

**JOU 4930 Section 1G89****Food, Media, and Culture**

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**DESCRIPTION**

The importance of food is obvious: we eat food to stay alive and thrive. Sustenance is far from the only reason we eat, however, as the lessons in this course—food writing, food in the media, food branding and marketing, food and place, to food and rituals—show. In *Food, Media, & Culture*, we explore the purpose of food in our lives. Class readings mix media and cultural studies research with journalism, linguistics, history, literary analysis, gender studies, psychology, and folklore to help us see that foods like meatloaf, fried chicken, and apple pie, are part of who we are.

Lectures, discussions, and pieces in a range of forms—magazine articles, academic arguments, book excerpts, videos, podcasts, and images—offer points of discussion and reflection. Not only do the pieces offer a variety of perspectives on food, they also offer a range of models for journalism and communication studies students.

This course develops students’ writing skills for a career in food and media. Students practice writing in a variety of food writing genres, including a cookbook analysis, restaurant review, interview, magazine pitch, food film analysis, and food memoir. Connecting food texts, identity, and writing will lead to the development of each student’s writing voice and sense of self-expression as defined by food.

**OUTCOME/GOALS**

At the conclusion of this course, students should be able to:

- Demonstrate an understanding of the origins, evolution, and issues of writing about food.
- Recognize and evaluate the social and cultural construction of food in the media, particularly as it relates to food production, representation, and consumption.
- Evaluate the cultural function of popular culture—including food labels, magazines, videos, and images—in daily life.
- Present ideas and information appropriately for various audiences, resulting in the creation of polished written pieces.

**REQUIRED TEXTS**

All readings and multimedia texts are available as PDFs or links on Canvas.

**ASSIGNMENTS & GRADING**

Assignment	Points
Food Magazine Pitch	75
Cookbook Analysis	100
Food and Brand Essay	75
Restaurant Review	100
Interview Profile	100
Food in Film Analysis	125
Rituals, Food, and Holidays Essay	125

Food and You Essay	150
Discussion Posts (15 posts x 10 points)	150
<b>Total</b>	<b>1000</b>

### ***Discussion Posts***

*Participation* is an integral part of success in this class. You are expected to ask questions, offer thoughtful comments, and contribute positive energy to the discussion.

*Discussion Posts:* Informal writing will be conducted throughout the course based on readings, podcasts, and video viewings. Posts should be 50 to 150 words and respond in full to the discussion prompt. Post your original Discussion post by the 3rd day of the week, Wednesday by 11:59 pm, EST.

*Response Posts:* Return to the Discussion throughout the week to engage in dialogue with your classmates. While you may respond to as many classmates as you'd like, one response post is required by the end of the week, Sunday by 11:59 pm, EST. Remember that discussion posts should be substantive and contribute to the topic at hand.

### **Mode of Submission**

All papers will be submitted online as MS Word (.doc) documents. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Romans font, double-spaced with 1-inch margins and pages numbered.

### **Late Policy**

Assignments are due by 11:59 pm EST on the last day (Sunday) of the module, unless otherwise noted. Assignments turned in late will be subject to a 10-point deduction per day. Late assignments will not be accepted after 7 days. After 7 days, the assignment will receive a 0.

If documented illness or injury prevents a student from turning in an assignment on time, the student should consult with the instructor to turn in the work as soon as is feasible given the situation.

### **Student Honor Code**

"We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity by abiding by the Honor Code."

### *Plagiarism*

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits plagiarism and defines it as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

## CLASS SCHEDULE

### INTRODUCTIONS AND FOUNDATIONS

#### Week 1 (Aug 21-27): Course and Syllabus Overview

*Why should we study food? How and in what ways do food, media, and culture intersect? How is food part of and a display of identity?*

- Belasco, W. (2008). Why Study Food? *Food: The Key Concepts*. (Ch. 1, pp. 1-13). New York, Berg.
- Parasecoli, F. (2013). Food, cultural studies, and popular culture. In K. Albala (Ed.), *Routledge International Handbook of Food Studies*. (Ch. 25, pp. 274-281). New York: Routledge.
- Lizie, A. (2013). Food and communication. In K. Albala (Ed.), *Routledge International Handbook of Food Studies*. (Ch. 3, pp. 27-38). New York: Routledge.

