

**ENC 1145 Topics for Composition  
Writing About Food**

**Section 3309 (Class #13320)  
Fall 2020 Syllabus**

**Instructor Name:** Yvonne Medina  
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**Course Website:** Canvas

**Course Meeting Times & Formats:**

Synchronous: Mondays, Period 6 (12:50 PM – 1:40 PM)  
Asynchronous: Wednesdays  
Synchronous: Fridays, Period 6 (12:50 PM – 1:40 PM)

**Office Hours:**

All office hours will take place via Zoom. I will provide a Zoom link to my virtual office hours in the Announcements section of the course's Canvas site. You may also schedule appointments outside of these hours.

Mondays, after class (1:50 PM – 2:50 PM)  
Wednesdays, Period 6 (12:50 PM – 1:40 PM)

**Synchronous Instruction**

Students will be expected to participate in class discussions via Zoom on Mondays and Fridays. They can participate orally and/or in writing through the Zoom message system. Students must attend and participate in these classes to earn credit for the course. See the attendance and participation policies for more details.

**Asynchronous Instruction**

On asynchronous instruction days students will be expected to submit a brief discussion post on the reading assigned for that day. They will also comment on two other posts. These short assignments will count toward their participation grade. They do not have to attend a Zoom meeting on Wednesdays.

**COURSE DESCRIPTION**

Food is a universal, basic need, some would argue a right, but food also plays important roles in sacred rituals. Sharing a meal connects people to each other and their cultures in intimate, embodied ways; however, food also demarcates cultural boundaries. This course will explore

how authors write about food when eating presents an experience at once intensely personal and ephemeral. In this course, we will ask questions such as what does food writing reveal about cultural transmission, nation building, and subject formation? To this end, we will look at major chefs' foodoirs, memoirs in which authors describe their relationships to food, and draw inspiration from them to produce our own written reflections on the role of food in our lives. We will also critically read cookbooks and study their transformations from the Victorian era to today. Tracing the rise of food television and celebrity chefs will help us understand the cultural trajectory to our contemporary foodie culture. In addition to food history, we will also examine immigrant culinary traditions and food pathways. While we will read many classic texts on food writing, we will also investigate the lack of diversity among famous food writers, critics, and celebrity chefs. This investigation will lead to discussions of issues of food access and sustainability as we look forward to the future of food writing. Assignments will consist of a combination of analytical papers on the readings and films as well as creative nonfiction such as foodoirs and recipes.

### **ACKNOWLEDGEMENT OF COVID-19'S IMPACT ON LEARNING**

**COVID-19 has caused unprecedented and far-reaching disruptions to public health, the economy, and the social fabric of our daily lives. Some of us are mourning the loss of family and friends in this public health crisis. If you or a loved one becomes affected by COVID-19 during the course, please try to stay in touch with me and let me know how you are doing. I can extend deadlines if you are affected by the current crisis. We should all prioritize maintaining our physical and mental health. Please be respectful of the working conditions of your peers. By mutually supporting one another we can create an optimal learning environment amid challenging conditions.**

### **GENERAL EDUCATION OBJECTIVES**

- This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

## GENERAL EDUCATION LEARNING OUTCOMES

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- Content: Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- Communication: Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- Critical Thinking: Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

## REQUIRED MATERIALS

Julia Child and Alex Prud'homme's *My Life in France*  
Marcus Samuelsson's *Yes, Chef*  
Roald Dahl's *Charlie and the Chocolate Factory*

You may purchase any edition of these books. Please note that early editions of Roald Dahl's *Charlie and the Chocolate Factory* contain racist illustrations. We will critically discuss these in class, but you may not want to purchase those editions.

Some of the audiovisual materials will require access to a Netflix or Hulu account.

