

ENGL 8090 (Seminar in Special Subjects)

Ecocritical Food Studies

Th, 3:35-6:05 pm
Pillsbury Hall 212
3 credits
Spring 2024
Section 1
Class #64980

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Course Description

You can't throw a locally grown, organic, heirloom tomato these days without hitting someone talking about sustainable food. Yet both that tomato and that discourse have histories, and what's unspoken about each is often as important as what's said. In this seminar, we will bring together two critical approaches—ecocriticism and food studies—to explore the many dimensions of sustainable food as they appear in a range of literary and cultural texts. Note that this is not just a course about “food in literature” any more than it is a course on “sustainable food systems.” Rather, it is an examination of how all three of these subjects intersect: how a focus on sustainable food can help us understand the relationship between literature, culture, and the environment; how close attention to literary and cultural texts can illuminate current concerns about agriculture, food, and the environment; and how sustainability science can inform the fields of both food studies and literary and cultural studies. To accomplish this, we will read widely in both primary texts and secondary literature, concentrating mainly on food politics in nonfiction prose since World War II, but also examining the historical roots of such concepts as the pastoral, the domestic, and gastronomic pleasure. While our attention will focus mostly on food discourse in Europe and North America, we will also explore the global reach of the industrial food system and the various counter-movements that have emerged in response to it, particularly those that link food justice in the United States to food sovereignty in the Global South. Along the way, we will reference allied concepts—such as postcolonialism, ecomodernism, materiality, animality, and embodiment—as needed. Requirements include: attendance and participation, weekly reading responses, leading discussion, a food memoir, and a final project on ecocritical food theory and/or practice.

Objectives

What questions will the course help you to answer? How will you grow in knowledge and understanding?
What intellectual abilities will the course help you to develop?

By the end of this course, you should be able to:

- *understand* the relationship between ecocriticism, sustainability studies, and food studies
- *analyze* one or more primary texts from the perspective of ecocritical food studies
- *clarify* your own position on various contested issues in food politics since World War II
- *practice* taking risks, pushing your limits, and becoming uncomfortable in order to learn new things
- *cultivate* the intellectual virtues (e.g. generosity, empathy, humility, patience, humor, curiosity, and self-reflection) and *develop* your “grit” skills (e.g. perseverance, resilience, conscientiousness, self-confidence, self-control)
- *demonstrate* skills and knowledge appropriate to your professional/disciplinary goals by completing a substantial project involving research, analysis, creative activity, and/or public practice
- *reflect* on your own knowledge, experiences, and learning strategies to improve future performance
- *collaborate* with others to increase your knowledge and understanding
- *communicate* your ideas effectively in writing and in speaking

Texts

What reading materials will help you to pursue the goals of this course?

In this course, we will be reading the following four books to start:

- Wendell Berry, *Bringing It to the Table: On Farming and Food* (2013)
- Will Allen, *The Good Food Revolution: Growing Healthy Food, People, and Communities* (2013)
- Alice Waters, *We Are What We Eat: A Slow Food Manifesto* (2021)
- Alicia Kennedy, *No Meat Required: The Cultural History and Culinary Future of Plant-based Eating* (2023)

We will also be reading a number of articles and book chapters posted on our Canvas site, along with a few additional books and/or articles that we select together, based on your interests.

Instructor

How will my background help you achieve your goals in this course?

I was born in upstate New York, to parents with French-Canadian, Irish, and Dutch ancestry, but I grew up in northern New Jersey. For the last 25 years I have taught at the University of Minnesota, where I am an associate professor of English. I received my B.A. in English at Georgetown University in Washington, D.C., and my M.A. and Ph.D. in English at the University of Virginia in Charlottesville. I currently teach undergraduate and graduate courses in the environmental humanities, literary nonfiction writing, and sustainability studies. Three of my proudest achievements have been helping to co-organize the University's Environmental Humanities Initiative in 2016, receiving the Morse-Alumni Award for Outstanding Contributions to Undergraduate Education in 2017, and receiving the Arthur "Red" and Helene B. Motley Exemplary Teaching Award in 2022. My research interests concern American environmental literature and its relationship to the ideas of nature, culture, and place. I am the author of *Conserving Words: How American Nature Writers Shaped the Environmental Movement* (2004), the co-editor of *Coming into Contact: Explorations in Ecocritical Theory and Practice* (2006), and the editor of *Our Neck of the Woods: Exploring Minnesota's Wild Places* (2009), among other books. I am also a Past President of the Association for the Study of Literature and Environment (ASLE), and I have been a Senior Fellow at the Rachel Carson Center for Environment and Society in Germany, a Fulbright Scholar at the University of Turin and University of Gastronomic Sciences in Italy, and a Visiting Professor at the École Normale Supérieure de Lyon in France. Later this year, the University of Virginia Press will be publishing my new book on the literature of the sustainable food movement: *The Farmer, the Gastronomer, and the Chef: In Pursuit of the Ideal Meal*.