#### Discussion Post: Introductions

#### Discussion Post 1: Ted Talk Video and Summary

### PART I: FOOD TEXTS

#### Week 2 (Aug 28-Sept 3): Food Writing

*What is food writing? Read a selection of classic and contemporary works by American food writers. Develop your own food writing through creative and visual metaphors and similes.*

- Jacobs, D. (2015). What, Exactly, is Food Writing? *Will Write for Food: The Complete Guide to Writing Cookbooks, Blogs, Memoir, Recipes, and More* (Third Edition). (pp. 1-16). Cambridge, MA: Da Capo Press.
- O'Neill, M. (2007). Introduction. *American Food Writing: An Anthology with Classic Recipes*. New York: Library of America.
- Food writing examples:
  - Bourdain, A. (2000). From Our Kitchen to Your Table. *Kitchen Confidential: Adventures in the Culinary Underbelly*. New York: Bloomsbury.
  - Edge, J. T. (2014). The Lunch Counter. From *Garden&Gun.com*.
  - Grey, S. (2014). Friday Night Meatballs: How to Change Your Life with Pasta. From *SeriousEats.com*.
  - Rosner, H. (2016). On Chicken Tenders. From *GuernicaMag.com*.

#### Discussion Post 2: Food Writing Metaphors

#### Week 3 (Sept 4-10): Food Magazines and Freelance Writing

*Enter the food media world via food magazines. Learn how to read food magazines critically with questions such as: what messages are being conveyed in the text and the images about what we eat? And who eats what? And why?*

- Fuller, J., Briggs, J., and Dillon-Sumner, L. (2013). Men eat for muscle, women eat for weight loss: Discourses about food and gender in *Men's Health* and *Women's Health* magazines. In C. Gerhardt (Ed.) *Culinary Linguistics*. (pp. 261-279). Amsterdam: John Benjamins Publishing.
- Resources about starting a career as a food magazine writer
- Podcast- Food Blogger Pro, interview with Kate Kordsmeier
- Popular food magazines: *Bon Appetit*, *Food & Wine*, *Cooking Light*, *Cook's Illustrated*, *Saveur*, *Lucky Peach*, *Food Network Magazine*, *Eating Well Magazine*, *Taste of Home*

### Discussion Post 3: Food Magazine Analysis

#### \*\*\*Food Magazine Pitch\*\*\*

#### Week 4 (Sept 11-17): Cookbooks, part I

*Cookbooks are an important primary text for studying food and society. How did they develop in American history? What do they communicate about each generation? What gender norms are relayed in cookbooks?*

- Haber, B. (2003). Cookbooks. In S.H. Katz (Ed.), *Encyclopedia of Food and Culture* (Vol. 1, pp. 452-456). New York: Charles Scribner's Sons.
- Bramley, A. (July 3, 2015). New Nation, New Cuisine: The First Cookbook to Tackle American Food. *NPR The Salt*.
- Neuhaus, J. (2001). Is Meatloaf for Men? Gender and Meatloaf Recipes, 1920-1960. In S. Inness (Ed.), *Cooking Lessons: The Politics of Gender and Food*. (Ch. 5, pp. 87-110). Plymouth, UK: Rowman and Littlefield Publishers, Inc.
- Neuhaus, J. (2012). Ladylike Lunches and Manly Meals: The Gendering of Food and Cookbook. *Manly Meals and Mom's Home Cooking: Cookbooks and Gender in Modern America*. (pp. 73-97 and pp. 285-288). Baltimore: John Hopkins University Press.

### Discussion Post 4: Cookbook Analysis Preview

#### Week 5 (Sept 18-24): Cookbooks, part II

*Recipes tell more than just what to cook for dinner—recipes reflect our language, history, family, food and community. The unique tone and style of recipes offer a glimpse into a world that may not be our own. In community cookbooks, for example, the presentation of recipes may have insider references, illustrations of muffins, and topics of local interest. In our analysis of the language of recipes, we will look at the way language used in recipes shapes our interpretation of the cookbook, not only concerning things culinary, but also how we view a particular community and its values. We will also look at best practices when writing recipes, and how to express your voice in a recipe.*

- Waxman, N. (2004). Recipes. *The Oxford Encyclopedia of Food and Drink in America*. (pp. 247-250). Oxford University Press.
- Wilson, B. (July 2, 2013). The Pleasures of Reading Recipes. *The New Yorker*.
- Wharton, T. (2010). Recipes: Beyond the words. *Gastronomica: The Journal of Food and Culture*, 10(4), pp. 67-73.
- Fisher, M.F.K. (1983). The Anatomy of a Recipe. *With Bold Knife and Fork*. (pp. 13-24). New York: Paragon.
- Symons, M. (2003). Recipe. In S. H. Katz (Ed.), *Encyclopedia of Food and Culture*, (Vol. 3, pp. 167-171). New York: Charles Scribner's Sons.

