

**CSP 50: Culture of Food**  
**Spring 2018**  
**Lecture: MWF 11:45-12:40**  
**Fowler 112**

**Instructors**

**Section 1: MWF 9:35-10:30, Fowler 210**

Prof. David Kasunic  
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Office hours: Mondays, 1:30-3:30pm, & Wednesdays, 1:30-2:30pm

**Section 2: MWF 10:40-11:35, Swan 111**

Prof. John Lang  
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Office hours: Mondays, 9-10:30am & Fridays, 1-2:30pm

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

Prof. Carmel Levitan  
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Office hours: Mondays 3-4, Thursdays 1-3 (watch your email for revisions)

**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

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### Course Materials

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

- 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*, 3rd Edition (TSIS), ISBN: 0393935841
- Additional materials posted on Moodle

### Grading

Your grade will be calculated based on the following:

- Academic Summaries 15% due Monday, 1/29
- Research Proposal 15% due Friday 2/23 (1st draft);  
Monday, 2/26 (2nd draft);  
Friday, 3/2 (final)
- Paper Start + 10 References 0% due Monday, 3/19
- One Good Page 5% due Friday, 3/23
- Abstract 5% due Wednesday, 4/25
- Research Paper 35% due Wednesday 4/4 (draft);  
Wednesday, 4/18 (2nd draft)  
Monday, 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, 4/30

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. Pluses 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

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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 50 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

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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 in hard copy at the start of section; follow assignment-specific instructions given by your section professor.

*Special Accommodations/Learning Differences:* Students with documented disabilities and learning differences who are registered with Disability Services are required to present their accommodation letter to the instructor at the beginning of each semester or as soon as possible thereafter. Any student who has, or thinks they may have, a physical, learning, or psychological disability may contact Disability Services at (323) 259-2969 to learn about available services and support. More information is available at <http://www.oxy.edu/disability-services>.

*The Writing Center:* The Writing Center offers students from all disciplines two types of support to work on their writing: peer-to-peer, drop-in consultations with knowledgeable Writing Advisers and appointments with Faculty Writing Specialists from the Writing and Rhetoric department. The Writing Center is located on the ground floor of the Academic Commons (library). To learn more or make an appointment see <http://www.oxy.edu/writing-center>

*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, 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

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equivalent to violations on a final paper.

*Special Accommodations/Learning Differences:* Students with documented disabilities who are registered with Disability Services are required to present their accommodation letter to the instructor at the beginning of each semester or as soon as possible thereafter. Any student who experiences physical or mental impairments may contact Disability Services at (323) 259-2969 to learn about available services and support. More information is available at <http://www.oxy.edu/disability-services>.

*Accommodations for Reasons of Faith and Conscience:* Consistent with Occidental College's commitment to creating an academic community that is respectful of and welcoming to persons of differing backgrounds, we believe that students should be excused from class for reasons of faith and conscience without academic consequence. While it is not feasible to schedule coursework around all days of conviction for a class as a whole, faculty will honor requests from individual students to reschedule coursework, to be absent from classes that conflict with the identified days. Information about this process is available on the ORSL website. <http://www.oxy.edu/office-religious-and-spiritual-life>.

### TENTATIVE CALENDAR (lecture plans will be updated; check Moodle regularly)

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

#### PART 1: BODY

January 22	January 24	January 26
S: Writing is like...? L: Course Intro (All)	S: How do we read? L: Philosophy of the senses (DK)	S: How do we re-read? L: Philosophy of the senses (DK)
January 29	January 31	February 2
S: How do we write? <b>DUE: Academic summaries</b> L: Remsen Bird guest speaker Vivian Ku	S: Why do we write? L: Physiology of taste (DK)	S: Brainstorming topics L: Sensory Flavor Expectations (CL)
February 5	February 7	February 9
S: How to search? L: Spice and Taste (CL)	S: Zotero L: CSP Lecture: Saskia Sassen	S: What is evidence? What is analysis? L: Smell (CL)
February 12	February 14	February 16
S: Modes of inquiry and evidence L: Gender (JL)	S: Testing your topic ideas for relevance L: Diet and disorders (JL)	S: One right way L: Obesity (JL)

February 19	February 21	February 23
No classes	S: No Section  L: Timed Writing Exercise	S: Peer review #1 <b>DUE: Research Proposal (draft)</b> L: Guest speaker, Nancy Dess, Psychology
<b>PART 2: TABLE</b>		
February 26	February 28	March 2
S: Peer review #2 <b>DUE: Research Proposal (draft 2)</b>  L: Authenticity (JL)	S: Keeping your own voice  L: Soul Food (movie)	S: Celebrate and reflecting on the process <b>DUE: Research Proposal (final)</b>  L: Preferences and aversions (CL)
March 5	March 7	March 9
S: Drop-in hours  L: Remsen Bird guest speaker, Jonathan Gold	S: Thesis  L: Hospitality (DK)	S: Reflecting and counterargument L: Musique de table (DK)
March 12	March 14	March 16
	No classes. Spring Break	

**PART 3: RESTAURANT**

<b>March 19</b>	<b>March 21</b>	<b>March 23</b>
S: Pair and share (and switch), 2 pages <b>DUE: Start + 10 Refs</b>	S: One good page (with peers)	S: Fast topic presentations <b>DUE: One Good Page</b>
L: Guest speaker, Carlos Salgado	L: Invention of the restaurant (DK)	L: Dandyism (DK)
<b>March 26</b>	<b>March 28</b>	<b>March 30</b>
S: Presenting what “they say” L: Guest speaker, Erica Preston-Roedder, Philosophy	S: Presenting what “they say” L: Decadence and Dorian Gray (DK)	S: Presenting what “they say” L: Social class (JL)
<b>April 2</b>	<b>April 4</b>	<b>April 6</b>
S: Sharing experiences  L: Lobster (JL)	S: One sentence main point (with peers) <b>DUE: Research Paper (1<sup>st</sup> Draft)</b> L: Guest speaker, Amy Rowat	S: Draft conferences  L: Ethical eating (JL)
<b>April 9</b>	<b>April 11</b>	<b>April 13</b>
S: Draft conferences L: Food labeling (CL)	S: Draft conferences L: Language and food (CL)	S: Reverse outlining L: Menus (CL)

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**PART 4: SOCIETY**

<b>April 16</b>	<b>April 18</b>	<b>April 20</b>
S: Puzzle game	S: Writing is like...(revisited) <b>DUE: Research Paper (2<sup>nd</sup> Draft)</b>	S: Draft conferences
L: History to WW1 (DK)	L: Modernism (DK)	L: Labor and politics (JL)
<b>April 23</b>	<b>April 25</b>	<b>April 27</b>
S: Draft conferences	S: Draft conferences	S: Draft conferences
L: Omnivorousness (JL)	L: Marketing and desire (CL)	L: Memory (All)
<b>April 30</b>		
S: Celebration		
<b>DUE: Research Paper (final)</b>		
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

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(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.