

COURSE OUTLINE  
Department of Central, Eastern, and Northern European Studies  
Faculty of Arts, UBC

**CENS 315 (3) Becoming Multilingual**

Term I Winter Session 2021/2022

**Acknowledgement**

UBC's Point Grey Campus is located on the traditional, ancestral, and unceded territory of the xʷməθkʷəy̓əm (Musqueam) people. The land it is situated on has always been a place of learning for the xʷməθkʷəy̓əm people, who for millennia have passed on their culture, history, and traditions from one generation to the next on this site.

**Course Information**

Course Title	Course Code Number	Credit Value
Becoming Multilingual	CENS 315-001	3 Credits

**Prerequisites and Co-requisites**

No prerequisites

**Contacts**

Course Instructor	Contact Details	Office	Student Office Hours
Dr. Uma Kumar	uma.kumar@ubc.ca	Buchanan Tower 928	Mon/Wed/Fri 11:00 a.m. to 12:00 p.m. and by appointment

**Course Structure and Learning Activities**

What does it mean to think, feel, be, and make meaning multilingually—in literature, art, and in everyday life? This course draws on students' own experiences, on literary and filmic texts, and on interdisciplinary research to gain a complex image of multilingualism as it is experienced in a wide variety of contexts. Does being multilingual always mean advantage, privilege, and a broader perspective? Or are there circumstances where being multilingual can give rise to unique and often invisible challenges? Of course, many different kinds of people are multilingual—children, elders, immigrants, Indigenous persons, refugees, elites, low-income people, marginalized groups, entrepreneurs, nurses, teachers, translators, politicians, and military strategists. We will be interested in exploring all of their experiences—and the kinds of language they make and use in their complex lives. The literary texts we will draw on for this exploration derive primarily from 20th-century central, eastern, or northern Europe, but our theoretical and philosophical texts will come from around the world. There are no prerequisites for this course, as every student in the course already counts in some meaningful way as “multilingual”.

CENS 315 is an activity-based seminar and learning success will depend on student participation in those activities. Your learning success will also be determined by the frequency and quality of your work outside of the classroom. Most instruction will integrate a combination of short lecture segments, small group and whole class discussions, pair and small group translations, (peer) editing sessions, interactive learning activities and student presentations. Homework assignments will include readings, individual reflections, and targeted research endeavors. Students are required to attend all classes, to come prepared, and to contribute to the discussions and to all class activities. The class will complement, but not replace students' independent reading, practicing and studying. CENS 315 emphasizes the responsibility of students for their own learning.

## Meeting Times and Place

Mon, Wednesday, Friday 2:00 p.m. – 3:00 p.m., BUTO 997

### Schedule of Topics

*The semester schedule is not absolute. I will adjust it as needed to suit the needs of the class.*

**Week 1: Sept 5-11 Introduction to Multilingualism** (Labour Day)

**Wed:** Course Outline & Introduction.

**Fri:** David, Gramling. “Right-Sizing Multilingualism.” *The Invention of Multilingualism (Key Topics in Applied Linguistics)*, Cambridge University Press, 2021, pp. 74–76.

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**Week 2: Sept 12 – 18 How is literary multilingualism changing in our age?**

**Mon:** Özdamar, Ermine Sevgi. *Mother Tongue*. Toronto, Coach House, 1994. (pp 9-15);

Tawada, Yoko, and Rachel McNichol. “From Mother Tongue to Linguistic Mother.” *Manoa*, vol. 18, no. 1, 2006, pp. 139–43. *Crossref*, doi:10.1353/man.2006.0039.

Parks, Tim. “The New Dull Global Novel.” *NY Review of Books*, 2010,

<https://www-nybooks-com.ezproxy.library.ubc.ca/daily/2010/02/09/the-dull-new-global-novel/>

**Wed:** Xu, Bing. *Book from the Ground: From Point to Point (The MIT Press)*. Reprint, The MIT Press, 2018. (pp 1-23)

**Fri: Complete short, transcribed group dialogue in class (1)**

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**Week 3: Sept 19 – 25 Translingual Writing**

**Mon:** Makovskaia, Luba. “My Grandmother Tongue.” *Maisonneuve*, vol. Summer, no. 80, 2021, pp. 65–66. Appelfeld, Aharon. *The Man Who Never Stopped Sleeping* (pp 1-34)