Names and Pronouns

What should we call one another?

Please tell me how you would like to be referred to in class. I will happily address you by the name and gender pronoun you use, or by any other form of reference, and I would be glad to inform class members to do the same. I encourage you to call me by my first name (most people do), but you are welcome to call me "Professor Philippon" if you prefer. I use he/him pronouns. Note that class rosters will list your legal name unless you [enter a different one](#) through your OneStop account.

Contact Me

How can you contact me to help you learn? What are my office hours?

The easiest way to contact me is immediately after class; I would be happy to meet with you briefly to answer a question or elaborate on a point made in class. To contact me at other times, or to arrange to meet at

another time, email is the best way to reach me. I will do my best to respond to you within 24 hours during the work week. My contact information appears at the top of this syllabus.

I do not keep office hours, but I would be glad to set up a time to talk with you, in whatever way is most convenient (email, phone, video, etc.). Even if you do not have a specific question, I encourage you to talk with me at some point during the semester, so that I can get to know you better as a person and learn more about the subjects that interest you, since the main reason I am here is to help you learn and grow.

Feedback and Grading

How will I evaluate the nature, quality, and progress of your learning?

Feedback

I will attempt to provide feedback to you in multiple ways, in person and online. Sometimes this feedback will be for the entire class, and sometimes it will be for you individually. I will also solicit feedback from you about how the course is going on multiple occasions, so I can improve the course and help you learn more effectively.

Grading

Grades are an admittedly imprecise attempt by me to measure the nature, quality, and progress of your learning. You should consider the course requirements listed below, therefore, as a means to provide me with *evidence of your learning* — that is, evidence of your acquisition of the knowledge and skills this course is meant to help you cultivate.

I will award grades in this course according to the University of Minnesota's [Grading and Transcripts](#) policy:

- A: achievement that significantly exceeds expectations in the course
- B: achievement that is above the minimum expectations in the course
- C: achievement that meets the minimum expectations in the course
- D: achievement that partially meets the minimum expectations in the course; credit is earned but it may not fulfill major or program requirements
- F: represents failure in the course and no credit is earned

I will also award pluses and minuses, with the highest possible grade being an "A."

I will assign an "I" (Incomplete) only in extraordinary circumstances, such as hospitalization. An Incomplete requires a written agreement between us, and it will automatically become an "F" at the end of the next semester if you do not fulfill the terms of our agreement, or renegotiate them.

If you are taking this course using the S-N option, you must complete all the requirements, which will be graded using the A-F system. You must earn a "C-" or better to receive an "S" (Satisfactory). If you earn a "D+" or worse, you will receive an "N" (No Credit). If you wish to change from the A-F grading system to the S-N system, or vice-versa, you must do so within the first two weeks of the semester. Note that only grades of A, B, C (including C-), and S may be applied to a Graduate School degree program.

Grades will be assigned in terms of a percentage of possible points according to the following standards:

	B+ >= 87%	C+ >= 77%	D+ >= 67%	
A >= 93%	B >= 83%	C >= 73%	D >= 63%	F < 63%
A- >= 90%	B- >= 80%	C- >= 70%		

I may choose to grade more generously, but I will not raise our standards above these.

If at any time you have concerns about your grade, please do not hesitate to contact me. Overall, I would say I am a "tough but fair" grader. ***I expect your work to be outstanding***, and the way to get an "A" is to meet those expectations in every respect.