**Refer** to these handbooks about the art of recipe writing. These are excellent guides that go in-depth on the mechanics and details needed in writing contemporary recipes.

- Jacobs, D. (2015). Chapter 8. Mastering the Art of Recipe Writing. *Will Write for Food*. (pp. 179-204). Cambridge, MA: Da Capo Press.
- Ostmann, B. and Baker, J. (2001). *The Recipe Writer's Handbook* (Revised and Expanded). New York: John Wiley & Sons, Inc.
- Cotter, C. (1997). Claiming a Piece of the Pie. In A. Bower (Ed.) *Recipes for Reading: Community Cookbooks, Stories, Histories*. (pp. 51-72). Boston: University of Massachusetts Press.

## Discussion Post 5: Write a Recipe

### \*\*\*Cookbook Analysis\*\*\*

## PART II: FOOD ADVERTISING

### Week 6 (Sept 25 – Oct 1): Food Branding & Marketing

*How does branding and marketing shape our consumption and relationship with food? What role do supermarkets have in our food purchases and eating habits? What is the psychology of food?*

- Guptill, A., Copelton, A. and Lucal, B. (2013). Branding and Marketing. Chapter 5. *Food & Society* (pp. 89-92). Cambridge: Polity.
- Coca-Cola Beverages. (2015). In T. Riggs (Ed.), *Gale Encyclopedia of U.S. Economic History* (2nd ed., Vol. 1, pp. 249-253). Farmington Hills, MI: Gale.
- Dixon, J. (2007). Supermarkets as new food authorities. In D. Burch and G. Lawrence (Eds.), *Supermarkets and Agri-food Supply Chains: Transformations in the Production and Consumption of Foods*. (pp. 29-50). Cheltenham: Edward Elgar.
- Dulsrud, A., and Jacobsen, E. (2009). In-store marketing as a mode of discipline. *Journal of Consumer Policy*, 32(3): 203-218.

Encouraged:

- Wansink, B., and Chandon, P. (2014). Slim by Design: Redirecting the Accidental Drivers of Mindless Overeating. *Journal of Consumer Psychology*, 24: 413-431.
- Chandon, P., and Wansink, B. (2012). Does Food Marketing Need to Make Us Fat? A Review and Solutions *Nutrition Reviews*, 70: 571-593.
- Wansink, B., Painter, J. E., and North, J. (2005). Bottomless Bowls: Why Visual Cues of Portion Size May Influence Intake. *Obesity Research*. 13: 93-100.

## Discussion Post 6: Retail Revolution- Online grocery shopping

### Week 7 (Oct 2-8): Food Products

*What values are communicated in food labels and food advertising? How does language change depending on the targeted audience in regards to class and gender?*

- Freedman, J., and Jurafsky, D. (2011). Authenticity in America: Class Distinctions in Potato Chip Advertising. *Gastronomica: The Journal of Food and Culture*, 11(4): 46-54.

Encouraged:

- Dusselier, J. (2001). Bonbons, Lemon Drop, and Oh Henry! Bars: Candy, Consumer Culture, and the Construction of Gender, 1895-1920. In S. Inness (Ed.) *Kitchen Culture in America: Popular*

*Representations of Food, Gender, and Race.* (pp.13-49). Philadelphia: University of Pennsylvania Press.

- De Wit, C. (1998). Food-Place Associations on American Product Labels. In Shortridge and Shortridge (Eds.), *The Taste of the American Place.* (pp. 101-110). Oxford: Rowman and Littlefield Publishers.
- Parkin, K. (2001). Campbell's Soup and the Long Shelf Life of Traditional Gender Roles. In S. Inness (Ed.) *Kitchen Culture in America: Popular Representations of Food, Gender, and Race.* (pp. 51-67). Philadelphia: University of Pennsylvania Press.
- LeBesco, K. (2001). There's Always Room for Resistance: Jell-O, Gender, and Social Class. In S. Inness (Ed.) *Cooking Lessons: The Politics of Gender and Food.* (pp. 129-149). Lanham: Rowman and Littlefield.
- Manring, M. (1995). Aunt Jemima Explained: The Old South, the Absent Mistress, and the Slave in a Box. *Southern Cultures* 2(1): pp. 19-44.
- Tolbert, L. (2009). The Aristocracy of the Market Basket: Self-Service Food Shopping in the New South. In W. Belasco and R. Horowitz (Eds.) *Food Chains: From Farmyard to Shopping Cart.* Philadelphia: University of Pennsylvania Press.

