

CSP 51: Culture of Food
Spring 2014
Lecture: MWF 11:45-12:40
Fowler 207

Instructors

Section 1: MWF 9:35-10:30, Weingart 116

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Section 3: MWF 10:40-11:35, Swan 117

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Course Description

What do you like to eat? Who prepares your food, and who is at the table eating it with you? In this course we will take on these and related questions, covering aesthetic, historical, social, and cognitive approaches to food studies. In addition to critically examining cross-cultural aspects of food culture, students will engage with Los Angeles food culture.

Learning Outcomes

By the end of the course, students should be able to do the following:

- Critically examine and evaluate, from different disciplinary perspectives, the connections between food, culture, and society in time and place
- Locate, understand, and evaluate scholarly literature
- Develop, support, and organize logical arguments through the analysis of appropriate evidence
- Edit and revise their ideas and writing

Course Materials

Please note that you must purchase the particular edition ordered by the College's Bookstore, as indicated by the ISBN number:

- Carol Korsmeyer (editor), *The Taste Culture Reader: Experiencing Food and Drink* (TCR), ISBN: 978-1845200619
- Joris-Karl Huysmans, *Against Nature (A Rebours)*, Baldick translation, ISBN: 0140447636
- Gerald Graff & Cathy Birkenstein, *They Say, I Say: The Moves that Matter in Academic Writing*, 2nd Edition (TSIS), ISBN: 978-0393933611
- Diana Hacker & Nancy Sommers, *A Writer's Reference*
- Additional materials posted on Moodle

Grading

Your grade will be calculated based on the following:

- Academic Summaries 15% due Wednesday, 1/29
- Research Proposal 15% due Wednesday, 2/19 (1st draft);
Monday, 2/24 (2nd draft);
Friday, 2/28 (final)
- One Good Page 5% due Monday, 3/24
- Abstract 5% due Wednesday, 4/23
- Research Paper 35% due Friday 4/4 (draft);
Wednesday, 4/30 (final)
- Daily Reading Responses 15% due at start of each lecture
- Experiencing LA Journal 10% two visits by spring break, four by Monday, 4/28

We will be using Gordon Harvey's "Elements of the Academic Essay" in considering your writing. When grading writing, we evaluate the words on the page before us and do not factor in "improvement," "effort," or similar mushy criteria. The effort you put into an assignment will be evident in the essay you submit. The following are the general standards to which we hold essays. Plusses and minuses represent shades of difference:

- An "A" range essay is both ambitious and successful. It presents a strong, interesting argument with grace and confidence.
- A "B" range essay is one that is ambitious but only partially successfully, or one that achieves modest aims well.
- A "C" range essay has significant problems in articulating and presenting its argument, or seems to lack a central argument entirely.
- A "D" range essay fails to grapple seriously with either ideas or texts, or fails to address the expectations of the assignment.

Each assignment will come with own set of instructions. Daily reading responses cannot be submitted late. For all other graded assignments, each day late will result in a lowering of the grade by one full letter grade (for instance, an A- would become a B-). Late assignments will not be graded with any haste.

You will receive one final grade that will apply to both lecture and section. Do NOT count on a curve

Final course grades in this class have the following meaning:

- A *Outstanding performance*. You have demonstrated very thorough knowledge and understanding of all the material, truly superior critical thinking, and expressed insightful and original thoughts clearly. You have completed all required assignments, and they have been among the best in the class.
- B *Good performance*. You have demonstrated solid knowledge and understanding of the material and good critical thinking. You have also shown the ability to express your ideas clearly. You have completed all required assignments, and they have been of good quality.
- C *Satisfactory performance*. You have demonstrated basic knowledge and understanding of the major concepts taught in the class and some critical thinking. You have completed all or most of the required assignments, and they have routinely been free of significant problems.
- D *Deficient performance*. You have only acquired a limited understanding of the class material. You have failed to complete all the required assignments, and they have routinely had serious problems.
- F *Failure*. You have failed to learn a sufficient proportion of the basic concepts and ideas taught in the class. You have failed to complete many required assignments, and they have routinely had serious problems.

Course Policies

Workload Expectations: CSP 51 is two linked courses, so expect to spend a minimum of 12-14 per week doing work for us outside of class and some weeks much more. Students are expected to attend all lectures and sections, come to class on time, thoroughly complete all class activities/assignments, put in a lot of effort, do all assigned tasks before class and demonstrate preparation, bring relevant materials to class, work enthusiastically with classmates in small-group activities, and make insightful contributions to class discussion without trying to dominate.