Although I will be posting grades on Canvas, please keep in mind that the “total” grade shown on the site throughout the semester may not be an accurate prediction of your “final” grade. This is because the “total” grade does not reflect your performance on the assignments and activities that will not be evaluated until the end of the semester. These include your attendance and participation, your reading responses, and your final project. Please consider these when using Canvas to see “how you are doing in the class.”

University Policies and Resources

What University policies and resources exist to help you succeed in this course?

Because the number of University policies and resources that apply to academic courses has become quite large, the English Department has compiled a [list of these](#) on its web site. These include important policies on:

- Makeup Work for Legitimate Absences
- Student Academic Integrity and Scholastic Dishonesty
- Student Conduct Code
- Equity, Diversity, Equal Opportunity, and Affirmative Action
- Sexual Harassment
- Disability Accommodations
- Mental Health and Stress Management
- Academic Freedom and Responsibility

These also include a wide range of resources to support your learning, such as [Student Academic Success Services](#), [Student Writing Support](#), and [Student English Language Support](#). Please familiarize yourself with these policies and resources, which will help you succeed in this course.

Basic Needs Security Statement (adapted from Sara Goldrick-Rab)

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, who lacks a safe and stable place to live, or who needs assistance receiving healthcare or paying their expenses, and believes this may affect their performance in the course, is urged to contact the [Office for Student Affairs](#) for support. (Click on “Basic needs - housing, food, healthcare, financial.”) Furthermore, please notify me if you are comfortable doing so, so I can provide any resources I may possess.

AI Policy

The writing assignments in this course are intended to help you learn the course material and practice various skills, including thinking critically and creatively, making connections, and structuring an argument. For the most part, these assignments also require you to engage personally with these materials and cannot easily be outsourced to generative Artificial Intelligence (AI) tools, such as ChatGPT. The advent of AI concerns many academics, however, because it could undermine the validity of any grade we assign to your work, and because it has the potential to exhibit bias, spread misinformation, and produce inaccurate and/or incomplete statements. For these reasons, you must include an “AI Disclosure” on any written assignment in which you have used AI:

If you used AI to help complete this assignment, please explain how you used it, whether and how you modified any results it produced, and how I should evaluate the assignment in light of your use of AI. Failure to do so will be considered a form of scholastic dishonesty. Examples of how to cite AI language models are available at: libguides.umn.edu/chatgpt

In short, I want to know how these assignments reflect *your* intelligence, not artificial intelligence. I may amend this policy as a result of further developments in AI and ongoing responses to it by the academic community.

Requirements

What will you be doing to pursue the goals of this course?

To succeed in this course, you must complete the following requirements, which are worth a total of 1,000 possible points. For more information on this point system, see the section on grades.

Summary of Requirements

1. Attendance and Participation (100 points)
2. Reading Responses (200 points)
3. Leading Discussion (50 points)
4. Food Memoir (50 points)
5. Final Project (550 points)
6. Learning Assessments (50 points)

1. Attendance and Participation (100 points)

The word “seminar” derives from the Latin *seminarium*, or “seed plot,” a place or thing in which something is developed or cultivated. For all of us to develop our knowledge and skills with regard to our subject will require equal amounts of independent study and collaborative learning.

Each week we will assemble for 2.5 hours, bringing with us the results of our independent reading, thinking, and writing. Even more than other kinds of courses, seminars are intended to be places where everyone works together to broaden our knowledge and deepen our skills. As a result, I expect only the best of what you have to offer. Your mind, your courtesy, and your sense of humor should all be operating in top form. You should be eager to learn and grow, open to constructive criticism, and willing to help and collaborate with others. As Matthew B. Crawford has written (sounding very Brené Brown-ish), “genuine community is possible only among people who are willing to put themselves at risk” (*The World Beyond Your Head*, p. 187).

