**COURSE UNIT (MODULE) DESCRIPTION**

| Course unit (module) title | Code |
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| **Creative Translation and Writing Workshop /<br>Kūrybinio vertimo ir rašymo dirbtuvės** | |

| Lecturer(s) | Department(s) where the course unit (module) is delivered |
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| Coordinator: Dr Kotryna Garanašvili | Faculty of Philology<br>Department of English Philology |

| Study cycle | Type of the course unit (module) |
|---|---|
| First | Optional |

| Mode of delivery | The period when the course unit (module) is delivered | Language(s) of instruction |
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| Face to face | Spring | English |

| Requirements for students | |
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| **Prerequisites:**<br>English proficiency level: B2 | **Additional requirements (if any):** |

| Course (module) volume in credits | Total student workload | Contact hours | Self-study hours |
|---|---|---|---|
| 5 | 150 | 32 | 118 |

| Purpose of the course unit (module): programme competencies to be developed |
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| Translation and writing are two highly creative practices, and they are closely linked: translation is a form of creative writing, while creative writing itself often involves processes of interpretation, rewriting and transformation. This course explores the relationship between the two through literary texts, translations and hands-on practice. Students will examine how writers and translators work with voice, style, perspective, register and rhythm, and how linguistic and cultural differences shape creative choices.<br>Combining critical analysis with practical workshops, the course approaches literary translation as both an interpretative and a creative practice. Students will compose their own translations and creative writing pieces, compare published translations, edit and revise their own work, and reflect critically on the choices they make. Concepts from translation studies, literary studies and linguistics will provide theoretical background and analytical tools for understanding these processes.<br><br><u>Generic competences to be developed (as per the aims of the English Philology programme):</u><br>Responsibility: will be able to set goals, choose and use resources necessary for the completion of a task, plan their time, and follow deadlines. Cooperation: will be able to work in a team by setting common goals, sharing information, and looking for solutions together. Intercultural competence: respect and openness to other cultures, the ability to work in a multicultural environment. Problem-solving: will be able to identify problems and challenges, critically assess relevant information, generate new ideas, and choose appropriate solutions. Openness to change: will be open to new ideas, creative and innovative, and able to evaluate the quality of their actions and achievements.<br><br><u>Subject-specific competences (as per the aims of the English Philology programme):</u><br>Essential knowledge and skills of literary science: will understand literature as a phenomenon and appropriately use and interpret basic concepts and methods of literary studies. Ability to apply philological knowledge and skills in practice |

| within and outside the University: will be able to apply acquired knowledge and skills in an intercultural and multilingual environment, including creating, translating and editing texts. Students will develop the ability to analyse literary texts and translations using appropriate concepts from literary studies, translation studies and linguistics, and to apply this knowledge in literary translation, creative writing, editing and rewriting. | | |
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| **Learning outcomes of the course unit (module)** | **Teaching and learning methods** | **Assessment methods** |
| Subject learning outcomes: Upon successful completion of the course, students will be able to:<br>-analyse literary texts and translations using relevant concepts from translation studies, literary studies and linguistics;<br>-identify and critically evaluate stylistic, linguistic and interpretative choices in literary writing and translation;<br>-compare source texts and translations, as well as alternative translations, and assess the effects of different translation strategies;<br>-apply principles of creative writing and close textual analysis to the production and revision of literary translations and creative texts;<br>-make informed decisions concerning voice, perspective, register, style, rhythm and other textual features;<br>-critically reflect on and justify their own writing and translation choices using appropriate terminology and theoretical concepts;<br>-revise and edit their own work in response to critical reflection and feedback. | The course combines seminar-based critical discussion with practical workshop activities. Teaching and learning methods include close reading and textual analysis; discussion of theoretical and critical readings; comparative analysis of source texts and translations; analysis of alternative translations; individual and collaborative translation and creative-writing exercises; editing and rewriting; peer discussion and feedback; and critical reflection on translation and writing processes. Independent work includes reading primary and theoretical texts, preparing and revising translations and creative exercises, comparative textual analysis, and preparation of assessed written and practical work. | See Assessment Methods and Criteria (pp. 4–5). |

| **Content: breakdown of the topics** | **Contact hours** | | | | | | | **Self-study work: time and assignments** | |
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| | Lectures | Tutorials | Seminars | Exercises | Laboratory work | Internship/work placement | **Contact hours** | **Self-study hours** | **Assignments** |
| Introduction to the course | | | 2 | | | | 2 | 2 | |
| Part 1. Writing and Translating: Voice, Style and Perspective<br>This part examines literary translation and creative writing as related forms of textual practice, focusing on voice, perspective, style, register, rhythm and syntax. Drawing on theoretical approaches from creative writing, stylistics, literary studies and translation studies, students will analyse how these features construct meaning and | | | 10 | | | | 10 | 30 | Practical tasks, analysis and discussion of the texts indicated in the Content segment |