Attendance: Your professors regard all absences as “excused.” As busy, responsible adults, you may sometimes find yourself unable to attend class, because of illness, family crises, etc. Your professors do not differentiate among these reasons and expect you to be responsible for your attendance. The activities and discussions that take place in section are part of your writing process and missing section is like missing a writing assignment. Unlike a writing assignment, however, it is work that cannot be made up. Therefore, absence affects your course grade as follows:

- 1-2 absences: no effect
- 3 absences: grade lowered one full letter, at the discretion of the professors
- 4 absences: grade lowered two full letters, at the discretion of the professors

Please inform your discussion professor immediately if you have considerations that present a challenge to your meeting the attendance expectations. Plan in advance—and communicate before you find yourself in a jam.

Class Demeanor: This is an inclusive classroom. This means we all (professors and students) listen attentively to whomever is speaking and are direct, constructive, and courteous in our comments. When disagreements arise, we remain respectful of each other, committed to hearing what others have to say, and willing to think and rethink our own positions.

Technology in Class: Please turn off your cell phones when you come to class. Similarly, text messaging will not be tolerated in class. You may bring your laptop to class and use it to take notes, access readings we're discussing, and the like. You are not welcome to surf the web, check email, use social media, or otherwise perform non-class-related activities during class. If you aren't using it to perform a task specifically related to what we are doing in class at that very moment, put it away.

Communication Policies: Your professors generally respond to emails within 24 hours, but do not expect instant responses. We expect the same of you -- checking your official Oxy email and responding at least once a day.

Submission of Assignments: Daily reading responses will be submitted in lecture. You may only submit your own responses. Experience LA journal entries will be posted on Moodle. All other assignments are due at the start of section; follow assignment-specific instructions given by your section professor.

Special Accommodations/Learning Differences: Any student eligible for and needing academic adjustments or accommodations because of a disability should talk to their discussion professor sometime in the first two weeks of class. All discussions will remain confidential. Students who experience significant physical or mental impairments can contact Disability Services at (323) 259-2969 to learn about available services and support.

Center for Academic Excellence: Pick up almost any book, flip to the acknowledgements, and you will see the names of people who have read that book, in various draft incarnations, and gave the writer substantive feedback on how to improve that writing, on where to take it in the next step, on that writing's clarity, its argument, its organization. Regardless of how experienced they may be, all writers need the regular feedback of others. We will give you feedback. Your classmates will also give you feedback. The CAE is all about giving constructive feedback, at all stages of the writing process. Make an appointment with a writing tutor, and find this out for yourself.

Academic Integrity: The business of the college is the exchange of ideas, and that exchange necessarily demands respect from all of us. For by isolating the personal and written sources for what we say and know, we will better be able to isolate our own original contributions to our on-going discussion. Finding your informed critical voice is what this college thing is all about. And just so there is no ambiguity about the rules regarding this, you are obliged to read and know this section of the Student Handbook, which defines cheating and plagiarism: <http://bit.ly/OSje7E>

Please know that plagiarism is a serious and punishable act of intellectual theft, which diminishes you and harms others. While we will discuss in class what qualifies as plagiarism, the bottom line is that ignorance cannot be claimed as a defense. Inform yourself—read Hacker, as a start—and whenever in doubt, cite. If you find yourself questioning whether you have documented or cited your sources properly, it is your responsibility to come see us about these issues prior to submitting an assignment. If you are thinking about submitting work that is not your own due to pressure, frustration, perfectionism, or any other reason, please talk to us. We are here to help you resolve these issues before they become a problem for your academic career. Academic integrity violations, including

plagiarism, will be taken very seriously. Violations on a draft are equivalent to violations on a final paper.

CALENDAR

Notes: S = section; L = lecture; DUE = Assignment due at start of section.

PART 1: BODY

	January 22	January 24
	S: Writing is like...? L: Course Intro (All)	S: How do we read? L: Philosophy of the senses (DK)
January 27	January 29	January 31
S: How do we re-read? L: Philosophy of the senses (DK)	S: How do we write? DUE: Academic summaries L: Guest speaker Homeboy Industries	S: Why do we write? L: Physiology of taste (DK)
February 3	February 5	February 7
S: Brainstorming topics L: Sensory fun (CL)	S: How to search? DUE: Topic Proposal L: Spice (CL)	S: Zotero L: Smell (CL)
February 10	February 12	February 14
S: What is evidence? What is analysis? L: CSP Speaker Pat Mulroy	S: Modes of inquiry and evidence L: Gender (JL)	S: No Section – work on proposals L: CSP Timed Writing