Needless to say, your regular attendance is important, because we cannot learn from one another if you are not here. If you know in advance that you are going to be absent on a particular day, please let me know. I follow the University’s policy on Makeup Work for Legitimate Absences, listed above. *Note that a pattern of unexcused absences is cause for a grade of “F” in the entire course.*

Your regular attendance and active participation also matter because this course is not just about acquiring knowledge; it is also about helping you find your voice, showing that every voice matters, and practicing the skills of academic discourse. This involves reading and listening carefully, interpreting what you have read or heard, and making your own contribution to an ongoing conversation. Your “participation grade,” therefore, is my attempt to evaluate how committed you have been to actively engaging others, observing how other people engage one another, and receiving feedback about your own engagement.

As part of your attendance and participation score, I may also ask you to participate in workshops and peer-editing groups, in which you will read and comment on the writing of other students, as well as receive valuable feedback about your own writing. You may also need to submit other kinds of writing and to meet one or more writing partners outside of class.

At the end of the semester, I will grade your participation according to the following scale:

- A: frequent and courteous participation, with mature and thoughtful insights
- B: above average participation and insight
- C: moderate participation and reasonable insight
- D: below average participation with little understanding of the issues
- F: little or no participation

To receive full points for attendance and participation, therefore, you should read the assigned texts carefully, attend the class meetings conscientiously, and participate actively in class discussions, small-group work, and other in-class assignments.

2. Reading Responses (200 points)

Another important part of this course is the series of eight reading responses you will write over the course of the term, in response to our course texts. These responses will allow you to share your written thoughts with other students in the class, and they could also help you to develop your own writing projects.

Each response should be 300-600 words long (approximately 1-2 pages, double-spaced) and should be a thoughtful reaction to one or more of the texts we are reading for that week. Your reading responses should be based primarily on your own attention to and engagement with the texts, but I also encourage you to engage the responses of other students by posting follow-up responses. You might, for instance:

- explain why you agree or disagree with a reading
- provide additional historical or theoretical context about a subject
- describe something that confuses, surprises, or troubles you
- ask a question, and maybe even attempt to answer that question
- compare one reading to another
- provide new information about a subject

Reading responses should be submitted to the appropriate “Discussion Forum” on our Canvas site *by 9 a.m. before each Thursday class*. (Please post them as text entries, not Word attachments.) Because late reading responses cannot help you or me prepare for class discussion, it is important that most of your responses be submitted on time. **You may submit up to two late responses with no penalty;** any additional late responses will receive no credit, with the exception of legitimate absences, as defined by University policy. *Late responses must be submitted within a week of the deadline; after a week, each discussion forum will be closed for submissions.* Please plan your reading and writing accordingly.

Although I will read this forum closely, I will not be providing feedback on individual entries. Instead, I will watch for trends in the length, number, timing, and quality of your messages throughout the semester, and I will let you know if you need to improve. At the end of the semester, I will grade all your responses collectively according to the following scale:

- A: substantial, detailed, and/or insightful engagement or analysis
- B: some engagement or analysis, perhaps with some summary
- C: mostly summary, with little engagement or analysis
- D: shorter than 300 words, little to no understanding, and/or poorly written
- F: a pattern of late, missing, or inadequate responses

Note that there are nine reading responses listed on the course schedule, but one of these will be taken up by your discussion guide (see below), so each of the remaining eight responses will be worth 25 points.

3. Leading Discussion (50 points)

In the second half of our course, you will work with another student to lead class discussion of the assigned reading(s) for one class meeting. You should plan to provide a 15-minute introduction to our assigned reading(s) and to direct our conversation in the ways you find most appropriate. Discussion leaders should consult with me before they plan their presentation and submit a discussion guide instead of their normal reading responses. We will determine days and readings for leading discussion together.

4. Food Memoir (50 points)

In addition to your reading responses, I would like you to submit a 3-4 page (750-1,000 words) food memoir recounting and analyzing some aspect of your own personal engagement with food. The primary purpose of this memoir is recounting (to help you to formulate your own food narrative), but a secondary purpose is analyzing (to get you to think critically about the content of that narrative). Writing your own memoir will also help you better appreciate the craft of writing and help you learn to read like a writer.