**Wed:** Appelfeld, Aharon. *The Man Who Never Stopped Sleeping* (pp 35 – 101)

**Fri :** **David Visit** Appelfeld, Aharon. *The Man Who Never Stopped Sleeping* (pp 102 – 175)

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**Week 4: Sept 26 – Oct 2 Translingual Writing Literary text:** Appelfeld, Aharon. *The Man Who Never Stopped Sleeping: A Novel*. Schocken, 2017. (Truth and Reconciliation)

**Mon:** Appelfeld, Aharon. *The Man Who Never Stopped Sleeping* (pp 176 – 241)

**Wed:** Appelfeld, Aharon. *The Man Who Never Stopped Sleeping* (pp 242 – 288)

**Fri: Reading Quiz I**

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**Week 5: Oct 3 – Oct 9 Indigeneity**

**Mon:** I lost my Talk by Rita Joe. <https://www.poetryinvoice.com/poems/i-lost-my-talk>

Younging Gregory. “Elements of Indigenous Style: A Guide for Writing By and About Indigenous Peoples.” *A History of the Portrayal of Indigenous Peoples in Literature*, Brush Education, 2018, pp. 8–16.

**Wed:** Younging Gregory. “Elements of Indigenous Style: A Guide for Writing By and About Indigenous Peoples.” *Terminology*, Brush Education, 2018, pp. 50–73.

**Fri:** Campbell, Maria. “Stories of the Road Allowance People by Maria Campbell (January 19,2010).” *Joseph’s Justice*, Gabriel Dumont Institute (January 19, 2010), 2021, pp. 92–107.

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**Week 6: Oct 10 – Oct 16 What is it that we fear about language(s)? What power(s) does it have?**

**Mon: Thanksgiving Day**

**Wed:** Furness, Edna Lue. “Are We Victims of Linguaphobia?” *The Modern Language Journal*, vol. 42, no. 1, 1958, pp. 20–22. *Crossref*, doi:10.1111/j.1540-4781.1958.tb06654.x.

**Fri:** Cameron, Deborah. “The One, The Many, and The Other: Multilingual Verbal Hygiene in the Post-9/11 UK.” *Critical Multilingualism Studies*, 2013, cms.arizona.edu/index.php/multilingual/article/view/17.

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Week 7: Oct 17 – Oct 23 **Literary text:** Karin Tidbeck *Amatka* (Swedish, 2007, translated into English by the author)

**Mon:** Karin Tidbeck *Amatka* The First Week

**Wed:** Karin Tidbeck The Second Week

**Fri:** Karin Tidbeck *Amatka* The Third Week

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Week 8: Oct 24 – Oct 30 **Literary text:** Karin Tidbeck *Amatka* (Swedish, 2007, translated into English by the author)

**Mon:** Karin Tidbeck *Amatka* The Fourth Week

**Wed:** **Reading Quiz 2**

**Fri:** **Talk about Final Project**

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**Week 9: Oct 31 – Nov 6 Multilingualism & Displacement**

**Mon:** Marc, Robinson. “We Refugees. Hannah Arendt.” *Altogether Elsewhere : Writers on Exile*, Marc Robinson, 1994, pp. 110–19.

**Wed:** Malamud, Bernard. “The German Refugee.” *The Complete Stories*, Farrar, Straus, and Giroux, 1997, pp. 357–68.

**Fri:** Kafka Franz: A Report for an Academy; The Anxiety of the Head of Family; Homecoming; In our Synagogue

Professor Claire Kramsch (2008) Multilingual, Like Franz Kafka , International Journal of Multilingualism, 5:4, 316-332, DOI: 10.1080/14790710802152446

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**Week 10: Nov 7 – Nov 13 Multilingualism & Displacement; (Remembrance Day)**

**Mon:** Watch Edge of Heaven. Fatih Akin. Film.

<https://webcat.library.ubc.ca/vwebv/holdingsInfo?searchId=44705&recCount=100&recPointer=0&bibId=11821276>

**Wed:** Nov 10 – 12: Midterm Break

**Fri:** No class

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**Week 11: Nov 14 – Nov 20 Multilingualism & Displacement ; Language of remembrance**

**Mon:** Discussion: Edge of Heaven. Fatih Akin. Film.

**Wed:** Yiddish: Celebration of life, language of remembrance

<https://www.dw.com/en/yiddish-celebration-of-life-language-of-remembrance/a-53487024>