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| literary effect and how they are recreated or transformed through writing and translation. Critical analysis will be complemented by practical writing, rewriting and translation exercises.<br><br>Key reading materials and theoretical background:<br>*The Remains of the Day* by Kazuo Ishiguro<br>*The Namesake* by Jhumpa Lahiri<br>*Violent Phenomena: 21 Essays on Translation*, ed. Kavita Bhanot and Jeremy Tiang<br><br>Note. The main reading texts (lists) will be uploaded on VMA platform. The teacher has the discretion to modify the reading texts and subtopics as needed. | | | | | | | | |
| Part 2. Translation as Creative Practice<br>This part examines literary translation as both an interpretative and creative practice, focusing on translator agency, linguistic and cultural difference, ambiguity, and the relationship between source text and translation. Drawing on theoretical approaches from translation studies and literary studies, students will consider concepts of equivalence, fidelity, authorship, creativity and translator visibility. Comparative analysis of source texts and translations, including alternative translations where appropriate, will be used to examine how different interpretative and stylistic choices shape meaning and literary effect.<br><br>Key reading materials and theoretical background:<br>-*This Little Art* by Kate Briggs<br>-*Translating Myself and Others* by Jhumpa Lahiri<br>-*The Extinction of Irena Rey* by Jennifer Croft<br>-*Translation Theory for Literary Translators* by B.J. Woodstein<br><br>Note. The main reading texts (lists) will be uploaded on VMA platform. The teacher has the discretion to modify the reading texts and subtopics as needed. | | | 9 | | | | 10 | 30 | Practical tasks, analysis and discussion of the texts indicated in the Content segment |
| Part 3. Creative Writing as Translation and Transformation<br>This part examines creative writing through the concepts of translation, rewriting and transformation, exploring how texts are | | | 9 | | | | 10 | 30 | Practical tasks, analysis and discussion of the texts |

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| reshaped across languages, forms, perspectives and contexts. Drawing on theoretical approaches from creative writing, translation studies and literary studies, students will consider practices such as adaptation, rewriting, self-translation and stylistic transformation, as well as the linguistic and cultural choices involved in these processes. Critical and comparative analysis will be complemented by practical exercises in writing, translation, adaptation and revision.<br><br>Key reading materials and theoretical background:<br>-*Fifty Sounds* by Polly Barton<br>-*The Routledge Handbook of Translation Studies and Linguistics*, ed. Kirsten Malmkjær<br>-*The Art of Writing Fiction* by Andrew Cowan<br><br>Note. The main reading texts (lists) will be uploaded on VMA platform. The teacher has the discretion to modify the reading texts and subtopics as needed. | | | | | | | | | indicated in the Content segment |
| Assessment preparation and individual consultation | | | 2 | | | | 2 | 26 | Preparation and revision of assessed work |
| **Total:** | | | **32** | | | | **32** | **118** | |

| **Assessment strategy** | **Weight,%** | **Deadline** | **Assessment criteria** |
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| | | | The overall grade for the course is determined by three assessed components: translation and critical commentary (25 percent), creative writing piece and critical commentary (25 percent) and critical essay (50 percent). To successfully pass the course, achieving a positive grade (5) is mandatory. In the event of a failure, students have the opportunity to retake the failed component during the designated retake session (see Retake Policy). |
| Translation and critical commentary | 25 | Mid-semester | Students will submit a translation accompanied by a critical commentary. Depending on their linguistic background, students may undertake an interlingual translation or an intralingual translation involving rewriting, adaptation or stylistic transformation within English. The translation should demonstrate careful engagement with the stylistic, linguistic and interpretative features of the source text. The commentary should identify significant challenges and choices encountered during the translation process and critically discuss the solutions adopted, drawing on relevant concepts and theoretical material from the course. |