Choose one of the following subjects to write about, or consult with me if you have another idea:

- a childhood food memory
- one or more meals that stand out in your mind
- how you learned to cook

- how you cooked a new food or used a new cooking technique
- why you eat the way you do
- a typical weekday meal your family would eat, and how your family would eat it
- a grace or blessing your family says before a meal
- a favorite family recipe: its personal, cultural, and historical significance
- a meal associated with a cultural or religious holiday, such as Thanksgiving: what you ate, where you gathered, who was there, how the gender and age of the participants affected who did what
- your birthday and any foods associated with its celebration
- a visit to two different kinds of food markets: a conventional supermarket, a neighborhood grocery store, a food co-op, a Whole Foods, and/or a farmer's market
- a taste test between two different foods (Coke vs. Pepsi, name brand vs. generic cereals, etc.)
- a visit to a restaurant you have never been to before or that serves a kind of food you have never eaten before
- your experience with a particular national, regional, or local cuisine or food
- time you spent at a farm or other business related to food production and distribution
- how the pandemic affected your food consumption

Have fun, be creative, and feel free to use dialogue and humor! Remember that a memoir is not strictly an argumentative paper. It is meant to help you reflect on some aspect of your personal experience, so the analysis you do should be grounded in the experience you are recounting. You may also consult with friends and family members if you need help remembering certain details of your experiences.

Grading Criteria: Recognizing that writing a memoir is an inherently personal task, I nonetheless expect your writing to be as thoughtful, deliberate, and intentional as you can make it. You should strive for originality over cliché and clarity over confusion. Your work should also be free of errors in spelling, grammar, and punctuation. Although evaluating creative writing unavoidably involves some degree of subjectivity, here are my general criteria:

- A: original, purposeful, clear, coherent, skillful, error-free (or almost)
- B: thoughtful, inspired, and complete, but with some stylistic weaknesses
- C: sufficient but somewhat unimaginative, with notable stylistic and mechanical errors
- D-F: unoriginal, incomplete, unclear, incoherent, poorly written, with numerous errors

5. Final Project (550 points)

I will work individually with each of you, and with the class as a whole, to help you develop a final “passion project” appropriate to your interests and the goals of the course. This may be a traditional seminar paper, 16-24 pages long, or it may take some other form, such as:

- a research prospectus for a master's thesis or doctoral dissertation
- a review essay on a major theme of this course, similar to what you might submit for an oral or written preliminary exam
- a manifesto, white paper, or work of creative writing
- a digital, web-based, visual, or mixed-media project (e.g. a website, podcast, or video)
- a syllabus and extensive justification for a new course
- a public education and/or social marketing campaign, museum exhibition, or art installation
- a collaborative project with one or more other members of the class

Whatever the project, it must represent a public or publishable example of theory and/or practice related to ecocriticism, food studies, and/or the environmental humanities. I would be disappointed if you did not make plans to use this final project to fulfill some other academic goal—whether that be a programmatic requirement, a conference presentation, a dissertation chapter, a journal article, a professional report, or some other worthy achievement.

Milestones: To help you achieve your goal, I will ask you to submit three “milestones” throughout the semester. Each of these components has its own point value:

- **Milestone #1:** Students pursuing critical and/or researched projects should produce a detailed 3-4-page proposal, consisting of a 1-2-page abstract of your intended subject and method and a 2-3-page annotated bibliography of 6-8 relevant books, articles, and/or interview subjects. (Your annotations need not be extensive; 50-100 words each is a good target.) If you hope your project will have a published life outside our classroom, please also indicate its purpose and intended audience.

Creative writers not pursuing researched projects should identify three published writers whose work you have found inspirational or challenging and write a brief (150-word) explanation of why each of these writers matters to you. Then write a 500-word (or longer!) chunk of your project in response to this prompt: “The thing you need to know about X is that” Feel free to modify this prompt as necessary to fit your genre and/or the point-of-view of your characters. Note that I am asking you draft *an actual part of your project*, not write *about* your project.

If your project will have a public component other than publication, be sure to specify not only your subject, method, purpose, and intended audience but also your method of delivery and “theory of change.” In other words, what do you expect your project will accomplish (its predicted impact) and how and why do you expect it will accomplish these things? Please also indicate what “success” would look like for your project. Set the standards by which I should judge your work, in addition to the grading criteria below. (25 points).