## GRADE DISTRIBUTION

- In-class participation and asynchronous discussion (20%)
- 4 Reading Responses (20%)
- Foodoir (15%)
- Analysis of a Cookbook (15%)
- Final Paper or Project (30%)

## COURSE POLICIES

1. *Assignments*: You must complete all assignments to receive credit for this course.
2. *Attendance*: Attendance is mandatory and will be taken daily. You may miss up to three 50 minute class periods without penalty. After three unexcused absences, you will receive a lowered course grade. If you miss two full weeks of class (six 50 minute unexcused absences), you will automatically fail the course. Absences will be excused only in accordance with UF policy. Acceptable reasons include illness (documentation required), religious holidays, military obligation, and those absences covered by UF's twelve-day rule. (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>).

Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class and for making up all assignments. Students are responsible for all work covered in class, all announcements, and all changes to the syllabus made in class.

3. *Tardiness*: Arriving late to class three times will count as one absence. If you are tardy you must see me after class so I can give you partial credit for attendance.
4. *Paper Format & Submission*: Papers will be submitted in an accepted electronic file format (.doc, .docx, .rtf) on Canvas; no other formats are permitted. Your papers must be formatted according to MLA style and should be in 12-point Times New Roman font and double spaced with 1-inch margins and the appropriate heading and pages numbered. If you encounter a technological glitch on Canvas, then you may email me the paper.
5. *Late Papers/Assignments*: All papers are due by midnight on the due date. Papers received late will be docked by a third of a letter grade for every day it is late i.e. an A- paper turned in one day late will receive a B+. No late papers will be accepted after three days unless there are extenuating circumstances. If you would like to request an extension, then you must contact me at least 48 hours before the due date.
6. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
7. *Academic Honesty and Definition of Plagiarism*: UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. A Student must not represent as the Student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to:
  - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
  - b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
  - c. Submitting materials from any source without proper attribution.
  - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
8. *Accommodations for Disabilities*: Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give your instructor early in the semester.

9. *Mental Health*: Students who are in distress or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
10. *Grading Policies*: For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
11. *Grade Appeals*. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant. Her email is [cblount@ufl.edu](mailto:cblount@ufl.edu). Grade appeals may result in a higher, unchanged, or lower final grade.
12. *Course Evaluations*. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
13. *Classroom Behavior and Netiquette*: Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class. You are also expected to be courteous in email messages and threaded discussions.
14. *Trigger Warnings*: Some of the literary works we discuss in this course contain disturbing and potentially traumatic material. These discussions may trigger unwanted thoughts. You may disconnect from the Zoom meeting if you need to excuse yourself from the discussion. I will not count it as an absence if you contact me later to explain why you left the meeting. You will be responsible for any material that you miss or any related assignments. Ask me or another student for notes and information about what you missed.
15. *Laptop Policy*: Laptops and other tablets should only be open to conduct research or read an online version of the text. Cell phones should be in silent mode and out of sight. Internet surfing will result in a lowered participation grade. If it appears to me that a device is distracting, then I will inform you in person or via email that the behavior is decreasing your participation grade.
16. *UF's Policy on Sexual Harassment*: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policystatement/>
17. *Policy on Environmental Sustainability*. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

18. *Writing Studio*: The writing studio is located on the second floor of Turlington and its services are available for free to all UF students. You may set up an appointment online and meet one on one with a writing tutor who will help you refine your work at any stage of the writing process. I strongly encourage you to use this service.  
<https://writing.ufl.edu/writing-studio/for-students/schedule-an-appointment/>
19. *Food Insecurity*: If you, or anyone you know, is experiencing food insecurity, the Pantry is a resource to visit. There is no proof of need required in order to shop at the Pantry; you must only bring in your valid UFID card. For more information visit  
<https://pantry.fieldandfork.ufl.edu/>
20. *Student Nighttime Auxiliary Patrol (SNAP)*: SNAP is a free, nightly, campus safety and transportation service for students sponsored by UF Student Government, Student Traffic Court and UF Transportation and Parking Services.

## SCHEDULE OF READINGS

The calendar contains the reading and writing assignments for the semester. Readings will be discussed on the day they appear, and assignments will be due on the date they appear. If an assignment is due on September 12<sup>th</sup>, for example, it is due by midnight that day. Students should note that the schedule is a guideline and may change.

