Course Outline
FOLK 2407: Food and Culture
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Wednesday Evenings, Winter 2017

Calendar description
An examination of the role food plays in traditional and contemporary culture. Topics to include food as material culture, food and economy, food and the environment, the food and drink in ritual and custom, food and dietary taboo, culinary tourism, and traditional foodways in contemporary culture. Fieldwork and/or archival work required.

Delivery
This semester CBU is offering Food and Culture in four different ways:

1) taken on-campus for credit;
2) distance for credit;
3) as a certificate;
4) and for curiosity.

This syllabus covers the expectations for credit students, both on-campus and distance.

The class meets once a week: for the first 60-75 minutes we are streaming live from the classroom over Bell Aliant. The major themes of that week based on short articles, films, and so forth will be discussed in the class and over Twitter, incorporating the credit students (you) and the certificate and curiosity people. Student facilitators from Communications will be helping co-ordinate all this. Then for the next hour the certificate and curiosity people go away and we have more in-depth discussions, based on additional and more academic readings: distance students will participate over Skype. (We are trying to figure out how to make the transition from Bell Aliant to Skype as smooth as possible, and will find our sea legs soon enough.) Everything will be archived online: the first half freely available on Bell Aliant and Vimeo and also on the class Moodle page; and the Skype session just on Moodle.

So let’s begin with two assurances:

1) No one has to appear on camera if they don’t want. You’re here for something approximating a regular course and should never feel compelled to be part of a performance. There are plenty of ways to participate in discussions without a camera and microphone: if you ask a question I will repeat it to be heard by people online.
2) This is an experiment and we are figuring this out as we go along: it hasn’t been done before and all we can do is plan, try it out, and then adjust accordingly.

Even if the worst happens with this delivery system you will get a lot from this course, but if things go according to plan I think we’re in for something intriguing.

Required Texts

At the Bookstore
Articles available through Moodle


**Evaluation**

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<td>Twitter</td>
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<td>Research Assignment</td>
<td>February 15</td>
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<td>Midterm</td>
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<tr>
<td>Fieldwork Assignment</td>
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<td>Final Exam</td>
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## Course Breakdown and Reading Schedule

On the left are the reading expectations for the course: class discussions, writing assignments and examinations are all predicated on having read them.

On the right are supplementary Internet materials: they are either intrinsically or thematically related to the readings, and form the basis of the “Open Access” section of the course. They are highly recommended and will complement your learning but you will not be tested on them. They will all be directly linked from the Moodle site.

### What is ‘Foodways’?

**Week One (January 4)**
Getting started

**Week Two (January 11)**
Marcel Proust. “The Cookie [The Madeleine].” *The Remembrance of Things Past*. Available as both text and audio via YouTube: the translations vary slightly, and the latter has an additional few paragraphs at the beginning

### Recipes as inheritance

**Week Three (January 18)**
“Foodways with Diane Tye.” *The Living Heritage Podcast* episode 47.

**Week Four (January 25)**
Recipes from Grandma’ s Kitchen: Volume 2 by Prairie Public Television.

### Local Eateries, Local Tastes

**Week Five (February 1)**
“Sifting through LAC’s Cookbook Collection.” *Discover Library and Archives Canada Podcast* episode 31.

**Week Six (February 8)**
Jason Cohen. 2014. How I (Finally) Learned to (Stop Whining and) (sort of) Tolerate (Cincy’s Infamous) Chili. *Cincinnati Magazine*, 17 June.

**Week Seven (February 15)**
*Carolina Hash* by Stan Woodward.
Reading Week (no class February 22)

Week Eight (March 1)

“Jell-O Makes the Modern (Mountain) Woman.” Gravy episode 34.

Week Nine (March 8)


Week Ten (March 15)
UNESCO’s Intangible Cultural Heritage Section. 2010. Traditional Mexican cuisine - ancestral, ongoing community culture, the Michoacán paradigm.

Week Eleven (March 22)
TBD: (available on Moodle site)

Week Twelve (March 29)

Newton’s “The Jell-O Complex”
Long’s “Green Bean Casserole”

Culinary Tourism
Long’s “Culinary Tourism”
Molz’s “Tasting an Imagined Thailand”

Pilcher’s “Mexican Truffles”
Rudy’s “Of Course, In Guatemala”

Cwiertka, “Food as Hobby”
Adler; “Making Pancakes”

Fieldwork Assignment due and exam preparation
Assignments

Twitter
At the end of each class there will be a question for reflection. You will answer on Twitter using the hashtag #FOLK2407. The expectation is not only answering the question but also responding to others. These responses will be one of the bridges between the credit students (you) and the curiosity/certificate crowd, and will provide a starting point for the next week’s discussions. Full marks are given for answering, replying or reacting to others, and doing so by the following week.