- **Milestone #2:** Progress report, 2-3 pages, explaining what remains to be done, including an excerpt from your working draft, an analysis of a single article or book, or a sample of your creative practice (25 points).
- **Milestone #3:** Fifteen-minute class presentation/workshop of your project and your progress on it, using slides as needed. A key goal of this milestone is for the class to provide feedback on your project so you may continue improving it before the final submission. (25 points).
- **Final Project:** Due on Monday, April 29, by 11:59 p.m. (475 points). **No extensions!** I would of course be happy to review additional abstracts, outlines, and partial or complete drafts before this deadline, with sufficient notice.

Grading criteria: Grading criteria will differ depending on the project, but some general guidelines are:

- **Content:** Is your project insightful? Does it demonstrate a rich understanding of the material it examines? Is it inspiring, impressive, and something you are proud to call your own?
- **Coherence and clarity:** Is your project focused and well organized? Does it have a clear purpose, and is it devoted to fulfilling that purpose? If you are making an argument, do you support your claims with evidence and address opposing arguments? If your project is creative or artistic, is it original and interesting? Does it compel our attention?
- **Proof-reading and documentation:** Is your project free of errors in grammar, punctuation, and spelling? Do you credit the source of borrowed ideas, statements, and/or images appropriately?
- **Execution vs. Difficulty:** Was your goal ambitious, even if the result was imperfect?
- **For group projects:** Is there evidence of group work? Is the whole greater than the sum of its parts?

Presentations will be graded holistically using the following criteria:

- **Slides (if using):** quality, creativity, clarity
- **Presentation skills:** overall verbal presentation, clarity
- **Content of presentation:** effectiveness, clarity, robustness
- **Class questions:** ability to respond and effectiveness of answers

6. Learning Assessments (50 points)

Four smaller assignments, all graded pass-fail (S-N), will help me understand how I can create the most effective environment for you to learn throughout our course:

a. Intellectual Autobiography (25 points): Please write a 2-3 page explanation of who you are, where you've been, and where you're going. I am particularly interested in the intersection of your physical travels with your intellectual ones. MFA students may wish to tell this story in the context of the origins and evolution of their creative practice. This is a public assignment, so please use it as an opportunity not only to enlighten the class about your personal story but also to establish your own focus for the semester. (For ease of reading, please post it as a text entry, not a Word attachment.)

b. Learning Assessment (5 points): At the beginning of our course, I will ask you five questions:

- what are your expectations for the course?
- what are your fears and concerns (if any) about the course?
- what do you consider to be your strengths and weaknesses as a learner?
- what barriers (if any) to effective learning do you face this semester?
- anything else I should know?

c. Mid-semester Reflection (5 points): Halfway through the semester, I will ask you to complete a mid-semester reflection, evaluating the course, your participation in it, and anything you can do to improve your learning.

d. Self-evaluation (15 points): At the end of the semester, I will ask you to evaluate yourself again, as well as indicate what you have done to improve since mid-semester, and I will take this self-evaluation into account when assigning final grades. Due on Wednesday, May 1, by 11:59 p.m.

Course Schedule

How is this course structured to develop your knowledge, understanding, and abilities throughout the semester?

This schedule is subject to change, so if you miss a class you should check with a classmate for the most current information. Readings, assignments, lecture notes, and handouts are all available on our Canvas site. All readings should be read before the class on the day they appear.

PART ONE: Ecocriticism, Meet Food Studies

1/18 **Week 1 - Welcome**

1/25 **Week 2 - Ecocriticism, Sustainability, and Early Environmental Writing on Food**

Read: Lawrence Buell, et al., "Literature and Environment"
 Rob Emmett and David Nye, from *The Environmental Humanities: A Critical Introduction*
 Jane Bennett, "Edible Matter"
 Michael Shellenberger, Ted Nordhaus, et al., "An Ecomodernist Manifesto"
 Philippon, "Is American Nature Writing Dead?"
 Henry David Thoreau, "Higher Laws," from *Walden* (1854)
 Aldo Leopold, "The Land Ethic," from *A Sand County Almanac* (1948)
 Rachel Carson, "A Fable for Tomorrow," from *Silent Spring* (1962)

Due: Intellectual Autobiography and Initial Assessment (by 9 am)