**Synchronous format days are highlighted in yellow.** Students are required to attend the class Zoom meeting on those days. They do not have to attend a meeting on the asynchronous days, but they will be expected to comment on the readings for that day in a class discussion thread. Those short asynchronous assignments will be due by midnight on Wednesdays.

<i>Week</i>	<i>Date</i>	<i>Reading</i>	<i>Due</i>
1	M 8/31	Introduction to the Course	
		<b>Unit 1: Food Systems and Sustainability</b>	
	W 9/2	“Food Inc.” Documentary	
	F 9/4	Barbara Kingsolver’s <i>Animal, Vegetable, Miracle</i> Chapters 3-5	
2	M 9/7	<i>No Class, Labor Day</i>	
	W 9/9	Sunaura Taylor’s “Beasts of Burden: Disability Studies and Animal Rights”	
	F 9/11	Wendell Berry’s “Agricultural Solutions for Agricultural Problems” and “The Pleasures of Eating”	
		<b>Unit 2: Food and Memory</b>	
3	M 9/14	First chapter of Marcel Proust’s <i>Swann’s Way</i> translated by	

		C.K. Scott Moncrieff	
	W 9/16	Ruth Reichl's <i>Tender at the Bone</i> excerpt	
	F 9/18	Workshop on writing a foodoir	
4	M 9/21	Roland Barthes' "Toward a Psychosociology of Contemporary Food Consumption," "Wine and Milk," "Steak and Chips"	
	W 9/23	Julia Child with Alex Prud'homme's <i>My Life in France</i> Introduction and Chapter 1	
	F 9/25	Julia Child with Alex Prud'homme's <i>My Life in France</i> Chapters 2-4	
			Foodoir due Saturday 9/26
5	M 9/28	Julia Child with Alex Prud'homme's <i>My Life in France</i> Chapters 5-7	
	W 9/30	Julia Child with Alex Prud'homme's <i>My Life in France</i> Chapters 8-9 and Epilogue	
		<b>Unit 3: Food and Identity</b>	
	F 10/2	Delia Chiaro and Linda Rossato's "Food and Translation, Translation and Food"	
6	M 10/5	Marcus Samuelsson's <i>Yes, Chef</i> Chapters 1-7	
	W 10/7	Marcus Samuelsson's <i>Yes, Chef</i> Chapters 8-15	
	F 10/9	Marcus Samuelsson's <i>Yes, Chef</i> Chapters 16-23	
7	M 10/12	Marcus Samuelsson's <i>Yes, Chef</i> Chapters 24-29	
	W 10/14	Korsha Wilson's "A Critic for All Seasons"	
	F 10/16	Mrs. Beeton's <i>Book of Household Management</i> : "Dinners and Dining," "Bubble-and-Squeak," "Raspberry Cream Bon-Bons" (A few more recipes will be listed in the file "Locations for Readings and Viewings")	
8	M 10/19	Scanned recipes and introductory pages from my cookbook collection	
	W 10/21	Scanned recipes and introductory pages from my cookbook collection	
	F 10/23	Marjorie Kinnan Rawling's <i>Cross Creek</i> Chapter 17 "Our Daily Bread"	
9	M 10/26	Ang Lee's "Eat, Drink, Man, Woman"	<b>Last day to submit Unit 3 Reading Response</b>