A Language With Chutzpah: Yiddish And American Culture (30 Minute Listen)

<https://www.npr.org/2020/01/22/798556934/a-language-with-chutzpah-yiddish-and-american-culture>

**Fri:** **David: Visit**

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**Week 12: Nov 21 – Nov 27 Code Switching and Code Mixing by Multilinguals**

**Mon:** **Reading Quiz 3**

**Wed:** Jean-Marc Dewaele\* and Seiji Nakano Multilinguals' perceptions of feeling different when switching languages. Journal of Multilingual and Multicultural Development, 2013 Vol. 34, No. 2, 107120, <http://dx.doi.org/10.1080/01434632.2012.712133>

**Fri:** Deborah Dubiner (2021) ‘We don’t think about it, we just mix’: language choice and ethnolinguistic identity among Arabic-Hebrew bilinguals in Israel.

International Journal of Bilingual Education and Bilingualism Volume 24, 2021 - Issue 2. 191-206

<https://doi.org/10.1080/13670050.2018.1452893>

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**Week 13: Nov 28 – Dec 4 Accent and Employability in multilingual societies. Literary Text: Thammavongsa, Souvankham. “How to Pronounce Knife.”**

**Mon: Complete Short, transcribed group dialogue in class (2)**

**Wed:** Ramjattan, Vijay A. Ramjattan, Vijay. “Racializing the Problem of and Solution to Foreign Accent in Business.” *Applied Linguistics Review*, 2019, doi:10.1515/applirev-2019-0058.

Literary Text: Thammavongsa, Souvankham. “How to Pronounce Knife.” *How to Pronounce Knife*, McClelland & Stewart, 2021, pp. 3–9.

**Fri:** Discuss Final Project

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**Week 14: Dec 5 – Dec 7 Wrap-up**

**Mon:** Last Day of class Wrap-up; Evaluations

**Submit Project: Monday, Dec 13, 10:00 am**

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**Learning Outcomes**

Upon successful completion of this course, students will be able to

1. **describe** their own linguistic identities and experiences and why they matter in various contexts
2. **analyze** and **interpret** literature and films from various cultural contexts that explore multilingual experience
3. **differentiate** between various lived forms of multilingualism, monolingualism, translingualism—in and beyond various Central, Northern, and Eastern European contexts
4. **account** for the relationship between multilingualism and linguaphobia, power, hierarchy, interaction, culture, nation, nativism, law, and community
5. **transpose** experiences and proficiencies in language and meaning-making into a range of practical contexts relevant to the student
6. **grasp** themselves as master language-users and be able to give an honest, fearless account of their own language repertoires

**Required Texts**

The required readings are available on [UBC Library Course Online Reserves \(LOCR\)](#)

The following books are also available for purchase at the UBC Book store.

Appelfeld, Aharon. *The Man Who Never Stopped Sleeping: A Novel*. Schocken, 2017

Karin Tidbeck *Amatka* (Swedish, 2007, translated into English by the author)

Xu, Bing. *Book from the Ground: From Point to Point (The MIT Press)*. Reprint, The MIT Press, 2018.

Younging Gregory. *Elements of Indigenous Style: A Guide for Writing By and About Indigenous Peoples*.

Brush Education, 2018

**Activities and Assessments of Learning**

Preparation for class as evidenced by: attendance, class participation, contributions to discussions, and homework assignments	10 %
Short individual reflections done at home	10 %
Short, transcribed group dialogues done in class	10 %
Individual Multilingualism Final Project, Artist’s statement & Reflective Essay	45 %
Reading Quizzes	25 %

*Regular attendance, preparation and active participation* are expected and account for 10% of the total grade for the course. This is included to encourage active engagement and a space where everyone’s input

can be respectfully heard. Students are required to participate in all learning activities and to come to each class prepared to discuss the readings and how they apply to their own experience. Students are graded on the quality and quantity of their in class contributions, however, quality will be more highly valued than quantity.

*Transcribed Peer Dialogues about Multilingual Experiences (10%)* In small groups, students will conduct dialogues with each other about their experiences in language, transcribe these, and reflect on them as groups. More Details on Canvas.

*Reading Quizzes (25%)* Throughout the semester, quizzes will help students be sure they grasped some of the more subtle aspects of the readings we may not have been able to speak to in our class discussions. More Details on Canvas.