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| | | | **Assessment criteria:** Quality and consistency of the translation or transformation; sensitivity to the stylistic, linguistic and interpretative features of the source text; effectiveness and justification of translation choices; ability to critically reflect on the translation process; appropriate application of relevant theoretical concepts and course readings; clarity, coherence and quality of the critical commentary. The assignment will be evaluated on a 10-point scale. Detailed instructions will be available on the VMA platform. |
| Creative Writing piece and critical commentary | 25 | End of the semester | Students will submit a creative writing piece accompanied by a critical commentary. The creative piece should demonstrate purposeful engagement with aspects of literary writing explored during the course, such as voice, perspective, style, register, rhythm, rewriting or transformation. The commentary should critically examine the creative and linguistic choices made in developing the piece and situate these choices in relation to relevant concepts and theoretical material from the course. Students should reflect on the processes of writing, transformation and revision involved in producing the final text.<br>**Assessment criteria:** effectiveness and consistency of the creative piece; purposeful use of stylistic and linguistic techniques; quality and justification of creative choices; evidence of critical engagement with the writing process; appropriate application of relevant theoretical concepts and course readings; clarity, coherence and quality of the critical commentary. The assignment will be evaluated on a 10-point scale. Detailed instructions will be available on the VMA platform. |
| Critical essay | 50 | During exam session | Students will submit a critical essay examining a topic related to the relationship between creative writing and literary translation. The essay should develop a focused argument through critical engagement with relevant literary texts, translations and/or examples of creative practice, drawing on theoretical concepts and scholarly material discussed during the course. Students may address questions concerning, for example, creativity and authorship, translation and transformation, voice and style, interpretation, rewriting, linguistic and cultural difference, or the relationship between writing and translation.<br>**Assessment criteria:** quality and depth of critical analysis; development of a clear and coherent argument; appropriate application of theoretical concepts; engagement with relevant scholarly and course readings; effective use and analysis of textual examples; ability to establish meaningful connections between creative writing and translation; clarity, structure and accuracy of academic expression. The assignment will be evaluated on a 10-point scale. Detailed instructions will be available on the VMA platform. |
| Assessment | | | Assignments are graded on a 10-point scale. Final grades are rounded to the nearest whole number: decimal values of 0.5 and above are rounded up, while values below 0.5 are rounded down.<br><br>**Note on Academic Integrity**<br>In alignment with the university's regulations, as detailed in Article 53.2 of the Study Regulations of Vilnius University (view document), any form of academic dishonesty— |

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| | | | including but not limited to plagiarism or cheating—will result in the student receiving a failing grade for the assignment involved. Furthermore, engaging in academic dishonesty will lead to failing the entire course. Additionally, students found guilty of such actions may face expulsion from the University. |
| Attendance requirements | | | Students are required to attend a minimum of 70 percent of classes, reflecting the established correlation between academic performance and class attendance. Failure to meet this attendance threshold disqualifies students from taking the final assignment. Should a student miss over 30 percent of the classes, they will be advised to retake the course. |
| Retake policy | | | The opportunity for a retake is available to students during the designated university retake period, on a date determined by the course instructor. Retakes are permitted for students who have met the attendance requirement but did not pass the course. Retakes are intended for passing the course rather than grade improvement. |
| The use of GenAI | | | Generative artificial intelligence (GenAI) may be used as a supplementary learning tool, for example, to search for information. However, GenAI must not replace students' independent work, critical thinking, or individual skills. Its use in assignments and assessments must comply with the requirements set by the course instructor and the guidelines for the use of Generative AI adopted by the Faculty of Philology at Vilnius University. Students are responsible for the content of their submitted work, must disclose their use of GenAI where required, and must adhere to the principles of academic integrity. Violations of academic ethics are subject to the procedures and sanctions established by Vilnius University regulations. |


| **Author** | **Year of publication** | **Title** | **Issue of a periodical or volume of a publication** | **Publishing place and house or weblink** |
|---|---|---|---|---|
| Barton, Polly | 2021 | *Fifty Sounds* | | London: Fitzcarraldo Editions |
| Bhanot, Kavita and Tiang, Jeremy, ed. | 2022 | *Violent Phenomena: 21 Essays on Translation* | | London: Tilted Axis Press |
| Briggs, Kate | 2017 | *This Little Art* | | London: Fitzcarraldo Editions |
| Cowan, Andrew | 2011 | *The Art of Writing Fic-tion* | | Abingdon: Routledge |
| Croft, Jennifer | 2024 | *The Extinction of Irena Rey* | | New York: Bloomsbury Publishing |

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| Ishiguro, Kazuo | 1989 | *The Remains of the Day* | | London: Faber & Faber |
| Lahiri, Jhumpa | 2003 | *The Namesake* | | Boston: Houghton Mifflin Harcourt |
| Lahiri, Jhumpa | 2022 | *Translating Myself and Others* | | Princeton: Princeton University Press |
| Malmkjær, Kirsten, ed. | 2018 | *The Routledge Handbook of Translation Studies and Linguistics* | | Abingdon/New York: Routledge |
| Woodstein, B.J. | 2024 | *Translation Theory for Literary Translators* | | London: Anthem Press |


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