		<b>Unit 4: Food Television</b>	
	W 10/28	Tasha Oren's "On the Line: Format, Cooking and Competition as Television Values"	
	F 10/30	The Great British Baking Show Season 6 Premiere and Finale	
10	M 11/2	Street Food: Asia, India Episode	
	W 11/4	Nadiya's Time to Eat "Recipes in a Rush" Episode 1	
			Cookbook analysis assignment due 11/5
	F 11/6	Chef's Table France Episode 1: Alain Passard	
11	M 11/9	Taste the Nation with Padma Lakshmi "What is Chop Suey Anyway?" no Zoom class today. Asynchronous discussion is on Canvas, deadline is Wednesday	
	W 11/11	<i>No Class, Veterans Day</i>	<b>Last day to submit Unit 4 Reading Response</b>
			Submit prospectus for final project Thursday 11/12
		<b>Unit 5: Food and Children in Literature</b>	
	F 11/13	Christina Rossetti's "Goblin Market"	
12	M 11/16	E.T.A. Hoffman's <i>Nutcracker and Mouse King</i> Chapters 1-7	
	W 11/18	E.T.A. Hoffman's <i>Nutcracker and Mouse King</i> Chapters 8-14	
	F 11/20	Charles Dickens' <i>A Christmas Carol</i>	
13	M 11/23	Jacob and Wilhelm Grimm's "Hansel and Gretel"	
	W 11/25	<i>No Class, Thanksgiving Break</i>	
	F 11/27	<i>No Class, Thanksgiving Break</i>	
14	M 11/30	Roald Dahl's <i>Charlie and the Chocolate Factory</i> Chapters 1-15	
	W 12/2	Roald Dahl's <i>Charlie and the Chocolate Factory</i> Chapters 16-30	
	F 12/4	Presentations on Final Projects	
15	M 12/7	Last Class – Reflection on the Course	
	W 12/9	Virtual Presentations on Final Projects	



**The last day to submit the Unit 5 Reading Response and any previous reading responses is Thursday December 10<sup>th</sup>. You need to submit four 500 word responses to texts from 4 of the 5 units covered in this course to receive credit for the course. These assignments count toward the 6,000 word requirement.**

**Final Paper is due Monday, December 14<sup>th</sup>**

## **ASSIGNMENT OVERVIEWS**

### ***Participation and In-Class Discussion***

Students are expected to read the assigned readings before class. Consistent participation in class discussions and demonstrated knowledge of the assigned readings will contribute to this portion of the final grade. Participation can be verbal or written in the online format.

During asynchronous instruction days students will respond to a prompt based on the reading for that day. They will upload a post of about 150 words to a discussion thread on Canvas and comment on the posts of other students.

### ***Reading Responses (2000 words)***

Students are required to write 4 500 word responses to four texts from four of the five units in the course. Texts can include visual texts like films and T.V. shows. Students may structure their responses like a close reading or raise and develop an interpretive or critical question surrounding the text. They may make judgments regarding its historical context as well as political or ethical questions that are relevant to the text. Each response should engage with evidence from the source text and be submitted by midnight the night before the reading/viewing is scheduled to be discussed.

### ***Foodoir (1000 words)***

For this assignment students will write a foodoir, a memory of a particular food or dish that elicits an instantaneous hit of nostalgia. In the tradition of Marcel Proust students will describe a food memory in rich sensory detail, allowing readers to vicariously experience a particular food.

### ***Analysis of a Cookbook (1000 words)***

Students are expected to analyze a cookbook from the required readings or one of their own choosing. They will analyze the cookbook's style and skill level in addition to analyzing its cultural context, especially the socioeconomic expectations of its readers. They will also use rhetorical methods to analyze the intended audience and credentials of the author.

### ***Final Paper or Project (2000 words)***

For the final paper students will write a 2,000 word paper or project on a topic of their choice. They will first submit a prospectus of the paper or project for approval. Options for the final paper include charting a food pathway, producing promotional materials for a food organization or activist group, writing a food ethic manifesto, and analyzing a food T.V. show or recent food fad like Quarantine Baking or TikTok recipes. They can write a food mythology in the style of Roland Barthes, write original recipes which include a reflection on that writing process, or create a podcast or cooking show episode on YouTube or another media platform. Presentation style projects must include a transcript which I will evaluate like a paper. Students may also write a more traditional final paper on a reading we discussed in class.

### **GRADING SCALE**

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

**Note:** A grade of C– is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>  
<http://www.isis.ufl.edu/minusgrades.html>

## ASSESSMENT RUBRIC

	SATISFACTORY	UNSATISFACTORY
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.