PART 2: TABLE

February 17	February 19	February 21
No classes	S: Peer review #1 DUE: Research Proposal (draft) L: Diet and disorders (JL)	S: How to read for relevance L: Obesity (JL)
February 24	February 26	February 28
S: Peer review #2 L: Authenticity (JL)	S: Keeping your own voice L: Soul Food (movie)	S: Celebrate and reflecting on the process DUE: Research Proposal (final) L: Guest speaker Jonathan Gold
March 3	March 5	March 7
S: One right way L: Preferences and aversions (CL)	S: Terrorized by the literature L: Nature v. nurture (CL)	S: Thesis L: Hospitality (DK)
March 10	March 12	March 14
No classes. Spring Break		
March 17	March 19	
S: Reflecting and counterargument L: Musique de table (DK)	S: Pair and share (and switch), 2 pages DUE: Start + 10 Refs L: Guest speaker Ashleigh Parsons and Ari Taymor	

PART 3: RESTAURANT

March 21		
S: Fast topic presentations L: Invention of the restaurant (DK)		
March 24	March 26	March 28
S: One good page (with peers) DUE: One Good Page L: Dandyism (DK)	S: Presenting what “they say” L: CSP speaker Arunhaba Ghosh	S: Presenting what “they say” L: Decadence and Dorian Gray (DK)
March 31	April 2	April 4
S: Presenting what “they say” L: Social class (JL)	S: Sharing experiences L: Lobster (JL)	S: One sentence main point (with peers) DUE: Research Paper (1st Draft) L: Ethical eating (JL)
April 7	April 9	April 11
S: Draft conferences L: Food labeling (CL)	S: Draft conferences L: Labeling (CL)	S: Draft conferences L: Menus (CL)
April 14		
S: Reverse outlining L: History to WW1 (DK)		

PART 4: SOCIETY

April 16		April 18
S: Puzzle game		S: Writing is like...(revisited) DUE: Research Paper (2nd Draft)
L: Modernism (DK		L: Labor and politics (JL)
April 21	April 23	April 25
S: Draft conferences L: CSP speaker Char Miller	S: Draft conferences L: Omnivorousness (JL)	S: Draft conferences L: Marketing and desire (CL)
April 28	April 30	
S: Draft conferences	S: Celebration DUE: Research Paper (final)	
L: Memory (All)	L: Course Conclusions (All)	

Gordon Harvey's "Elements of the Academic Essay"

1. Thesis: your main insight or idea about a text or topic, and the *main* proposition that your essay demonstrates. It should be true but arguable (not obviously or patently true, but one alternative among several), be limited enough in scope to be argued in a short composition and with available evidence, and get to the heart of the text or topic being analyzed (not be peripheral). It should be stated early in some form and at some point recast sharply (not just be implied), and it should govern the whole essay (not disappear in places).

2. Motive: the intellectual context that you establish for your topic and thesis at the start of your essay, in order to suggest why someone, besides your instructor, might want to read an essay on this topic or need to hear your particular thesis argued—why your thesis isn't just obvious to all, why other people might hold *other* theses (that you think are wrong). Your motive should be aimed at your audience: it won't necessarily be the reason you first got interested in the topic (which could be private and idiosyncratic) or the personal motivation behind your engagement with the topic. Indeed it's where you suggest that your argument *isn't* idiosyncratic, but rather is generally interesting. The motive you set up should be genuine: a misapprehension or puzzle that an intelligent reader (not a straw dummy) would really have, a point that such a reader would really overlook. Defining motive should be the main business of your introductory paragraphs, where it is usually introduced by a form of the complicating word "But."

3. Evidence: the data—facts, examples, or details—that you refer to, quote, or summarize to support your thesis. There needs to be *enough* evidence to be persuasive; it needs to be the right *kind* of evidence to support the thesis (with no obvious pieces of evidence overlooked); it needs to be sufficiently *concrete* for the reader to trust it (e.g. in textual analysis, it often helps to find one or two key or representative passages to quote and focus on); and if summarized, it needs to be summarized *accurately* and fairly.

4. Analysis: the work of breaking down, interpreting, and commenting upon the data, of saying what can be inferred from the data such that it supports a thesis (is *evidence* for something). Analysis is what you do with data when you go beyond observing or summarizing it: you show how its parts contribute to a whole or how causes contribute to an effect; you draw out the significance or implication not apparent to a superficial view. Analysis is what makes the writer feel present, as a reasoning individual; so your essay should do more analyzing than summarizing or quoting.