*Final Project, Artist's Statement & Reflective Essay (45%)* At the end of the semester, students will produce a Final Project thematizing multilingualism. The project can take any form, but it should be based on scholarly research (to ensure accuracy), be modelled after the kinds of texts we are engaging with in this class, and demonstrate some of the narrative and visual strategies we have discussed over the course of the semester. Options include a **6 to 8-page novella, short story, a play, a prose poem, a graphic novel or a 6 to 8-minute media text or series of texts (such as a short film, podcast, vlog, or series of TikToks), a short interactive narrative, 6 to 8 atemporal media texts (such as GIFS, memes, an Instagram account & posts), or a larger creative project.**

In addition to posting the Final Project (**20%**) itself on Canvas, students will produce and post an **Artist's Statement (5%)** to help their peers understand their creative work and a **Reflective Essay (20%)** (3 to 5 pages) on the representation of multilingualism and the production of their Final Project. More Details on Canvas.

#### UBC Grading Scale

90-100% = A+	76-79% = B+	64-67% = C+	50-54% = D
85-89% = A	72-75% = B	60-63% = C	00-49% = F
80-84% = A-	68-71% = B-	55-59% = C-	

#### University Policies

UBC provides resources to support student learning and to maintain healthy lifestyles but recognizes that sometimes crises arise, hence there are additional resources to access including those for survivors of sexual violence. UBC values respect for the person and ideas of all members of the academic community. Harassment and discrimination are not tolerated nor is suppression of academic freedom. UBC provides appropriate accommodation for students with disabilities and for religious observances. UBC values academic honesty and students are expected to acknowledge the ideas generated by others and to uphold the highest academic standards in all of their actions.

Details of the policies and how to access support are available on the UBC Senate website: <https://senate.ubc.ca/policies-resources-support-student-success> and the UBC Academic Calendar: <http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,0,0,0> or here: <http://learningcommons.ubc.ca/resource-guides/avoid-plagiarism/>

## **COVID-19 Safety: Non-medical masks**

Students are required to wear a non-medical mask during in-person classroom instruction, for their own protection and the safety and comfort of their fellow students in the class. For in-person meetings, it is important that everyone feel as comfortable as possible engaging in class activities while sharing an indoor space. Non-medical masks that cover both the nose and mouth are a primary tool for combating the spread of COVID-19. Further, according to the provincial mandate, masks are required in all indoor public spaces including lobbies, hallways, stairwells, elevators, classrooms and labs. There may be students who have received accommodation for not wearing a mask. Please maintain a respectful environment.

**Accommodation:** Students who wish to request an exemption to the indoor mask mandate must do so based on one of the grounds for exemption detailed in the PHO Order on Face Coverings: <https://www2.gov.bc.ca/assets/gov/health/about-bc-s-health-care-system/office-of-the-provincial-health-officer/covid-19/covid-19-pho-order-face-coverings.pdf>. Requests for accommodation must be made through the Center for Accessibility (Vancouver campus).

## **Attendance**

In accordance with UBC Policies and Regulations, students are expected to attend class regularly and to be on time. If you are sick, however, please remain at home and complete a self-assessment for COVID-19 symptoms here: <https://bc.thrive.health/covid19/en>.

If you miss a class because of illness:

- Make a connection early in the term to another student or a group of students in the class. You can help each other by sharing notes. If you don't yet know anyone in the class, post on the discussion forum to connect with other students.
- Consult the class resources on Canvas. (The instructor will post topics covered and discussed in class under Modules. Students who have missed a class may post their responses to these topics in a discussion thread. The most important thing is that students show how well they engage with the class readings and materials they missed. This will count towards participation marks. More details on Canvas)
- Use the discussion forum for help.
- Attend online office hours by appointment
- If you are concerned that you will miss a key activity due to illness, contact your instructor.

If you are feeling ill and cannot attend a quiz or an in-class assessment, please email the instructor right away. If you arrive for an in-class assessment and you are clearly ill, your instructor will make alternate arrangements with you. It is better to email ahead of time and not attend.