2/1 Week 3 - Food Movements, Food Studies, and Food Writing

Read: Pollan, "The Food Movement, Rising"
 Pollan, "The Sickness in Our Food Supply"
 Whyte, "Food Sovereignty, Justice and Indigenous Peoples"
 Patel & Philippon, "Still Stuffed and Starved, Ten Years Later: A Conversation"
 Rachel Laudan, "A Plea for Culinary Modernism"
 Kish & Contois, "From Seed to Feed: How Food Instagram Changed What and Why We Eat"
 Michael Newbury, "Fast Zombie/Slow Zombie: Food Writing, Horror Movies, and Agribusiness Apocalypse"
 Geraldine DeRuiter, "I Made the Pizza Cinnamon Rolls from Mario Batali's Sexual Misconduct Apology Letter"

Due: Reading Response #1 (by 9 a.m.)
 "Found Food Text"

PART TWO: Genre in Ecocritical Food Studies

2/8 Week 4 - Farming/Essays: Wendell Berry

Read: Berry, *Bringing It to the Table* (Parts I and II, plus "The Pleasures of Eating" from Part III)
 Philippon, "The Environmental Humanities: An Extensive Pleasure"
 Klinkenborg, "Wendell Berry's High Horse"

Due: Reading Response #2 (by 9 a.m.)

2/15 Week 5 - Justice/Memoir: Will Allen

Read: Allen, *The Good Food Revolution*
 Charles Wilson Q&A (optional)
 Farmer Will Allen and the Growing Table (optional)
 Growing Power video (optional)
 Satterfield, "Behind the Rise and Fall of Growing Power" (optional)

Due: Reading Response #3 (by 9 a.m.)

2/22 Week 6 - Slow Food/Manifesto: Alice Waters

Read: Waters, *We Are What We Eat*
 Waters, "The Farm-Restaurant Connection"
 Petrini & Padovani, "The Slow Food Manifesto"
 Philippon, "How Local is Slow Food?"

Due: Reading Response #4 (by 9 a.m.)
 Milestone #1: Final Project Proposal

2/29 Week 7 - Plants/History: Alicia Kennedy

Read: Kennedy, *No Meat Required*
 Lappé, from "Diet for a Small Planet"
 Singer, "A Vegetarian Philosophy"

Due: Reading Response #5 (by 9 a.m.)
 Food Memoir
 Mid-semester Reflection

3/7 Week 8 - No class (Spring Break)

3/14 **Week 9 - Cooking/Media: Julia Child and Her Legacy**

Guest: [Tracey Deutsch](#), Department of History

Read: Philippon, "Kitchens of the Great Anthropocene"

Leonardi, "Recipes for Reading"

Child, "Omelettes," from *Mastering the Art of French Cooking*, vol. 1, rev. ed.

Child, "About the Television Series"

Deutsch, "Memories of Mothers in the Kitchen"

Deutsch, "The Julia Child Project: The Cold War, France, and the Politics of Food"

Deutsch and Vider, "Follow the Food: Using Cookbooks and Cooking to Rethink Cold War Domesticity"

Due: Reading Response #6 (by 9 a.m.)

PART THREE: Collective Choice Texts

3/21 **Week 10 - Collective Choice #1: Rebecca May Johnson, *Small Fires: An Epic in the Kitchen***

Due: Reading Response #7 (by 9 a.m.)

Milestone #2: Final Project Progress Report

3/28 **Week 11 - Collective Choice #2: Diasporic Food Writing**

Due: Reading Response #8 (by 9 a.m.)

4/4 **Week 12 - Collective Choice #3: *Food, Inc. 2* (if available)**

Due: Reading Response #9 (by 9 a.m.)

PART FOUR: Final Project Presentations & Workshops

4/11 **Week 13 - Class Presentations & Workshops (Part One)**

Due: Milestone #3: Class presentation

4/18 **Week 14 - Class Presentations & Workshops (Part Two)**

4/25 **Week 15 - Last Class and/or Dinner**

4/29 Monday: Final Projects due by 11:59 p.m. **No extensions!**

5/1 Wednesday: Self-evaluations due by 11:59 p.m.

5/13 Monday: Grades due by 11:59 p.m.