### Discussion Post 7: Food Labels and Chocolate

**\*\*\*Food and Brand Essay\*\*\***

### PART III: FOOD AND PLACE

#### Week 8 (Oct 9-15): Eating Out: Restaurants, Reviews, and Street Food

*How does place effect your dining experience? Consider the location (inside vs outside), décor, service, and dining experience. How does the menu reflect the chef's style and food? And the area? Consider the language, design, and type of food.*

- Warde, A., and Martens, L. (2010). *Eating Out: Social Differentiation, Consumption, and Pleasure.* Cambridge, UK: Cambridge University Press. (excerpts)
- Spang, R. (2000). *The Invention of the Restaurant: Paris and Modern Gastronomic Culture.* Boston, MA: Harvard University Press. (excerpts)

*Reliable restaurant criticism requires a trained eye, a good palette, and strong opinions, yours. There is a structure to what makes the kind of restaurant review your audience will trust. We will examine the conventions of this genre, such as providing a balanced approach, including details, and describing the scene. Then we will write a restaurant review.*

- The New York Times Restaurant Reviews archives.

### Discussion Post 8: Restaurant Menus

**\*\*\*Restaurant Review \*\*\***

#### Week 9 (Oct 16-22): Eating In: Cooking and Eating at Home

*We continue exploring why people cook by considering how media shape women's and men's relationship to food. Then we read and analyze both primary sources of interviews and secondary sources about the genre of interviews. We finish with an assignment where you conduct an interview of a person of your choosing about his/her reasons for cooking (or not).*

- Adler, T. (1981). Making Pancakes on Sunday. *Foodways and Eating Habits* 40, 45-54.

- Shapiro, L. (2004, April 19). Something from the Oven: The rise of packaged-food cuisine in 1950s America. Interview by Melissa Block. *All Things Considered* on NPR
- Neuhaus, J. (2001). Is Meatloaf for Men? Gender and Meatloaf Recipes, 1920-1960. In S. Inness (Ed.) *Cooking Lessons: The Politics of Gender and Food*, (pp. 87-111). New York: Rowman and Littlefield.

*We will develop our interview writing skills by noting the use of direct quotes, paraphrasing, and the writer's own prose. For example, note how direct quotes serve as evidence to support the writer's claims.*

- Tom Junod (Mar 21, 2011). "My Mom Couldn't Cook." *Esquire*.
- Julia Moskin (Oct. 20, 2015). "Not Enough Cooks in the Restaurant Kitchen." *The New York Times*. This essay is a profile on several chefs, but pay attention to how the author uses quotes throughout as evidence to support her claims.
- Lizzie Widdicombe. (May 12, 2014). "The End of Food." *The New Yorker*.
- Zinsser, W. (2001). Writing about People: The Interview. *On Writing Well*. (Ch. 11, pp. 100-115). New York: Harper Collins
- Jacobs, D. (2015). Going Solo as a Freelance Writer. *Will Write for Food*. Chapter 5. Cambridge, MA: De Capro Press.

## Discussion Post 9: Interview Planning

### Week 10 (Oct 23-29): Traveling to Eat

*We eat when we travel. But we can also travel to eat. "Culinary tourism" is about individuals exploring foods new to them as well as using food to explore new cultures and ways of being (Long, 2010). Food is a powerful medium through which to enter another culture. Through food, we can communicate identity, relationships, ideologies and emotions, as well as fulfill basic physical needs. As a destination and vehicle for tourism, food expands our understanding of both food and tourism.*

- Long, L. (1998). Culinary Tourism: A Folklorist Perspective on Eating and Otherness. *Southern Folklore* 55(3): 181-204.
- Lu, S. and Fine, G. (1995). The Presentation of Ethnic Authenticity: Chinese Food as a Social Accomplishment. *The Sociological Quarterly* 36(3): 535-53.

Encouraged:

- Long, L. (2010). *Culinary Tourism*. University of Kentucky: University Press of Kentucky.

