

Interim Report for IATL

Project Title	The Warwick Prize for Student Translation at Undergraduate Level
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Brief Overview of Our Project:

After the successful launch of the Warwick Prize for Women in Translation in 2017, we decided to set up a cross-Faculty project which aims to (1) pilot a national student translation prize that grows interest in translation as a 'not-yet-professional' activity and (2) run a series of three preparatory workshops open to Undergraduate students at Warwick with an interest in languages and translation. Our aim was to encourage Undergraduate students to engage with different areas of translation that are not normally included in the curriculum in order to grow an interest in intercultural exchange and translation as a creative enterprise.

Project Progress:

Work Done to Date:

We finalised the details for the Competition (including rules of entry and the competition format) in September 2018.

We set up an entry form for the Competition (September 2018).

We secured high-profile judges for each of the four language categories: Susan Bassnett; Jean Boase-Beier; Ann Caesar & Stephen Hart (autumn 2018).

We set up a webpage for the Competition on the Translation@Warwick website, and produced posters for publicity. The website can be accessed here: https://warwick.ac.uk/fac/cross_fac/translation-at-warwick/events/ugtranslation/ This site includes competition particulars, detailed description of the translation workshops, as well as booking and feedback forms for the translation workshops.

We successfully launched the competition at the Awards Ceremony for the Warwick Prize for Women in Translation in November 2018.

After the launch, we sent details of the competition out to all HEIs in the UK where Modern Languages are taught.

We successfully ran two translation workshops with practitioners. Ben Hamilton's workshop on translating song ran on 25 January 2019 with 25 participants. Lucy Phelps

and William Gregory ran a workshop on translating theatre on 1 March 2019 with 43 participants.

The webcast for the first workshop has been made available online. Relevant consent forms have been devised in collaboration with Anita Kaur, Solicitor, Information and Data Compliance at Warwick University, agreed and signed by relevant parties.

Work Still Outstanding:

We are still waiting on the webcast for the second workshop to be finalised [envisaged completion in April 2019].

The third translation workshop (by Chantal Wright) will take place on 3 May 2019.

We will need to launch a social media push to draw more attention to our Competition in April and May (particularly when all webcasts are finished and especially when the texts for the Competition become available).

Receipt (28 June 2019 @ 5pm) and distribution of Competition entries to the judges (by 15 July 2019) and decision on winners (by 6 September 2019).

Notify Competition winners (end of September 2019) & Awards Ceremony (this will be held at the Ceremony for the Warwick Prize for Women in Translation which will take place in November 2019 at The Shard in London).

Challenges:

1. Funding:

While the IATL funding was extremely generous, this actually only covers the costs of running the workshops and funding the prizes for each of the language categories. In order to secure money to pay our judges even a nominal sum for their labour, we had to find supplementary funding. This was actually quite difficult and took up a lot of time in autumn 2018. However, we managed to secure some top up funding from the School of Modern Languages & Cultures, the Faculty of Arts, the DAAD and the British Italian Society.

Now that the Competition is up and running, there is a lot of interest in keeping it going in 2019-20, but we are not yet sure if we can secure funding for this.

2. Practicalities:

It was difficult to secure rooms on campus during term-time for the workshops. This meant that for the first two workshops, we had to book rooms where no lecture capture was available. The staff in the Transnational Resources Centre stepped in to help and recorded the workshop lectures. However, this has delayed the uploading process as we are relying on them to edit the footage and prepare the webcast. This is not a serious

problem, as we suspect students will engage most with the webcasts when they are working on their translation portfolios.

Due to the demands on MA students, we were unable to secure MA volunteers for each of the languages to help out with our workshops. This has meant that we need to attend these workshops to ensure that the language groups are fully supported. This has, however, actually been quite useful as we are able to help ensure the smooth running of the event. This has meant that our envisaged aim of trying to foster more links between Undergraduate and Postgraduate students has not really worked. However, we have had one PhD student attend all workshops and she has helped to make Undergraduate students aware that they can continue their translation studies at a higher level.

Communication with practitioners has been difficult at times. This, in one case, was because of unforeseen personal circumstances as well as different work practices whereby some are reluctant to communicate via email often. We however mastered this through persistence.

Feedback from Students on Our Workshops:

In their feedback forms, circulated at the end of the translation workshops, and available online on the Translation@Warwick website, students' feedback had been overwhelmingly positive.

With regard to Workshop 1, students praised in particular the practical part of the workshop insofar as it allowed them to use the translation strategies discussed in the practitioner's mini-lecture, which has been perceived as 'thought-provoking'. In general, the workshop allowed students to think about the performativity in the practice of translating songs, something that normally exceeds the expectations of a curricular approach to translation theory and practice at UG level.

Students greatly enjoyed Workshop 2, and praised in particular the group work as well as the group reading activities. They generally felt that the workshop was highly beneficial in helping them to appreciate the importance of rhythm in both the source and target texts, and they found the concept of 'speakability' particularly useful to re-think their own translation practice.