If your instructor is feeling ill, they will not be attending class. Every reasonable attempt will be made to communicate plans for class as soon as possible (by email, on *Canvas*, etc.) and to arrange for a substitute teacher. If your instructor feels well enough to teach but is taking precautions to avoid infecting others, your class may be held online. If this happens, you will receive an e-mail or an announcement on *Canvas*, informing you how to join the class. Your classroom will be available for you to sit in and attend an online session.

**Concessions for Absence:** Those students who are absent from scheduled classes should report the reason for their absence to their instructor immediately upon their return to class. Students may be granted concession for their absence either by their instructor or, in the case of an extended absence, by the Academic Advising Services of the Faculty of Arts: <https://www.arts.ubc.ca/degree-planning/academic-performance/academic-concession/>

## **Other Course Policies**

### **Course Policies: Academic conduct**

Paramount in this course is the respect and dignity of all people involved and all people involved are responsible for the co-creation of a learning space where everyone's input can be respectfully heard.

It is the students' responsibility to know the University policies on plagiarism and academic misconduct. Please review UBC's policies on cheating, plagiarism, and other forms of academic dishonesty and misconduct (here: <https://senate.ubc.ca/policies-resources-support-student-success> or here: <http://learningcommons.ubc.ca/resource-guides/avoid-plagiarism/>). In this seminar, as per University regulations, students must write, correct and/or revise all their assignments independently (unless the assignment or a part thereof was meant to be a pair or small group activity); that is, with no assistance of any kind from another person. The use of electronic aids and devices is prohibited unless the instructor has granted permission; students are encouraged to consult scholarly publications (scholarly articles, books, book chapters), but must acknowledge all sources and clearly mark all quotations and ideas as such. Cheating, plagiarism and other forms of academic misconduct are serious offenses. They are subject to disciplinary action and will not be tolerated. All cases of academic misconduct will be forwarded to the Dean's Office.

### **Course Policies: Assignments**

Students are expected to read assigned materials in advance and be prepared to discuss issues in a thoughtful and respectful way. Assignments are due on the day originally announced. In special, documented circumstances, assignments may be submitted after the initial due date, subject to explicit arrangements with the instructor. Any assignment handed in electronically needs to be sent on the due date on time.

Group assignments or activities are to be prepared by all members of the group.

### **Course Policies: Concessions**

Under UBC's academic concession policy

(<http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,329,0,0>), students seeking academic concession for any of three reasons: conflicting responsibilities; medical circumstances; and compassionate grounds, would take the following steps.

If you miss marked coursework for the first time (assignment, exam, presentation, participation in class) and the course is still in-progress, please submit a Student Self-Declaration (<https://www.arts.ubc.ca/wp-content/uploads/sites/24/2019/10/Student-Self-Declaration-Form-1.6-Arts.pdf>) to the instructor as soon as possible so that your in-term concession case can be evaluated.

If this is not the first time that you have requested concession or if classes are over, you are required to fill out the Arts Academic Advising's online academic concession form, so that an advisor can evaluate your concession case. For additional information you can consult this site: <https://students.arts.ubc.ca/advising/academic-performance/help-academic-concession/>

### **Early Alert**

The instructor will do their best to reach out and offer support if she is concerned about students' academic performance or wellbeing. They will identify their concerns using Early Alert, a program that allows academic, financial, or mental health concerns to be identified sooner and responded to in a coordinated way and respectful manner. This provides students with the earliest possible connection to resources like academic advising, financial advising, counseling or other resources and support to help students get back on track. The information is treated confidentially and is meant to help students not hurt them. For more information, please visit [earlyalert.ubc.ca](http://earlyalert.ubc.ca).

## **Learning Analytics**

Learning analytics includes the collection and analysis of data about learners to improve teaching and learning. This course will be using Canvas. Canvas, like many analytics tools, captures data about your activity and provides information that can be used to improve the quality of teaching and learning. In this course, I plan to use analytics data to:

- View overall class progress
- Track your progress in order to provide you with personalized feedback
- Review statistics on course content being accessed to support improvements in the course

## **Copyright**

All materials of this course (course handouts, lecture slides, assessments, course readings, postings on CANVAS etc.) are the intellectual property of the Course Instructor or licensed to be used in this course by the copyright owner. Redistribution of these materials by any means without permission of the copyright holder(s) constitutes a breach of copyright and may lead to academic discipline.

Students are not permitted to record our classes. Under special circumstances a student may ask in writing to record classes. The student needs to wait for the Course Instructor's written consent to record our classes.