## Discussion Post 10: Culinary Tourism

**\*\*\*Interview Profile\*\*\***

### PART IV: FOOD ON SCREEN

#### Week 11 (Oct 30- Nov 5): Food TV

A major component of food media is food television. We trace the development of contemporary American food television from Julia Child to the Food Network. We also consider the influence of celebrity chefs in American food culture and the gendered portrayal of home cooking.

- Collins, K. (2012). A Kitchen of One's Own: The Paradox of Dione Lucas. *Camera Obscura* 27(2): 1-23

- Swenson, R. (2009). Domestic Divo? Televised treatments of masculinity, femininity, and food. *Critical Studies in Media Communication*, 26(1), 36-53.

Encouraged:

- Polan, D. (2011). *Julia Child's The French Chef*. Raleigh, NC: Duke University Press.
- Collins, K. (2009). *Watching What We Eat: The Evolution of Television Cooking Shows*. New York: Continuum.

### Discussion Post 11: Food TV Comparison

### Discussion Post 12: Gender and Food in the Media

### Week 12 (Nov 6 –12): Food and Film

*We'll approach food and film in two ways: 1) the representations of food in films, and 2) food-eating and film-viewing. We learn what 'food porn' means and the vocabulary to describe film scenes. Watching movies such as Tampopo and Like Water for Chocolate, in which food preparation and relationships are central themes, help us understand and appreciate how popular culture texts give us insight into the world around us, or our place in that world. Also, we will recognize how food-eating contributes to the cinematic experience.*

- Lindenfeld, L., and Parasecoli, F. (2017). When Weirdos Stir the Pot: Cooking Identity in Animated Movies. In *Feasting Our Eyes: Food Films and Cultural Identity in the United States*. Ch 5.
- McBride, A. (2010). Food porn. *Gastronomica: The Journal of Food and Culture*, 10(1), 38-46.
- Lyons, J. (2004). What about the popcorn? Food and the film-watching experience. In A. Bower (Ed.), *Reel Food: Essays on Food and Film*, (Ch 22, pp. 311-333). New York: Routledge.
- Film analysis guides

Encouraged:

- Lopez-Rodriguez, M. (2004). Cooking Mexicanness: Shaping National Identity in Alfonso Arau's *Como agua para chocolate*. In A. Bower (Ed.) *Reel Food: Essays on Food and Film*, (Ch 5, pp. 61-73). Oxon, UK: Routledge.

### Discussion Post 13: Food-eating and Film-viewing

## PART V: FOOD, MEDIA, and RITUAL

### Weeks 13-14 (Nov 12-26): Food, Ritual, and Thanksgiving

*Examining food at the symbolic level gives us many ways in which to investigate a food's meaning and how it reflects traditions and social expectations of its time. We will see that visual media influences our understanding of Thanksgiving by conducting an ethnographic study.*

- Long, L. (2000). Holiday meals: Rituals of family tradition. In H. Meiselman (Ed.), *Dimensions of the meal: The science, culture, business, and art of eating*. (Ch. 9, pp. 143-159). Maryland: Aspen Publishers, Inc.
- Anderson, J. A. (1973). Thanksgiving in the USA: The meal as medium and message. *Ethnological Food Research: Report from the Second International Symposium*, (pp. 9-13). Helsinki.
- Adler, E. (1981). Creative eating: The Oreo Syndrome. *Western Folklore*, 40(1): 4-10.

### Discussion Post 14: Rituals in Your Everyday Life

**\*\*\*Food and Film Analysis due Nov 19\*\*\***



**\*\*\*Rituals and Holiday Foods due Nov 29\*\***

## **PART VI: YOUR FUTURE IN FOOD**

### **Week 15 (Nov 27 – Dec 3: Studying and Working in Food & Media**

*We explore opportunities to continue developing your expertise and interest in food, media, and culture. Food studies programs and food and drink careers are on the rise nationally and internationally.*

- Liberman, V., and Deutsch, J. (2013). Culinary arts and foodservice management. In K. Albala (Ed.), *Routledge International Handbook of Food Studies*. (Ch. 24, pp. 265-273)..
- Institute of Culinary Education (ICE). Careers outside the kitchen.
- Feder, J. (May 13, 2016). 19 insanely cool food jobs that'll make you incredibly jealous. From *Thrillist*.
- Doyle, A. (August 23, 2016). 10 cool jobs in the food industry. From *The Balance*.

### **Discussion Post 15: Food Job Search**

### **Week 16 (Dec 4- Dec 8): Bringing it All Together**

**\*\*\*Food, Media, and Culture: Food and You Essay due Dec 10\*\*\***