5. Keyterms: the recurring terms or basic oppositions that an argument rests upon, usually literal but sometimes a ruling metaphor. These terms usually imply certain *assumptions*—unstated beliefs about life, history, literature, reasoning, etc. that the essayist doesn't argue for but simply assumes to be true. An essay's keyterms should be clear in their meaning and appear throughout (not be abandoned half-way); they should be appropriate for the subject at hand (not unfair or too simple—a false or constraining opposition); and they should not be inert clichés or abstractions (e.g. "the evils of society"). The attendant assumptions should bear logical inspection, and if arguable they should be explicitly acknowledged.

6. Structure: the sequence of main sections or sub-topics, and the turning points between them. The sections should follow a logical order, and the links in that order should be apparent to the reader (see “stitching”). But it should also be a progressive order—there should have a direction of **development or complication**, not be simply a list or a series of restatements of the thesis (“Macbeth is ambitious: he’s ambitious *here*; and he’s ambitious *here*; and he’s ambitions *here*, too; thus, Macbeth is ambitious”). And the order should be supple enough to allow the writer to explore the topic, not just hammer home a thesis. (If the essay is complex or long, its structure may be briefly announced or hinted at after the thesis, in a road-map or plan sentence.)

7. Stitching: words that tie together the parts of an argument, most commonly (a) by using *transition* (linking or turning) words as signposts to indicate how a new section, paragraph, or sentence follows from the one immediately previous; but also (b) by *recollection* of an earlier idea or part of the essay, referring back to it either by explicit statement or by echoing key words or resonant phrases quoted or stated earlier. The repeating of key or thesis concepts is especially helpful at points of transition from one section to another, to show how the new section fits in.

8. Sources: persons or documents, referred to, summarized, or quoted, that help a writer demonstrate the truth of his or her argument. They are typically sources of (a) factual information or data, (b) opinions or interpretation on your topic, (c) comparable versions of the thing you are discussing, or (d) applicable general concepts. Your sources need to be efficiently integrated and fairly acknowledged by citation.

9. Reflecting: when you pause in your demonstration to reflect on it, to raise or answer a question about it—as when you (1) consider a **counter-argument**—a possible objection, alternative, or problem that a skeptical or resistant reader might raise; (2) *define your terms or assumptions* (what do I mean by this term? or, what am I assuming here?); (3) handle a newly emergent concern (but if this is so, then how can X be?); (4) draw out an *implication* (so what? what might be the wider significance of the argument I have made? what might it lead to if I’m right? or, what does my argument about a single aspect of this suggest about the whole thing? or about the way people live and think?), and (5) consider a possible *explanation* for the phenomenon that has been demonstrated (why might this be so? what might cause or have caused it?); (6) offer a *qualification* or limitation to the case you have made (what you’re *not* saying). The first of these reflections can come anywhere in an essay; the second usually comes early; the last four often come late (they’re common moves of conclusion).

10. Orienting: bits of information, explanation, and summary that orient the reader who isn’t expert in the subject, enabling such a reader to follow the argument. The orienting question is, what does my reader need here? The answer can take many forms: necessary information about the text, author, or event (e.g. given in your introduction); a summary of a text or passage about to be analyzed; pieces of information given along the way about passages, people, or events mentioned (including announcing or “set-up” phrases for quotations and sources). The trick is to orient briefly and gracefully.

11. *Stance*: the implied relationship of you, the writer, to your readers and subject: how and where you implicitly position yourself as an analyst. Stance is defined by such features as style and tone (e.g. familiar or formal); the presence or absence of specialized language and knowledge; the amount of time spent orienting a general, non-expert reader; the use of scholarly conventions of form and style. Your stance should be established within the first few paragraphs of your essay, and it should remain consistent.

12. *Style*: the choices you make of words and sentence structure. Your style should be exact and clear (should bring out main idea and action of each sentence, not bury it) and plain without being flat (should be graceful and a little interesting, not stuffy).

13. *Title*: It should both interest and inform. To inform—i.e. inform a general reader who might be browsing in an essay collection or bibliography—your title should give the subject and focus of the essay. To interest, your title might include a linguistic twist, paradox, sound pattern, or striking phrase taken from one of your sources (the aptness of which phrase the reader comes gradually to see). You can combine the interesting and informing functions in a single title or split them into title and subtitle. The interesting element shouldn't be too cute; the informing element shouldn't go so far as to state a thesis. Don't underline your own title, except where it contains the title of another text.