Research assignment
Write an essay on ONE of the topics listed below. Always define the concepts and terms you use. Draw your illustrations from the coursework, related readings, and from your own experience. Develop your points in as much detail and depth as possible. See the listing of CBU library resources that can assist you in your work. See also “What I Want From An Essay,” on the Moodle page. Anticipated length: 5 pages double-spaced (exclusive of bibliography).

• Is there such a thing as ‘Cape Breton’ food? How does it differ from – and how is it similar to – the food of other regions? What makes it ‘Cape Breton’?

• Identify a food that is ‘necessary’ for the proper observance of a custom (a ritual, a calendar custom, a rite of passage, etc.). Trace its origins both in a larger, historical context and in your own personal history.

• Inspired by Proust’s “The Cookie” (or Anton Ego in Ratatouille) did you ever have a food experience where the taste and made you immediately recall a forgotten or obscured memory? How does food act as an anchor to memory?

Fieldwork assignment
Conduct a short ethnographic exercise in which you observe and participate in a food event, documenting as much of the process as you are able through fieldnotes, subsequent interviews with participants, photography, etc. An essay will provide a synthesis of your research, in which you should describe the food event from conception to culmination, locate it within the larger food repertoire of the particular group and the group’s socio-cultural tradition, and relate it to other cultural performances. Students should consult and cite the relevant literature for analogous food performances in different contexts. See Moodle for a listing of CBU library resources that can assist you in your work. Anticipated length: 5-7 pages double-spaced (exclusive of bibliography).

Midterm and final
Each is a blend of multiple-choice and short answer questions, along with an essay question synthesising materials from semester to date.

The date of the midterm is February 15th, the last class before midterm break. The date for the final will be scheduled by the registrar’s office. I will figure out whether to do online or paper examinations, depending on available resources and the students’ collective wishes.
General Policies

Assignments:
All assignments must be completed in order to pass this course.

Late or missed assignments:
The two assignments are due by midnight of their respective due dates. Anything later than that will be penalised at one mark per day.

About Internet sources
If you must use them, at the very least use Google Scholar to start your searches. And remember, if you can find something, cut and paste it, and claim it as your own, I can certainly find it again and expose you.

Plagiarism:
Plagiarism is defined by the university calendar as follows:

Plagiarism is the act of representing the intellectual work of others as one’s own. Such misrepresentation is treated as a serious violation of academic standards and principles. When a student submits work for a course, it is assumed that the work is original except where the student properly acknowledges the use of other sources. Of course, good scholarship often requires drawing on the work of others, but any borrowed material — including words, ideas, data, statistics, graphics and other intellectual matter, whether drawn from print, electronic, or other non-print sources — must be fully acknowledged according to the accepted practices of the relevant discipline. (CBU Calendar)

This means that when you use sources, whether they are from the library, from the Internet, or (as is often the case in folklore) from interviews with people, you must clearly distinguish both (a) what are someone else’s ideas as opposed to your own, and (b) what are someone else’s words as opposed to your own. I have found that many students leave themselves open to the charge of plagiarism by either doing little to clearly make the distinction between their own work and someone else’s, or (more often) not quite grasping the concept of what the essay is. An essay is more than a number of sources interwoven with some linking material: it is an effort at expressing an original idea which is more often than not based in part on other peoples’ own efforts at expressing similar or parallel ideas.

So, of course (as the policy says) you will be quoting and drawing ideas from other people, but remember:

• There is nothing wrong with quoting somebody, even quoting them extensively, provided that you recognise and indicate in the text that this is not your idea or words but those of someone else.

• There is nothing wrong with paraphrasing somebody, provided that you recognise and indicate in the text that, although they may now be your words, they are someone else’s ideas.

• A list of references (bibliography, works cited, etc.) is simultaneously both mandatory and insufficient for citing.

So, practice safe essay-writing: clearly indicate how you are using sources, and hand-in something that goes beyond an artful compilation of other people’s ideas and aims at some kind of synthesis between what others have said and what you have to say.

Any student who plagiarises will automatically receive a mark of zero on the assignment: he or she will not have the opportunity to resubmit; and the Dean of Arts and Social Sciences and, if different, the student’s Dean, will be informed.