** **Lecture**:
	+ Comparative analysis of translations of the same text.
* **Seminar 1**:
	+ Group analysis of different translations.
* **Seminar 2**:
	+ Practical task: comparing translations of selected texts.
 |  3 | 10 |
| * **IWST 11**:
	+ Presentation on comparing translations of a literary work.
 | 2 | 2 |
| **12** | **Week 12: Pragmatic Aspects of Translation*** **Lecture**:
	+ The role of pragmatics in literary translation.
* **Seminar 1**:
	+ Discussing the impact of context and pragmatics on translation.
* **Seminar 2**:
	+ Translation workshop focusing on pragmatic challenges.
 |  3 | 10 |
| * **IWST 12**:
	+ Essay on how pragmatic elements affect translation choices.
 | 2 | 2 |
| **13** | **Week 13: Translating Mass Culture Texts*** **Lecture**:
	+ Translating texts from mass culture (e.g., films, advertising).
* **Seminar 1**:
	+ Discussion on the challenges of translating popular culture.
* **Seminar 2**:
	+ Translation of a text from mass culture (e.g., film, ad).
 |  3 | 10 |
| * **IWST 13**:
	+ Translating a scene from a film or commercial.
 | 2 | 2 |
| **14** | **Week 14: Ethical Issues in Literary Translation*** **Lecture**:
	+ Ethical considerations in literary translation.
* **Seminar 1**:
	+ Debate on ethical challenges faced by translators.
* **Seminar 2**:
	+ Case studies: ethical dilemmas in literary translation.
 |  3 | 10 |
| * **IWST 14**:
	+ Essay on ethical issues in a specific translation.
 | 2 | 2 |
| **15** | **Week 15: Course Review and Final Translation Project*** **Lecture**:
	+ Summary of key concepts and preparation for final translation project.
* **Seminar 1**:
	+ Student presentations of final translation projects.
* **Seminar 2**:
	+ Feedback and reflection on the course outcomes.
 |  3 | 10 |
| * **IWST 15**:
	+ Completing the final translation project.
 | 2 | 2 |
| **Midterm control 2** | **100** |
| **Final control (exam)** | **100** |
| **TOTAL for course** | **100** |

**Dean of International Relations Faculty Delovarova L.F.**

**Chairperson of the Academic Committee on**

**Quality of Learning and Teaching Yerimpasheva A.T.**

**Head of Diplomatic Translation Department Murzagaliyeva M.K.**

**Senior Lecturer Assan K.A.**

**RUBRIC FOR SUMMATIVE ASSESSMENT OF INDEPENDENT WORK (IWS) IN THE FORM OF A PRESENTATION (25% of 100% MC)**

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| **Criteria**   | **«Excellent»**  25-30%  | **«Good»**  20-24%  | **«Satisfactory»**  15-20%  | **«Unsatisfactory»**  0 – 15%  |
| Content | Thorough understanding of the source text and insightful analysis of translation challenges. Accurately conveys the stylistic, cultural, and linguistic nuances of the original. | Good understanding of the source text with minor omissions. Translation is accurate but lacks deeper insight into the stylistic or cultural elements. | Basic understanding of the source text. Translation is functional but may overlook some stylistic or cultural nuances. | Little or no understanding of the source text. Translation is inaccurate or fails to convey the essential elements of the original. |
| Presentation | Well-structured and logically organized presentation. Ideas are clearly communicated, with excellent time management and engagement with the audience. | Presentation is generally well-organized, though some ideas may be underdeveloped or rushed. Good time management. | Presentation lacks clear structure or contains disorganized ideas. Adequate time management but lacks engagement with the audience. | Presentation is poorly organized or incomplete. Time management is weak, and there is little engagement with the audience. |
| Use of Examples | Uses highly relevant and well-chosen examples from the source text to support translation decisions and demonstrate techniques. | Examples are generally relevant but may not always fully support the translation decisions or techniques discussed. | Limited use of examples, with some relevance but insufficient support for translation decisions. | Few or no examples are provided, or the examples are irrelevant to the translation decisions being discussed. |
| Language Accuracy | Fluent and precise use of English, with no significant errors in grammar, vocabulary, or translation terminology. | Good use of English with minor errors that do not interfere with understanding. | Adequate use of English with noticeable errors that may affect clarity. | Frequent language errors that significantly impede understanding or clarity of the presentation. |
| Critical Reflection | Demonstrates deep critical reflection on the translation process, identifying challenges and effectively justifying choices made. | Shows good reflection on the translation process, but some challenges or choices may be underexplored or insufficiently justified. | Limited reflection on the translation process, with challenges or choices inadequately addressed. | Little or no reflection on the translation process, with minimal or no justification of translation choices. |

**RUBRIC FOR SUMMATIVE ASSESSMENT OF WRITTEN ASSIGNMENTS (25% of 100% MC)**

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| **Criteria**   | **«Excellent»**  25-30%  | **«Good»**  20-24%  | **«Satisfactory»**  15-20%  | **«Unsatisfactory»**  0 – 15%  |
| Content | Demonstrates thorough understanding of the topic with in-depth analysis and original insights. Provides comprehensive and well-supported arguments relevant to the task. | Shows good understanding of the topic, with well-supported arguments, though some points may need further development. | Basic understanding of the topic is evident, but lacks depth in analysis. Arguments may be underdeveloped or lack sufficient support. | Little or no understanding of the topic. Arguments are poorly developed or irrelevant. |
| Structure and Organization | Well-organized structure with clear introduction, body, and conclusion. Ideas flow logically and are easy to follow. | Structure is generally clear and organized, though transitions between ideas may be slightly unclear or abrupt. | The structure is evident but may be disjointed. Ideas do not always flow logically. | Poorly organized or lacks clear structure. Ideas are confusing or disconnected. |
| Use of Sources and Evidence | Excellent use of relevant sources to support arguments. Sources are properly cited and integrated into the text. | Good use of sources, though some points could be supported with additional evidence. Proper citation is mostly maintained. | Limited use of sources or evidence. Some arguments are unsupported, and citation may be inconsistent. | Little or no use of sources. Arguments lack supporting evidence. Citation is missing or incorrect. |
| Language and Style | Fluent and precise use of language with no significant grammar or vocabulary errors. The writing style is appropriate for the task. | Good use of language, with few minor grammar or vocabulary errors. The writing style is mostly appropriate. | Language is functional but contains noticeable errors in grammar or vocabulary that may affect clarity. | Frequent language errors that significantly impede understanding or clarity. |
| Critical Thinking and Reflection | Demonstrates strong critical thinking and reflection on the topic. Ideas are original and well-justified. | Shows good critical thinking, though some ideas may need further development or justification. | Basic critical thinking is evident, but ideas may lack depth or clarity. | Little or no critical thinking. Ideas are superficial, unclear, or unjustified. |